



National
Qualifications
2016

X704/75/11

Art and Design

TUESDAY, 31 MAY

1:00 PM – 2:10 PM

Total marks — 40

SECTION 1 — EXPRESSIVE ART STUDIES — 20 marks

Attempt Question 1 and ONE other question.

SECTION 2 — DESIGN STUDIES — 20 marks

Attempt Question 7 and ONE other question.

Write your answers clearly in the answer booklet provided. In the answer booklet, you must clearly identify the question number you are attempting.

You may use sketches to illustrate your answers.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



* X 7 0 4 7 5 1 1 *

SECTION 1 — EXPRESSIVE ART STUDIES — 20 marks

Attempt this question.

1. Artists communicate and express their ideas about their subject in a variety of ways. Identify **two** works by different artists that you have studied. These should be based on similar *subject matter* and/or the same *theme*.

With reference to these works in your answer, compare each artist's use of:

- *composition/arrangement*
- *style*
- *colour*.

Which of the two works is the most interesting? Give **two** justified reasons.

10

SECTION 1 — EXPRESSIVE ART STUDIES (continued)

Attempt ONE question from Q2, Q3, Q4, Q5 or Q6.

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



The Soul of the Soulless City (1920) by Christopher Wynne Nevinson
oil paint on canvas (92 × 61 cm)

2. Artists often explore new ways of representing the world around them. Comment on how this artist has approached this painting. In your answer, refer to:
- *composition*
 - *line*
 - *colour.*

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

10

SECTION 1 — EXPRESSIVE ART STUDIES (continued)



The Monkey Picture (1895–1900) by Henry Church
oil paint on canvas (50 × 60 cm)

3. Artists sometimes use humour in their work. Comment on how the artist has approached this painting. In your answer, refer to:
- *composition*
 - *colour*
 - *pattern.*

How well has the artist communicated humour in this painting? Give **two** justified reasons.

10

SECTION 1 — EXPRESSIVE ART STUDIES (continued)



War (1983) by Ken Currie
acrylic paint on canvas (213 × 320 cm)

4. Artists sometimes paint images of war or conflict. Comment on the artist's representation of this subject. In your answer, refer to:
- *composition*
 - *shape*
 - *colour.*

What does this painting communicate to you? Give two justified reasons.

10

[Turn over

SECTION 1 — EXPRESSIVE ART STUDIES (continued)



*Maman*¹ (1999) Louise Bourgeois
stainless steel and marble (9 × 9 × 10 m)

¹*Maman — mother*

5. Some artists create 3-dimensional artwork for public spaces. Comment on this sculpture. In your answer, refer to:

- *subject matter*
- *form*
- *use of materials.*

What does this sculpture communicate to you? Give two justified reasons.

10

SECTION 1 — EXPRESSIVE ART STUDIES (continued)



Self Portrait (circa 1924) by William Orpen
oil paint on wood panel (79 × 65 cm)

6. Artists often find creative ways to represent themselves. Comment on the artist's approach to this self-portrait. In your answer, refer to:
- *composition*
 - *colour*
 - *media handling/technique.*

What is your opinion of the approach used in this self-portrait? Give **two** justified reasons.

10

[Turn over

SECTION 2 — DESIGN STUDIES — 20 MARKS

Attempt this question.

7. Designers have to show creativity in their approach to developing designs. Identify **two** designs by different designers that you have studied who have worked in the same design area.

With reference to these designs in your answer, compare both designs in terms of:

- *influences/sources of inspiration*
- *fitness for purpose*
- *materials and/or techniques.*

Which of the two designs do you think is the most successful? Give **two** justified reasons.

10

SECTION 2 — DESIGN STUDIES (continued)

Attempt ONE question from Q8, Q9, Q10, Q11 or Q12.

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



Poster for a musical concert (1967) designed by Bonnie MacLean
lithograph¹ (54 × 35.5 cm)

¹*lithograph* — a method for printing a hand-drawn image

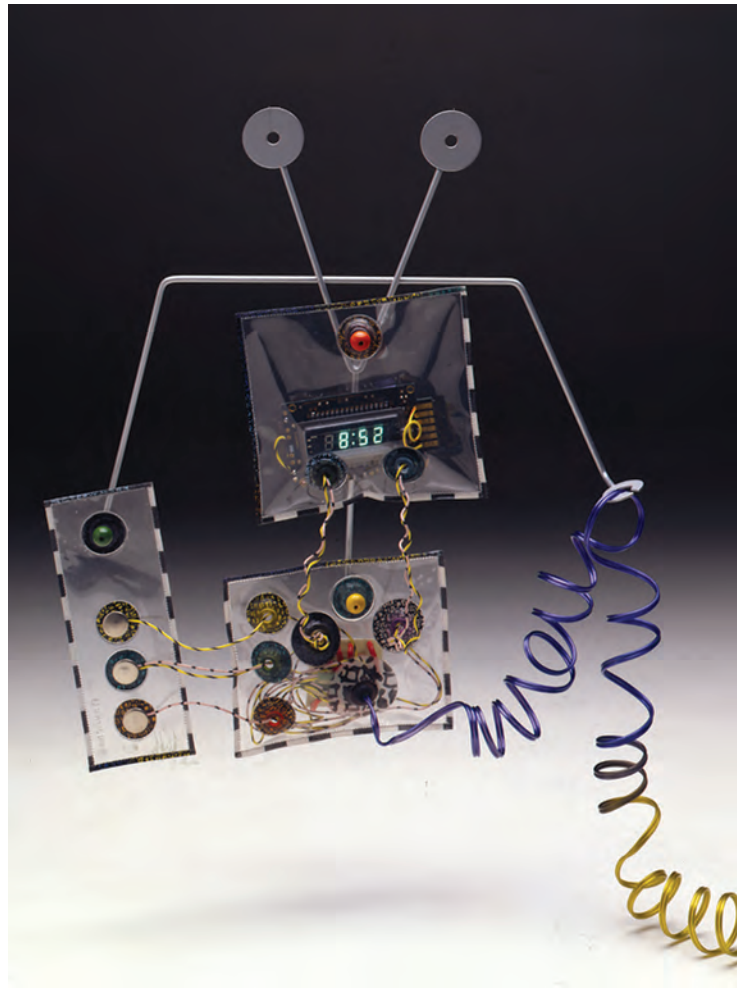
8. Graphic designs have to be visually appealing and communicate information. Comment on the impact of this poster design. In your answer, refer to:
- *colour*
 - *lettering*
 - *imagery.*

How successful is this design for a poster? Give **two** justified reasons.

10

[Turn over

SECTION 2 — DESIGN STUDIES (continued)



Clock (1984) designed by Daniel Weil

materials: plastic and electronic parts (30 × 18 cm)

9. Designers sometimes take an unusual approach to creating everyday objects. Comment on the design of this clock. In your answer, refer to:

- *style*
- *materials*
- *target market.*

How effective is this design for a clock? Give two justified reasons.

10

SECTION 2 — DESIGN STUDIES (continued)



Guest House (2014) designed by Poteet Architects
constructed using a recycled shipping container

10. Architects have to design buildings that are functional and have visual impact. Comment on this design for a guest house. In your answer, refer to:
- *target market*
 - *furnishings and finishings*
 - *fitness for purpose.*

What is your opinion of this approach to designing a building? Give two justified reasons.

10

SECTION 2 — DESIGN STUDIES (continued)



Necklace (2014) by Angela Venable

materials: old keys, watch chains and clock/watch parts

11. Jewellery designers sometimes use recycled materials. Comment on this design. In your answer, refer to:

- *style*
- *wearability*
- *target market.*

What is your opinion of this approach to jewellery design? Give two justified reasons.

10

SECTION 2 — DESIGN STUDIES (continued)



Dr Martens Boots (original boots designed in 1960,
patterned boots designed in 2015), designers unknown
materials: leather with plastic sole

12. Designers have to create products which appeal to a target audience. Comment on these designs for this range of footwear. In your answer, refer to:

- *function*
- *style*
- *target market.*

Why do you think this range of footwear is still popular today? Give two justified reasons.

10

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ACKNOWLEDGEMENTS

Section 1 Question 2 – Painting, “The Soul of the Soulless City” (‘New York – An Abstraction’) (1920) by Christopher Wynne Nevinson. Photo Credit: © Tate, London 2016.

Section 1 Question 3 – Painting, “The Monkey Picture” by Henry Church, Chagrin Falls, Ohio, 1895-1900, oil on canvas, accession # 1981.103.1, image # TC1982-1245. Reproduced by permission of The Colonial Williamsburg Foundation. Museum Purchase.

Section 1 Question 4 – Painting, “War” (1983) by Ken Currie.

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Section 1 Question 5 – Image, “A sculpture by French-born artist Louise Bourgeois of a giant spider, Maman 1999” (PA.5203991). Credit: Fiona Hanson/PA Archive/Press Association Images. Reproduced by permission of PA Photos Limited.

Section 1 Question 5 – Image, “Maman” by Louise Bourgeois. Reproduced by kind permission of Louise Bourgeois Studio. © The Easton Foundation 2016.

Section 1 Question 5 (Inset photo) – Image, “*Maman* by Louise Bourgeois at the Zürichsee-Schiffahrtsgesellschaft (ZSG) landing gate, *Bürkliplatz (Alpenquai)* in Zürich (Switzerland)”. Author: Roland zh. Reproduced under Wikipedia Creative Commons.

Section 1 Question 6 – Painting, “Self-Portrait” (circa 1924) by William Orpen. Accession No: 1486. © The Fitzwilliam Museum, Cambridge.

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Section 2 Question 9 – Image, “Andante Clock” (1982) designed by Daniel Weil. Reproduced by kind permission of Daniel Weil.

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