

GCE



CCEA GCE Specification in History of Art

For first teaching from September 2016
For first award of AS level in Summer 2017
For first award of A level in Summer 2018
Subject Code: 3830



Contents

1	Introduction	3
1.1	Aims	4
1.2	Key features	4
1.3	Prior attainment	4
1.4	Classification codes and subject combinations	5
2	Specification at a Glance	6
3	Subject Content	7
3.1	Unit AS 1: Art	8
3.2	Unit AS 2: Architecture, Craft and Design, Visual Analysis and Interpretation	10
3.3	Unit A2 1: Art	14
3.4	Unit A2 2: Architecture, Craft and Design, Visual Analysis, Interpretation and Connecting Knowledge	17
4	Scheme of Assessment	22
4.1	Assessment opportunities	22
4.2	Assessment objectives	22
4.3	Assessment objective weightings	22
4.4	Quality of written communication	22
4.5	Synoptic assessment at A2	23
4.6	Higher order thinking skills	23
4.7	Reporting and grading	23
5	Grade Descriptions	24
6	Guidance on Assessment	26
6.1	Unit AS 1: Art	26
6.2	Unit AS 2: Architecture, Craft and Design, Visual Analysis and Interpretation	26
6.3	Unit A2 1: Art	26
6.4	Unit A2 2: Architecture, Craft and Design, Visual Analysis, Interpretation and Connecting Knowledge	27
7	Links and Support	28
7.1	Support	28
7.2	Curriculum objectives	28
7.3	Examination entries	29
7.4	Equality and inclusion	29
7.5	Contact details	30

Appendix 1	31
Overview of study options	
Appendix 2	32
Critical model	
Appendix 3	36
Guidance on practitioners and works	

Subject Code	3830
QAN AS Level	601/8411/5
QAN A Level	601/8413/9
A CCEA Publication © 2016	

This specification is available online at www.ccea.org.uk

1 Introduction

This specification sets out the content and assessment details for our Advanced Subsidiary (AS) and Advanced GCE courses in History of Art. First teaching is from September 2016.

Students can take:

- the AS course as a final qualification; or
- the AS units plus the A2 units for a full GCE A level qualification.

We assess the AS units at a standard appropriate for students who have completed the first part of the full course. A2 units have an element of synoptic assessment (to assess students' understanding of the subject as a whole), as well as more emphasis on assessment objectives that reflect higher order thinking skills.

The full Advanced GCE award is based on students' marks from the AS (40 percent) and the A2 (60 percent). The guided learning hours for this specification, as for all GCEs, are:

- 180 hours for the Advanced Subsidiary level award; and
- 360 hours for the Advanced level award.

We will make the first AS awards for the specification in 2017 and the first A level awards in 2018. The specification builds on the broad objectives of the Northern Ireland Curriculum.

If there are any major changes to this specification, we will notify centres in writing. The online version of the specification will always be the most up to date; to view and download this please go to www.ccea.org.uk

1.1 Aims

This specification aims to encourage students to develop and communicate their knowledge and understanding of:

- practitioners' roles and achievements;
- the relationship between society and art; and
- art historical terms, concepts and issues.

It also aims to develop skills in:

- writing, using appropriate style and terminology;
- evaluating, discussing and comparing evidence;
- developing and supporting persuasive argument and counterargument;
- explaining and communicating orally and in written form;
- making connections within historical and other frameworks;
- visual analysis and interpretation;
- critical appraisal; and
- independent research.

1.2 Key features

The following are important features of this specification.

- It has four units, all externally assessed: two addressing the fine arts of painting, sculpture, photography and film and two addressing the applied arts of architecture, craft and design.
- Students develop their visual analysis and interpretation skills across the specification. These are examined specifically in AS 2 and A2 2.
- Teachers can select from a broad and representative selection of western visual arts, ranging from classical times to the present.
- It encourages first-hand experience and critical awareness of artworks.
- It promotes a broad history of art experience for AS and a more focused approach for A level.
- It has an extensive range of support, including dedicated study notes, specimen assessment materials, exemplar schemes of work and teacher guidance.

1.3 Prior attainment

Students do not need to have reached a particular level of attainment before beginning to study this specification.

1.4 Classification codes and subject combinations

Every specification has a national classification code that indicates its subject area. The classification code for this qualification is 3830.

Please note that if a student takes two qualifications with the same classification code, universities and colleges that they apply to may take the view that they have achieved only one of the two GCEs. The same may occur with any two GCE qualifications that have a significant overlap in content, even if the classification codes are different. Because of this, students who have any doubts about their subject combinations should check with the universities and colleges that they would like to attend before beginning their studies.

2 Specification at a Glance

The table below summarises the structure of the AS and A level courses:

Content	Assessment	Weightings
Unit AS 1: Art	External written examination 1 hour 30 mins Students answer two questions from a choice of four (Selected Art Greek–1945).	50% of AS 20% of A level
Unit AS 2: Architecture, Craft and Design Visual Analysis and Interpretation	External written examination 1 hour 30 mins Students answer one question from a choice of three in Part A (Selected Architecture, Craft and Design: Greek–1945) and one question from a choice of three in Part B (Visual Analysis and Interpretation).	50% of AS 20% of A level
Unit A2 1: Art High Renaissance– Present	External written examination 2 hours Students answer two questions from a choice of four (Selected Art High Renaissance–Present).	30% of A level
Unit A2 2: Architecture, Craft and Design Visual Analysis, Interpretation and Connecting Knowledge	External written examination 2 hours Students answer one question from a choice of three in Part A (Selected Architecture, Craft and Design 1900–Present) and two compulsory questions in Part B (Visual Analysis, Interpretation and Connecting Knowledge).	30% of A level

3 Subject Content

We have divided this course into four units: two units at AS level and two units at A2. This section sets out the content and learning outcomes for each unit.

This specification introduces specific questions on visual analysis and interpretation and a question at A2 on connecting knowledge across two years of study.

We recommend that preparation for these questions is embedded in the teaching of the art history subject content throughout the course. It is important for teachers to plan a course that from the outset develops the skills required to answer these questions. They can do this by adopting a range of approaches to teaching and learning such as:

- visiting exhibitions and engaging with actual works;
- discussing and debating in groups;
- analysing exhibition reviews;
- independently researching and making judgements;
- using sketches and diagrams to illustrate understanding; and
- using frameworks provided for formal analysis such as the critical model in Appendix 2.

Students develop independent judgement and the ability to apply their knowledge creatively to a range of art historical periods, genres and art forms. Appendix 2 provides a critical model summarising the content expected in critical appraisal and analysis of artworks.

Each unit has a choice of art historical sections to study. Each section covers the main movements, styles and contexts of each art historical period. Appendix 3 has further guidance on practitioners and works for each section. Questions are not specific to any period, movement or practitioner. This gives teachers flexibility to plan the course based on individual interests and resources available. When answering questions, students may use examples from across different sections in each unit. Examiners will treat students' framework-crossing contributions positively, as long as they do not duplicate material substantially across two answers in a single paper.

Part B visual analysis and interpretation questions in Unit AS 2 and Unit A2 2 are based on Painting, Sculpture and Architecture. Teachers should consider this when planning a course and choosing which sections to study. Knowledge of at least one of these key areas will help students to choose which question to answer.

3.1 Unit AS 1: Art

Selected Art Greek–1945

This unit introduces students to some of the key influential periods of Art History. Students develop their knowledge and understanding of art historical contexts and key practitioners and works. They also improve their critical appraisal and communication skills. They study **two** of the eight sections below.

- | | |
|--|--|
| 1 Greek and Roman Sculpture | Greek: Archaic, Classical, Hellenistic
Roman: Etruscan and Greek influences, Republican, Imperial |
| 2 Early Renaissance Italian art | Classical influence and rise of Humanism, Technical and aesthetic developments, Florence as centre |
| 3 French Painting 1780–1870 | Neoclassicism, Romanticism, Realism |
| 4 French Painting 1860–1900 | Impressionism, Post-Impressionism |
| 5 British Painting 1800–1945 | Landscape, Pre-Raphaelitism, Realism, Fin de Siècle, From Naturalism or Realism to Abstraction |
| 6 Painting 1900–1918 | Fauvism, Cubism, Futurism, Expressionism |
| 7 Lens-Based Art 1835–1900 | Technical breakthrough, Documenting reality, Pictorial photography, Moving pictures |
| 8 Irish Art 1900–1945 | Academic art, Modernist art |

Teachers can integrate skills in visual analysis and interpretation, as described in Unit AS 2 Part B, when teaching this unit.

Assessment Objectives	Learning Outcomes
AO1 Source, select, recall material to demonstrate knowledge effectively	<p>Students should be able to:</p> <ul style="list-style-type: none"> • source and develop knowledge and understanding of art historical movements, practitioners and works; • understand how these change and evolve within chronological and other frameworks; • demonstrate awareness of art historical terms, concepts and issues; and • demonstrate knowledge and understanding of techniques and materials used in the creation of works.

Assessment Objectives	Learning Outcomes
<p>A02 Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • make connections between society and art within historical and other frameworks; • use the principal methods of analysis and interpretation; make critical judgements; • discuss and interpret formal and stylistic elements in art;
<p>A03 Present a clear and coherent response</p>	<ul style="list-style-type: none"> • select and use an appropriate form and style of writing; • express and communicate knowledge and understanding; • evaluate, discuss, persuade and communicate through written responses; • use sketches and diagrams to illustrate understanding where relevant; and • use a range of appropriate subject-specific terminology.

3.2 Unit AS 2: Architecture, Craft and Design, Visual Analysis and Interpretation

Part A: Selected Architecture, Craft and Design Greek–1945

Students examine key developments in architecture, craft and design. They develop their knowledge and understanding of art historical contexts, key practitioners and works, and their critical appraisal and communication skills. They study **one** of the six sections below.

- | | |
|---|--|
| 1 Greek and Roman Architecture | Greek: Orders, Materials and methods, Religious, Civic
Roman: Greek and Etruscan influences, Materials and methods, Civic and religious, Domestic |
| 2 Renaissance and Mannerist Italian Architecture | Early Renaissance, Classical influence and rise of Humanism, Technical and aesthetic developments, Florence as centre, High Renaissance, Mannerism |
| 3 Architecture, Three-Dimensional Craft and Design 1850–1910 | The Great Exhibition and design reform, Arts and Crafts Movement, Art Nouveau |
| 4 Architecture 1900–1945 | Towards Modernism, Modernism, Bauhaus, De Stijl |
| 5 Textiles and Fashion Design 1850–1900 | Textiles and clothes, Fashion design, Arts and Crafts movement, Dress reform, Aesthetic movement |
| 6 Graphic Design 1850–1900 | Graphic design, Arts and Crafts movement, Advertising art, Illustration |

Teachers must integrate visual analysis and interpretation skills as described in Part B (pages 11-13) when teaching this unit.

Part B: Visual Analysis and Interpretation

In this part of the unit, students develop and demonstrate knowledge and understanding of formal characteristics and terminology used in analysing and interpreting works of Painting, Sculpture or Architecture. Students develop the skills assessed in this unit throughout the course. For the purpose of Visual Analysis and Interpretation, no specific prior knowledge of the examples is required. No credit will be given for such knowledge.

Students develop the skills to visually analyse and interpret images and artworks in a variety of ways. They debate, discuss and use oral and written responses to review the formal, visual and stylistic elements of Art and Architecture. They may also use sketches, diagrams, plans and drawings to illustrate understanding and as part of visual interpretation.

Students benefit from opportunities for primary engagement with live artworks, buildings and artefacts from a range of times and contexts. They should also, where possible, visit museums, galleries and places of art historical interest.

Students study and understand the following formal elements and features:

Painting

- composition and the creation of pictorial space;
- colour, line, shape, depth, texture, pattern, light and tone;
- content and subject matter relating to abstraction or realism; and
- scale, use of techniques, processes and materials.

Sculpture

- composition and form, pictorial space in relief works;
- colour, line, shape, form, texture, pattern and ornament;
- volume, mass and scale and the use of techniques, processes and materials;
- content and subject matter relating to abstraction or realism; and
- site or location, lighting and display, including different elevations where presented.

Architecture

- composition and structure;
- colour, line, form and texture;
- architectural features or elements;
- pattern, ornament and decoration;
- volume, mass, scale and the use of techniques, processes and materials;
- different elevations where presented; and
- site, environment, location and lighting.

Students write about the formal elements in relation to artworks they encounter for the first time. Students also:

- write descriptively, using appropriate terminology;
- discuss these elements in relation to each other, for example line and shape in relation to composition, or scale in architecture in relation to materials used;
- identify materials and technical processes;
- refer to subject matter and genres in painting and sculpture; and
- refer to building types and their function in architecture.

Assessment Objectives	Learning Outcomes
<p>AO1 Source, select, recall material to demonstrate knowledge effectively</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • source and develop knowledge and understanding of art historical movements, practitioners and works; • understand how these change and evolve within chronological and other frameworks; • demonstrate awareness of art historical terms, concepts and issues; • demonstrate knowledge and understanding of techniques and materials used in the creation of works;
<p>AO2 Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments</p>	<ul style="list-style-type: none"> • make connections between society and art within historical and other frameworks; • use the principal methods of analysis and interpretation; make critical judgements; • discuss primary and secondary visual sources; and • interpret formal and stylistic elements in art, architecture, craft and design.

Assessment Objectives	Learning Outcomes
<p>AO3 Present a clear and coherent response</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • select and use an appropriate form and style of writing; • express and communicate knowledge, understanding and interpretation; • evaluate, discuss, persuade and communicate through written responses; • use sketches and diagrams to illustrate understanding where relevant; and • use a range of appropriate subject-specific terminology.

3.3. Unit A2 1: Art

Selected Art High Renaissance–Present

This unit gives students the opportunity to build on their learning at AS. It includes further influential periods of Art History, twentieth century and postmodernist art up to the present day. Students further develop their knowledge and understanding of art historical contexts, key practitioners and works, and their critical appraisal and communication skills. They study **two** of the nine sections below. Students develop synoptic knowledge and understanding and connect their learning across different sections from AS and A2, where possible.

1	High Renaissance and Mannerist Italian Art	High Renaissance art, Mannerist art
2	European Painting Renaissance to Romanticism	Germany, Holland, Italy, Spain
3	Art 1910–1945	Abstraction, Dada, Surrealism, School of Paris
4	Art 1945–1970 (Part 1)	Abstract Expressionism, Pop, Independents
5	Art 1945–1970 (Part 2)	Conceptualism and Minimalism, Earthworks and Land Art, Kinetic Art, Performance, Sculpture
6	Art 1970–Present	School of London, Photorealism, Postmodernism, Painters, Sculptors, London Young British Artists (YBAs)
7	Lens-Based Art 1900–1945	Representational and Expressionist photography, Mainstream cinema, Alternative cinema, Animation
8	Lens-Based Art 1945–Present	Photography, Mainstream cinema, Alternative cinema and art house, Video art
9	Irish Art 1945–Present	Painting, Sculpture, Other media

Assessment Objectives	Learning Outcomes
<p>A01 Source, select, recall material to demonstrate knowledge effectively</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • source and develop knowledge and understanding of art historical movements, practitioners and works; • understand the way that these change and evolve within chronological and other frameworks; • demonstrate an awareness of different sources of historical evidence; • demonstrate knowledge and understanding of techniques and materials in the creation of works; • demonstrate increased independence in learning;
<p>A02 Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments</p>	<ul style="list-style-type: none"> • use the principal methods of analysis and interpretation; • make critical judgements; • interpret formal and stylistic elements in art, architecture, craft and design; • understand the significance and role of environment, setting, display and audiences;
<p>A03 Present a clear and coherent response</p>	<ul style="list-style-type: none"> • express and communicate knowledge and understanding with confidence; • discuss, persuade and communicate through written responses; • use sketches and diagrams to illustrate understanding where relevant; and • use a range of appropriate subject-specific terminology.

Assessment Objectives	Learning Outcomes
<p>AO4 Apply knowledge and understanding of the relationships between aspects of art historical study</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • explore, enquire, evaluate, discuss and compare evidence, develop and support persuasive argument and counterargument; • recognise the relationships between society and art within historical and other frameworks; • apply and connect knowledge coherently; and • communicate personal and informed opinions with confidence.

3.4 Unit A2 2: Architecture, Craft and Design, Visual Analysis, Interpretation and Connecting Knowledge

Part A: Selected Architecture, Craft and Design 1900–Present

Part A gives students opportunities to build on their learning at AS and includes key developments in architecture, craft and design from the Renaissance to the present day. Students further develop their knowledge and understanding of art historical contexts, key practitioners and works, and their critical appraisal and communication skills. They study **one** of the six sections below. Students develop synoptic knowledge and understanding and connect their learning across different sections from AS and A2.

1	Architecture 1945–Present	Post-War Modernism, Brutalism, Late Modernism, Postmodernism
2	Three-Dimensional Craft and Design 1900–1945	Austria and Germany, De Stijl, Bauhaus, Art Deco, Independents
3	Three-Dimensional Craft and Design 1945–Present	Post-War British Modernism, International style, Streamlining to Pop, Studio craft
4	Textiles and Fashion Design 1900–1945	Bauhaus, Art Deco, Fashion
5	Textiles and Fashion Design 1945–Present	Textiles, Haute Couture, Ready-to-wear
6	Graphic Design 1900–Present	Wars and revolution, Bauhaus, Art Deco, Independents

Part B: Visual Analysis, Interpretation and Connecting Knowledge

Visual analysis and interpretation

Students need to further develop and demonstrate knowledge and understanding of formal characteristics and terminology by identifying relationships and contrasts between two artworks drawn from Painting, Sculpture or Architecture. Students develop the skills to visually analyse and interpret images and artefacts in a variety of ways. They compare and contrast techniques, processes and visual elements. For the purpose of Visual Analysis and Interpretation, no specific prior knowledge of the examples is required. No credit will be given for such knowledge.

Opportunities for primary engagement with actual artworks, buildings and artefacts from a range of times and contexts will greatly benefit students. Students should, where possible, visit museums, galleries and places of art historical interest. They should debate, discuss and use oral and written responses to review the formal, visual and stylistic elements of Art, Architecture, Craft and Design. Students may also use sketches, diagrams, plans and drawings to illustrate their understanding and interpretations as part of visual analysis.

Students analyse and understand the following formal elements and features:

Painting

- composition and the creation of pictorial space;
- colour, line, shape, depth, texture, pattern, light and tone;
- content and subject matter relating to abstraction or realism; and
- scale, use of techniques, processes and materials.

Sculpture

- composition and form, pictorial space in relief works;
- colour, line, shape, form, texture, pattern and ornament;
- volume, mass and scale and the use of techniques, processes and materials;
- content and subject matter relating to abstraction or realism; and
- site or location, lighting and display, including different elevations where presented.

Architecture

- composition and structure;
- colour, line, form and texture;
- architectural features or elements;
- pattern ornament and decoration;
- volume, mass, scale and the use of techniques, processes and materials;
- different elevations where presented; and
- site, environment, location and lighting.

Students write about the formal elements in relation to artworks they encounter for the first time. Students also:

- write descriptively, using appropriate terminology;
- discuss these elements in relationship to each other, for example line and shape in relation to composition, or scale in architecture in relation to materials used;
- identify materials and technical processes;
- refer to subject matter and genres in painting and sculpture;
- refer to building types and their function in architecture;
- demonstrate a general knowledge of historical, social and cultural contexts; and
- present opinions and reasoned speculation about meaning or content.

Connecting knowledge

Students develop a broad and connected understanding of History of Art by identifying key developments and changes relating to sociopolitical, philosophical, religious and technological developments. They consider causality and apply synoptic understanding, bringing together the skills and knowledge they have acquired throughout the course.

Teachers should create opportunities for students to analyse and debate the significance of specific events and trends in history and society, and their impact on the development of Art, Craft and Design. Students make connections and comparisons between historical and contemporary practice, develop and support their own arguments and opinions and present them coherently.

Assessment Objectives	Learning Outcomes
<p>AO1 Source, select, recall material to demonstrate knowledge effectively</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • source and develop knowledge and understanding of art historical movements, practitioners and works; • understand how these change and evolve within chronological and other frameworks; • demonstrate an awareness of different sources of historical evidence; • demonstrate knowledge and understanding of techniques and materials used in the creation of works; • demonstrate increased independence in learning;
<p>AO2 Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments</p>	<ul style="list-style-type: none"> • use the principal methods of analysis and interpretation; • make critical judgements; • analyse and interpret primary and secondary visual sources; • interpret formal and stylistic elements in art, architecture, craft and design; • compare and contrast techniques, processes and visual elements; and • understand the significance and role of environment, setting, display and audiences.

Assessment Objectives	Learning Outcomes
<p>A03 Present a clear and coherent response</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • express and communicate knowledge, understanding and informed opinions with confidence; • discuss, persuade and communicate through written responses; • use sketches and diagrams to illustrate understanding where relevant; • use a range of appropriate subject-specific terminology; • present opinions and reasoned speculation about meaning or content;
<p>A04 Apply knowledge and understanding of the relationships between aspects of art historical study</p>	<ul style="list-style-type: none"> • explore, enquire, evaluate, discuss and compare evidence, develop and support persuasive argument and counterargument; • recognise the relationships between society and art within historical and other frameworks; • understand key concepts such as causation, consequence, continuity, change and significance; • apply and connect knowledge coherently; and • communicate personal and informed opinions with confidence.

4 Scheme of Assessment

4.1 Assessment opportunities

Each unit is available for assessment in summer each year. It is possible to resit individual AS and A2 assessment units once and count the better result for each unit towards an AS or A level qualification. Candidates' results for individual assessment units can count towards a qualification until we withdraw the specification.

4.2 Assessment objectives

There are four assessment objectives for this specification. Candidates must:

- source, select and recall material to demonstrate knowledge effectively (AO1);
- demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2);
- present a clear and coherent response (AO3); and
- apply knowledge and understanding of the relationships between aspects of art historical study (AO4).

4.3 Assessment objective weightings

The table below sets out the assessment objective weightings for each assessment unit and the overall A level qualification:

Percentage Assessment Objective Weightings						
	AO1	AO2	AO3	AO4	AS	A level
AS 1	6.7	6.6	6.7		20	20
AS 2	6.6	6.7	6.7		20	20
A2 1	7.5	7.5	7.5	7.5		30
A2 2	7.5	7.5	7.5	7.5		30
Total	28.3	28.3	28.4	15	40	100

4.4 Quality of written communication

In AS and A level History of Art, candidates must demonstrate their quality of written communication. They need to:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing that suit their purpose and complex subject matter; and
- organise information clearly and coherently, using specialist vocabulary where appropriate.

Quality of written communication is assessed in responses to questions and tasks that require extended writing.

4.5 Synoptic assessment at A2

The A2 assessment units include some synoptic assessment, which encourages candidates to develop their understanding of the subject as a whole. In our GCE History of Art, synoptic assessment involves:

- building on material from the AS units;
- bringing together and making connections between areas of knowledge and skills explored throughout the course;
- selecting and presenting work for examination that demonstrates their strengths in each area;
- following their own lines of enquiry and recording and observing from primary and/or secondary sources; and
- responding to a visual stimulus.

4.6 Higher order thinking skills

The A2 assessment units provide opportunities to demonstrate higher order thinking skills by incorporating:

- more complex and extended stimulus materials;
- more demanding evaluative tasks; and
- synoptic questions that require candidates to connect the content across the specification.

4.7 Reporting and grading

We report the results of individual assessment units on a uniform mark scale that reflects the assessment weighting of each unit.

We award AS qualifications on a five grade scale from A to E, with A being the highest. We award A level qualifications on a six grade scale from A* to E, with A* being the highest. To determine candidates' grades, we add the uniform marks obtained in individual assessment units.

To be awarded an A*, candidates need to achieve a grade A on their full A level qualification and at least 90 percent of the maximum uniform marks available for the A2 units. If candidates fail to attain a grade E, we report their results as unclassified (U).

The grades we award match the grade descriptions in Section 5 of this specification.

5 Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content. The grade awarded depends in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of candidates' performance in the assessment may be balanced by better performances in others.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through assessment objectives AO1, AO2 and AO3 at AS, and assessment objectives AO1, AO2, AO3 and AO4 at A level.

AS Grade Descriptions

Grade	Description
AS Grade A	<p>For AO1, candidates characteristically demonstrate extensive, relevant and accurate recall and visual interpretation.</p> <p>For AO2, candidates characteristically demonstrate relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.</p> <p>For AO3, candidates characteristically demonstrate clear, coherent and extensive communication, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form or style of writing.</p>
AS Grade E	<p>For AO1, candidates characteristically demonstrate recall and visual interpretation that is mostly satisfactory in scope, depth, relevance and accuracy.</p> <p>For AO2, candidates characteristically demonstrate analysis, judgements, discussion and/or arguments that are mostly relevant and satisfactorily substantiated.</p> <p>For AO3, candidates characteristically demonstrate communication in which clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and form or style of writing are mostly satisfactory.</p>

A2 Grade Descriptions

Grade	Description
A2 Grade A	<p>For AO1, candidates characteristically demonstrate extensive, relevant and accurate recall, visual interpretation and ability to connect knowledge.</p> <p>For AO2, candidates characteristically demonstrate relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.</p> <p>For AO3, candidates characteristically demonstrate clear, coherent and extensive communication, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form or style of writing.</p> <p>For AO4, candidates characteristically demonstrate extensive, relevant, accurate and fully substantiated synoptic knowledge and understanding.</p>
A2 Grade E	<p>For AO1, candidates characteristically demonstrate recall and visual interpretation that is mostly satisfactory in scope, depth, relevance and accuracy. There is some ability to connect knowledge.</p> <p>For AO2, candidates characteristically demonstrate analysis, judgements, discussion and/or arguments that are mostly relevant and satisfactorily substantiated.</p> <p>For AO3, candidates characteristically demonstrate communication in which clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and form or style of writing are mostly satisfactory.</p> <p>For AO4, candidates characteristically demonstrate synoptic knowledge and understanding that is mostly relevant, accurate and substantiated.</p>

6 Guidance on Assessment

There are four external assessment units in this specification, two at AS level and two at A2:

- Unit AS 1: Art;
- Unit AS 2: Architecture, Craft and Design and Visual Analysis and Interpretation;
- Unit A2 1: Art; and
- Unit A2 2: Architecture, Craft and Design, Visual Analysis, Interpretation and Connecting Knowledge.

Each of the four units is assessed through written examination questions. Candidates answer in continuous prose. They may also use sketches, diagrams, plans and drawings to support their answer, where relevant. The critical model in Appendix 2 provides a framework for preparing for assessment in all units.

6.1 Unit AS 1: Art

This unit is assessed through a 1 hour 30 minute written examination. Candidates answer two 45 minute questions from a choice of four. Answers can draw on examples from any of the unit's sections and subsections in the subject content.

6.2 Unit AS 2: Architecture, Craft and Design, Visual Analysis and Interpretation

This unit is assessed through a 1 hour 30 minute written examination with two parts.

In Part A candidates answer one question from a choice of three. Answers can draw on any of the sections and subsections in the subject content.

In Part B candidates answer one question from a choice of three; questions are based on photographs of named works of Painting, Sculpture and Architecture. The examples where possible will not be drawn from practitioners or works named in Appendix 3. Candidates do not need to have specific prior knowledge of examples and will not gain credit for such knowledge.

6.3 Unit A2 1: Art

This unit is assessed through a 2 hour written examination. Candidates answer two questions from a choice of four. Answers can draw on any of the sections and subsections in the subject content. Synoptic knowledge is also assessed.

6.4 Unit A2 2: Architecture, Craft and Design, Visual Analysis, Interpretation and Connecting Knowledge

This unit is assessed through a 2 hour examination with two parts.

In Part A, candidates answer one question from a choice of three. Answers can draw on any of the sections and subsections in the subject content. Synoptic knowledge is also assessed.

In Part B, candidates answer two compulsory questions. Question 1 is based on comparing two photographs of named artworks from the categories of either Painting, Sculpture or Architecture. The examples are from Classical Greece to the end of the twentieth century. For visual interpretation and analysis, candidates do not need to have prior knowledge of the examples and will not gain credit for such knowledge.

Question 2 examines candidates' ability to connect and apply their knowledge synoptically. The question is broad enough to accommodate a wide variety of experiences and knowledge. It gives candidates the opportunity to recognise the relationship between society and art within historical and other frameworks. They also draw on knowledge and skills gained throughout the course to develop and support their own arguments and opinions and present these coherently.

7 Links and Support

7.1 Support

The following resources are available to support this specification:

- our History of Art microsite at www.ccea.org.uk
- specimen assessment materials; and
- study notes.

We also intend to provide:

- Chief Examiner's reports;
- past papers and mark schemes;
- schemes of work;
- centre support visits;
- support days for teachers;
- agreement trials;
- a resource list; and
- exemplification of standards.

7.2 Curriculum objectives

This specification supports centres to build on the broader Northern Ireland Curriculum objectives to develop the young person:

- as an individual;
- as a contributor to society; and
- as a contributor to the economy and environment.

It can contribute to meeting the requirements of the Northern Ireland Entitlement Framework at post-16 and the provision of a broad and balanced curriculum.

Curriculum Progression from Key Stage 4

This specification builds on learning from Key Stage 4 and gives students opportunities to develop their subject knowledge and understanding further.

Students will also have opportunities to continue to develop the **Cross-Curricular Skills** and the **Thinking Skills and Personal Capabilities** shown below. The extent of this development depends on the teaching and learning methodology the teacher uses.

Cross-Curricular Skills

- Communication:
 - Talking and Listening
 - Reading
 - Writing
- Using Mathematics
- Using ICT

Thinking Skills and Personal Capabilities

- Problem Solving
- Working with Others
- Self-Management

For further guidance on the skills and capabilities in this subject, please refer to the supporting Schemes of Work.

7.3 Examination entries

Entry codes for this subject and details on how to make entries are available on our Qualifications Administration Handbook microsite, which you can access at www.ccea.org.uk

Alternatively, you can telephone our Examination Entries, Results and Certification team using the contact details provided.

7.4 Equality and inclusion

We have considered the requirements of equality legislation in developing this specification and designed it to be as free as possible from ethnic, gender, religious, political and other forms of bias.

GCE qualifications often require the assessment of a broad range of competences. This is because they are general qualifications that prepare students for a wide range of occupations and higher level courses.

During the development process, an external equality panel reviewed the specification to identify any potential barriers to equality and inclusion. Where appropriate, we have considered measures to support access and mitigate barriers.

We can make reasonable adjustments for students with disabilities to reduce barriers to accessing assessments. For this reason, very few students will have a complete barrier to any part of the assessment.

It is important to note that where access arrangements are permitted, they must not be used in any way that undermines the integrity of the assessment. You can find information on reasonable adjustments in the Joint Council for Qualifications document *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications*, available at www.jcq.org.uk

7.5 Contact details

If you have any queries about this specification, please contact the relevant CCEA staff member or department:

- Specification Support Officer: Nola Fitzsimons
(telephone: (028) 9026 1200, extension 2235, email: nfitzsimons@ccea.org.uk)
- Subject Officer: Anne McGinn
(telephone: (028) 9026 1436, email: amcginn@ccea.org.uk)
- Examination Entries, Results and Certification
(telephone: (028) 9026 1262, email: entriesandresults@ccea.org.uk)
- Examiner Recruitment
(telephone: (028) 9026 1243, email: appointments@ccea.org.uk)
- Distribution
(telephone: (028) 9026 1242, email: cceadistribution@ccea.org.uk)
- Support Events Administration
(telephone: (028) 9026 1401, email: events@ccea.org.uk)
- Information Section (including Freedom of Information requests)
(telephone: (028) 9026 1200, email: info@ccea.org.uk)
- Moderation
(telephone: (028) 9026 1200, extension 2236, email: moderationteam@ccea.org.uk)
- Business Assurance (Complaints and Appeals Manager: Heather Clarke)
(telephone: (028) 9026 1244, email: hclarke@ccea.org.uk).

Appendix 1

Overview of study options

	AS 1: ART	AS 2: ARCHITECTURE, CRAFT AND DESIGN, VISUAL ANALYSIS AND INTERPRETATION	A2 1: ART	A2 2: ARCHITECTURE, CRAFT AND DESIGN, VISUAL ANALYSIS, INTERPRETATION AND CONNECTING KNOWLEDGE
	Selected Art: Greek–1945	Part A: Selected Architecture, Craft and Design Greek–1945	Selected Art; High Renaissance–Present	Part A: Selected Architecture, Craft and Design 1900–Present
1	Greek and Roman Sculpture Greek: Archaic, Classical, Hellenistic Roman: Etruscan and Greek Influences, Republican, Imperial	Greek and Roman Architecture Greek: Orders, Materials and methods, Religious, Civic Roman: Greek and Etruscan influences, Materials and methods, Civic and religious, Domestic	High Renaissance and Mannerist Italian Art High Renaissance art, Mannerist art	Architecture 1945–Present Post-War Modernism, Brutalism, Late Modernism, Postmodernism
2	Early Renaissance Italian Art Classical influence and rise of Humanism, Technical and aesthetic developments, Florence as centre	Renaissance and Mannerist Italian Architecture Early Renaissance, Classical influence and rise of Humanism, Technical and aesthetic developments Florence as centre, High Renaissance, Mannerism	European Painting Renaissance to Romanticism Germany, Holland, Italy, Spain	Three-Dimensional Craft and Design 1900–1945 Austria and Germany, De Stijl, Bauhaus, Art Deco, Independents
3	French Painting 1780–1870 Neoclassicism, Romanticism, Realism	Architecture, Three-Dimensional Craft and Design 1850–1910 The Great Exhibition and design reform, Arts and Crafts Movement, Art Nouveau	Art 1910–1945 Abstraction, Dada, Surrealism, School of Paris	Three-Dimensional Craft and Design 1945–Present Post-War British Modernism, International style, Streamlining to Pop, Studio craft
4	French Painting 1860–1900 Impressionism, Post-Impressionism	Architecture 1900–1945 Towards Modernism, Modernism, Bauhaus, De Stijl	Art 1945–1970 (Part 1) Abstract Expressionism, Pop, Independents	Textiles and Fashion Design 1900–1945 Bauhaus, Art Deco, Fashion
5	British Painting 1800–1945 Landscape, Pre-Raphaelitism, Realism, Fin de Siècle, From Naturalism or Realism to Abstraction	Textiles and Fashion Design 1850–1900 Textiles and clothes, Fashion design, Arts and Crafts Movement, Dress reform, Aesthetic Movement	Art 1945–1970 (Part 2) Conceptualism and Minimalism, Earthworks and Land Art, Kinetic Art, Performance, Sculpture	Textiles and Fashion Design 1945–Present Textiles, Haute couture, Ready-to-wear
6	Painting 1900–1918 Fauvism, Cubism, Futurism, Expressionism	Graphic Design 1850–1900 Graphic design, Arts and Crafts Movement, Advertising art, Illustration	Art 1970–Present School of London, Photorealism, Postmodernism, Painters, Sculptors, London YBAs	Graphic Design 1900–Present Wars and revolution, Bauhaus, Art Deco, Independents
7	Lens-Based Art 1835–1900 Technical breakthrough, Documenting reality, Pictorial photography, Moving pictures		Lens-Based Art 1900–1945 Representational and Expressionist photography, Mainstream Cinema, Alternative Cinema, Animation	
8	Irish Art 1900–1945 Academic art, Modernist art		Lens-Based Art 1945–Present Photography, Mainstream cinema, Alternative cinema and art house, Video art	
9			Irish Art 1945–Present Painting, Sculpture, Other media	

Appendix 2

Critical model

Contexts

Historical

Time and place When and where style(s), movement(s) and/or practitioner(s) active

Circumstances Any non-artistic circumstances or events affecting this artwork

Worldview General religious, philosophical, cultural, ethnic, social, gender and/or political system

Artistic

Art form Art or fine art(s): painting, sculpture, lens-based art (photography, film, art house); applied arts: architecture, craft, design (3D, textiles, fashion, graphic design)

Influences Artwork emulated or otherwise influencing this artwork; influences can be positive and/or negative (as in Renaissance/Neoclassicism emulating Classical art forms and rejecting Gothic/Rococo)

Style/Movement

- **Name** When, how, why
- **Characteristics** Representational/abstract; naturalistic/realist/idealist/stylised; restrained/expressive; functional/ornamented; modest/grandiose

Patronage

General support for artistic productions: public/private, religious/secular, commissioned/speculative, elitist/populist, rich/poor

Practitioner

Name and dates

On first mention, name and date(s) as given in the subject content; subsequently, surname only (exceptions including: Leonardo, Raphael, Rembrandt)

Biography

Brief account of practitioner's life, focusing on anything impacting the artwork and not already covered in general historical and artistic contexts

Work

Title and date (plus location for an architectural work)

On first mention, full title and date; subsequently, title only and a lengthy title may reasonably be shortened; leading capitals for titles. Where little or nothing is known of individual practitioners, as in ancient Roman sculpture and architecture, the practitioners are treated collectively.

Function

Any function/need/purpose (more for applied than fine arts) or commissioning/patronage served by this artwork's production; selectively addressing: cost, market, spatial, material, technical, ergonomic, cultural, ethnic, social, gender, ideological, political or aesthetic factors

Form

Form/Composition Selectively addressing: format, scale or size, line, shape, three-dimensional form, colour, tone, pattern, texture, space, time, motion, sound

- **Format** Single-panel/diptych/triptych/polyptych/series; vertical/horizontal/square/circular
- **Space** Schematic/optical, conceptual/perspectival, single/multiple/high/low viewpoint/s, shallow/deep, central/peripheral
- **Time, motion, sound** Time based/installation/audiovisual, land art and performance

Content

Content/iconography (more for fine than applied arts): genre, subject, setting, audience; selective description, identification and interpretation of what is shown in the work; meaning(s) taken

Critical appraisal

Critical appraisal as an informed, questioning and coherent appraisal of an artistic contribution's significance.

Students decide how innovative, expressive and influential (within and beyond the art world) a particular artistic contribution may be. They should explore, enquire, evaluate, discuss and compare evidence. They should develop and support persuasive argument and counterargument. Ideally, students draw on their own analyses (of function, form and/or content) and both primary and secondary source material, direct experience of actual artworks and surveys of the most authoritative texts on those artworks. Texts include documents, books, articles, catalogues and web-based texts. Students should clearly distinguish between their own and others' contributions to discussions in written appraisals. Teachers should use discussion, debate and oral appraisal as teaching strategies.

Communication

Students should use continuous prose for written communication. This should be legible with clear structure and meaning. Spelling, punctuation and grammar should be accurate. They should use appropriate length, vocabulary and form/style of writing. Students can use a range of sketches, drawings, diagrams and plans to illustrate and clarify their written responses.

Students should use shorter forms of practitioner names, where these have become established and familiar, for instance Diego Velázquez rather than Diego Rodriguez de Silva y Velázquez or JMW Turner rather than Joseph Mallord William Turner, and give dates for practitioners throughout. They should use the same name-and-dates form for a practitioner when responding to examination questions. As authorities can differ on the detail of spellings and dates, students should use commonly accepted terms.

The art historical works referred to in this specification represent a range of art forms. For examination purposes, these fall into three categories: art, architecture, and craft and design.

Art

- **Painting** includes two-dimensional artworks in ink, chalk, pastel, watercolour, gouache, encaustic, tempera, fresco, oils and acrylic. It includes drawing and any form of two-dimensional image making (other than lens-based, for which there are separate sections) in which the artist was directly involved as printmaker or creative overseer. It includes two-dimensional computer art, where digital technology is the creative medium and where there may or may not be permanent printed imagery. It does not include prints from effectively unlimited editions, demonstrating little or nothing of the artist's personal imprint, and where digital technology is not the creative medium.
- **Lens-based art** includes still, moving and audiovisual lens-based art forms using anything from chemical stock through to television, video and digital technologies.
- **Sculpture** includes three-dimensional artworks in clay, wood, stone and bronze, as well as (more recently) steel, plastics, fibreglass, concrete, found objects and mixed media. Clay and assemblage works are examples of an additive process. Carvings in wood and stone are examples of a subtractive process. In some cases, additive and subtractive processes are used in a single work, as when a moulded-clay or carved-wood figure is cast in bronze and the casting is then chiselled or chased. Sculpture here also includes installation, land art and conceptual art. It does not include lens-based art (at least, where that is the principal creative medium), for which there are separate sections.

Architecture

- **Architecture** centres on domestic and non-domestic examples (realised or unrealised, permanent or temporary) of the built environment, extending to include, where appropriate, bridges, aqueducts, town and city planning and landscape architecture. **Domestic** refers to houses, flats or apartments, blocks of flats or apartments, villas, hotels, palaces and any other form of designed human habitation. **Non-domestic** includes categories such as religious/ecclesiastical/church, civic, institutional, industrial and commercial. Museum and gallery buildings could be examples of civic or institutional architecture.

Craft and design

- **Craft** works, at least nominally, serve utilitarian purposes and are products of processes where the designers are also for the most part the makers and manual skills are paramount. Traditionally no two craft pieces tend to be identical. This is characteristic of their appeal.
- **Design** works, at least nominally, serve utilitarian purposes and are products of a process where different people undertake the design and production. Making typically involves extensive use of machinery. Design works tend towards mass production or multiple identical copies and this is characteristic of their appeal.
- **Three-Dimensional craft and design** includes interior, furniture and product design, but excludes textiles and fashion design, for which there are separate sections.
- **Fashion design** is divided by the very hazy line between haute couture and ready-to-wear, based on where the particular designer's more significant contribution seems to lie.
- **Textile design** ranges from one-off textile art pieces through to designs for batch and mass-produced fabrics and wallpapers.

Appendix 3

Guidance on practitioners and works

AS 1	Selected Art Greek–1945
<p>AS 1 Section 1 Greek and Roman Sculpture</p>	<p>Greek</p> <ul style="list-style-type: none"> • Archaic 750–480 BC Egyptian, Mycenaean and Minoan influences; technical and aesthetic developments; limestone, marble and early use of bronze; emergence of free-standing figures; gradually freer treatment of drapery; state, religious and private (aristocratic) patronage; funerary, votive; practitioners unknown • Classical 480–323 BC Colonisation under Alexander the Great; technical and artistic mastery; improved bronze casting, possibly using moulds from living subjects; emerging individualism of subjects and sculptors; narrative; refined drapery; free-standing and pedimental figures, metope and frieze reliefs; state, religious and private patronage; funerary, votive; Myron (active c.480–440 BC), Phidias (c.480–430 BC), Polykleitos (active c.450–420 BC) and early work by Praxiteles (active c.370–330 BC) and Lysippus (active c.370–330 BC) • Hellenistic 327–27 BC Increased artistic diversity part of Alexander the Great’s legacy; fall of Greece to Rome 146 BC and consequent cultural realignment, bringing changing patterns of patronage; technical and artistic elaboration; shift from idealism to realism; movement, emotion, drama, group compositions; most practitioners unknown; late work of Praxiteles and Lysippus

AS 1	Selected Art Greek–1945
AS 1 Section 1 Greek and Roman Sculpture (cont.)	<p>Roman</p> <ul style="list-style-type: none"> • Etruscan and Greek influences Greek influence supersedes Etruscan when Greece falls to Rome 146 BC; sculptures, sculptors and, to an extent, ethos imported • Republican 509–27 BC Few early surviving examples; relief and in the round; commemorative portraiture relating to aristocratic tradition of ancestor death masks; public narrative reliefs, triumphal arches, honorific columns and altars; practitioners unknown • Imperial 27 BC–AD 476 Shift towards ostentation; Christian era introduced circa AD 313 with Constantine taking Constantinople (previously Byzantium, now Istanbul) as new imperial capital; Western Empire falls AD 476; relief and in the round; portraiture, commemorative, honorific; connoisseurship; practitioners unknown
AS 1 Section 2 Early Renaissance Italian Art	<ul style="list-style-type: none"> • Classical influence and rise of Humanism Emergence from Gothic and Byzantine traditions; time of exploration, discovery, exploitation, questioning, challenging, individualism; realism, artists' status rises, religious and private patronage • Technical and aesthetic developments In painting and sculpture; perspective, direct observation, personal expression, emergence of portraiture • Florence as centre Also Padua and Siena; competitive patronage between city states, guilds and wealthy individuals; Duccio (c.1255–1318/19), Giotto (1266/7–1337), Lorenzo Ghiberti (1378–1455), Donatello (c.1386–1466), Fra Angelico (c.1395–1455), Paolo Uccello (c.1397–1475), Masaccio (1401–1428), Piero della Francesca (c.1415–1492), Andrea Mantegna (1431–1506), Andrea del Verrocchio (1435–1488), Sandro Botticelli (1445–1510)

AS 1	Selected Art Greek–1945
<p>AS 1 Section 3 French Painting 1780–1870</p>	<ul style="list-style-type: none"> • Neoclassicism 1780–1825 Reaction to Rococo; The Enlightenment, time of revolutions against religious and state establishments; Ancient Egyptian, Greek and Roman artefacts stimulate scholarly and popular interest; Academy, Prix de Rome, changing patterns of patronage; Jacques-Louis David (1748–1825), political as well as artistic involvement; Jean Auguste-Dominique Ingres (1780–1867), Neoclassical champion with Romantic tendencies • Romanticism 1810–1850 Church and state give ground to private patronage; literary and exotic themes favoured; cult of the individual given fullest expression in rise and fall of hero-leader Napoleon; challenge to academic artistic methods and values; sketchiness, drawing with brush, strong colour; Théodore Géricault (1791–1824), Eugène Delacroix (1798–1863) • Realism 1820–1870 Conflict with religious, political and artistic establishments; egalitarian values; Barbizon School and struggle to establish landscape genre; changing patterns of patronage; Camille Corot (1796–1875), Honoré Daumier (1808–1879), Jean-François Millet (1814–1875), Gustave Courbet (1819–1877)
<p>AS 1 Section 4 French Painting 1860–1900</p>	<ul style="list-style-type: none"> • Impressionism 1860–1890 Challenging academic or salon art; changing patterns of patronage; non-commissioned art increasing role; growing independence among artists, dealers, buyers; influence of and reaction to photography; outdoors painting; improvements in materials, equipment, transport and scientific understanding of colour; Japanese influence following forced ending of Japan’s isolationism in 1854; Édouard Manet (1832–1883), Edgar Degas (1834–1917), Claude Monet (1840–1926), Auguste Renoir (1841–1919), Berthe Morisot (1841–1895), Mary Cassatt (1844–1926) • Post-Impressionism 1870–1906 Influence of and reactions to photography and Impressionism; individualism; influence of other cultures, especially Japanese; ‘primitive’ techniques and themes; artistic independence; innovation and consequent problem of patronage; Paul Cézanne (1839–1906), Paul Gauguin (1848–1903), Vincent van Gogh (1853–1890), Georges Seurat (1859–1891)

AS 1	Selected Art Greek–1945
<p>AS 1 Section 5 British Painting 1800–1945</p>	<ul style="list-style-type: none"> <p>• Landscape Increasing private patronage; expanding market; influences: Dutch landscapists, Claude Lorrain; working outdoors directly from nature; challenge to academic methods and values with sketch increasingly important; reflections on landscape in an increasingly industrial and urban age; JMW Turner (1775–1851), John Constable (1776–1837), Samuel Palmer (1805–1881)</p> <p>• Pre-Raphaelitism 1848–1853 Influences: Nazarenes, John Ruskin, Bible, Romantic literature; changing patronage; art increasingly non-commissioned; growing independence from academy among artists, dealers, buyers; heightened naturalism and technical innovation: William Holman Hunt (1827–1910), John Everett Millais (1829–1896); Medievalism: Dante Gabriel Rossetti (1828–1882), Edward Burne-Jones (1833–1898)</p> <p>• Realism Height of British industrial and imperial power; work ethic made manifest; influence of John Ruskin; influence of and reaction to photography; some anticipation of Impressionist colour; non-commissioned art and increasing financial independence of artists and collectors; Edwin Landseer (1802–1873), William Powell Frith (1819–1909), Ford Madox Brown (1821–1893)</p> <p>• Fin de Siècle Reaction to academic art; individualism, painterly values; growing independence and sometimes celebrity of artist; increasing private patronage; James McNeill Whistler (1834–1903), John Singer Sargent (1856–1925), Walter Richard Sickert (1860–1942)</p> <p>• From Naturalism or Realism to Abstraction Before, during and between the 1914–1918 and 1939–1945 World Wars; Paul Nash (1889–1946), David Bomberg (1890–1957), Stanley Spencer (1891–1959), Graham Sutherland (1903–1980), Ben Nicholson (1894–1982)</p>

AS 1	Selected Art Greek–1945
<p>AS 1 Section 6 Painting 1900–1918</p>	<ul style="list-style-type: none"> • Fauvism 1899–1908, France Reactions to photography and Impressionism; influences of Post-Impressionism, Islamic art; aggressive, expressive, decorative use of intense colour; Salon d'Automne 1905, art critic Louis Vauxcelles calls the painters <i>fauves</i> (wild beasts); Henri Matisse (1869–1954), Albert Marquet (1875–1947), André Derain (1880–1954), Maurice de Vlaminck (1876–1958) • Cubism 1906–1914, France Pablo Picasso (1881–1973), Georges Braque (1882–1963), Juan Gris (1887–1927) Three main phases: Early 1907–1909: further development of Cézanne's multi-viewpoint anti-perspectivism married to African tribal art influence High/Analytic 1910–1912: multifaceted, monochromatic, use of letterforms and collage Synthetic 1913–1914: more individualistic, less fragmented formally, colour returns • Futurism 1909–1914, Italy Literary movement beginning; aggressively celebrating modernity, machines, dynamism, war; influenced by photography, film, Cubism; Giacomo Balla (1871–1958), Umberto Boccioni (1882–1916), Gino Severini (1883–1966) • Expressionism 1900–1918, Norway, Germany Unique experiences uniquely envisioned, arguably reflecting the North European's sense of introspection and isolation; coincident with emergence of psychoanalysis (founders native-German speakers Sigmund Freud and Carl Jung); celebrating various kinds of 'primitivism'; Edvard Munch (1863–1944), Norway; Die Brücke (The Bridge), 1905–1913, Dresden; Ernst Ludwig Kirchner (1880–1938), Emil Nolde (1867–1956), Karl Schmidt-Rottluff (1884–1976); Der Blaue Reiter (The Blue Rider), 1911–1914, Munich; from representation to early abstraction: Wassily Kandinsky (1866–1944), Franz Marc (1880–1916)

AS 1	Selected Art Greek–1945
<p>AS 1 Section 7 Lens-Based Art 1835–1900</p>	<ul style="list-style-type: none"> • Technical breakthrough Daguerrotype, 1839, single positive monochrome image on metal or glass plate: Louis Daguerre (1787–1851); Calotype, 1835–1841; single negative monochrome image and unlimited positive ones, onto paper or other medium: William Henry Fox Talbot (1800–1877); uses, limitations, significance • Documenting reality Portrait, figure, landscape and/or war: David Octavius Hill (1802–1870) and Robert Adamson (1821–1848), Roger Fenton (1819–1869), Mathew Brady (1823–1896), Eadweard Muybridge (1830–1904); motion: sequential images on multiple photographic surfaces, Muybridge; sequential images on a single photographic surface Étienne-Jules Marey (1830–1904), uses, limitations, significance • Pictorial photography Informing and informed by painting; arguments and counterarguments for photography as <i>art</i>; various exploratory, expressive agenda; significance; Julia Margaret Cameron (1815–1879), Henry Peach Robinson (1830–1901) • Moving pictures Early technological developments, Praxinoscope: Emile Reynaud (1877); Kinetoscope: Edison (1891); cinematographe: Lumière brothers (1895); Nickelodeon: Davis and Harris (1905); early pioneers: Étienne-Jules Marey (1830–1904), Georges Méliès (1861–1938)
<p>AS 1 Section 8 Irish Art 1900–1945</p>	<ul style="list-style-type: none"> • Academic art Artists content to work mostly within the broad artistic and philosophical academic traditions; John Lavery (1856–1941), Rosamond Praeger (1867–1954), James Humbert Craig (1877–1944), William Orpen (1878–1931), Seán Keating (1889–1977), Frank McKelvey (1895–1974), John Luke (1906–1975), Tom Carr (1909–1999) • Modernist art Artists questioning Eurocentric and Renaissance artistic values, conventions; ‘technically introverted’, emphasising aesthetic and formal elements; Post-Impressionism influence: Roderic O’Conor (1860–1940), Grace Henry (1868–1953), Jack Butler Yeats (1871–1957), Paul Henry (1876–1958), William Conor (1881–1968), William Leech (1881–1960); Cubism influence: Mary Swanzy (1882–1978), Evie Hone (1894–1955), Mainie Jellett (1897–1944), Norah McGuinness (1901–1980), Nano Reid (1905–1981)

AS 2 Part A	Selected Architecture, Craft and Design Greek–1945
AS 2 Section 1 Greek and Roman Architecture	<p>Greek</p> <ul style="list-style-type: none"> • Orders Three major Greek building styles governing detail of column, capital, entablature and their constituent parts; terms, descriptions (including visual, where appropriate), development, significance; Doric: imposing ‘masculine’ strength, characteristic sculpted frieze of triglyphs and metopes; Ionic: ‘feminine’ delicacy, continuous sculpted frieze; Corinthian: possibly designed by Callimachus, according to Vitruvius; decorative emphasis; limited use by Greeks; interiors, exteriors • Materials and methods From timber to limestone and marble; adherence to trabeated (post-and-lintel) system; structural and optical refinements; use of mathematics and geometry; significance • Religious Development of temple through Archaic 750–480 BC, Classical 480–323 BC and Hellenistic 327–27 BC periods; its religious and social functions; major examples in European Greece, Sicily, Southern Italy, Greek Asia Minor; Ictinus, Mnesicles, Callicrates (all active mid to late fifth century BC) • Civic Town planning, theatre design: major examples <p>Roman</p> <ul style="list-style-type: none"> • Greek and Etruscan influences Greek influences supersede Etruscan when Greece falls to Rome 146 BC; styles based on three Greek orders (Doric, Ionic, Corinthian), with addition of Tuscan and Composite • Materials and methods Development of concrete; arch (arcuated) construction and its permutations; military factor; slave labour • Civic and religious Cross-continental scale; town planning; imperial patronage; military factor; civil engineering; aqueduct, public baths (thermae), theatre, amphitheatre; temple: major examples; practitioners unknown • Domestic Domus, insula, villa: major examples; practitioners unknown

AS 2 Part A	Selected Architecture, Craft and Design Greek–1945
<p>AS 2 Section 2 Renaissance and Mannerist Italian Architecture</p>	<ul style="list-style-type: none"> • Early Renaissance Classical influence and rise of Humanism Emergence from Gothic and Byzantine traditions; studying, questioning, challenging; individualism; architects' status rises; religious and enlightened private patronage Technical and aesthetic developments Structural engineering innovations; interest in mathematics, geometry, proportion; discovery/(rediscovery?) of perspective and its impact Florence as centre Isolated examples elsewhere; Giovanni Pisano (c.1245/50–1314/19), Filippo Brunelleschi (1377–1446), Michelozzo (c.1396–1472), Leon Baptista Alberti (1404–1472), Bernardo Rossellino (c.1407/10–1464) • High Renaissance Rome as centre, also Florence; Period of Reformation in Germany; religious and enlightened private patronage; realised and unrealised projects of Donato Bramante (c.1444–1514), Michelangelo (1475–1564), Antonio da Sangallo the Younger (1484–1546) • Mannerism Rome as centre; also Florence, Mantua and Venice; traumatic time for Italy with war and religious upheaval; Spanish Habsburgs in control 1529–1559; Counter-Reformation; ostentation, exaggeration, experimentation; religious and enlightened private patronage; realised and unrealised projects of Michelangelo, Giulio Romano (c.1492/99–1546), Giacomo Barozzi da Vignola (1507–1573); Classical tendency within Mannerism: Andrea Palladio (1508–1580)

AS 2 Part A	Selected Architecture, Craft and Design Greek–1945
<p>AS 2 Section 3 Architecture, Three-Dimensional Craft and Design 1850–1910</p>	<ul style="list-style-type: none"> <p>• The Great Exhibition and design reform Early industrial design 1850–1900; Prince Albert and Henry Cole (1808–1882) stage 1851 Great Exhibition to celebrate British industry, but product design revealed as poor; division-of-labour production and art–craft–design relationships questioned; education reforms; emergence and definition of designer role; Michael Thonet (1796–1871), Christopher Dresser (1834–1904); Joseph Paxton (1803–1865)</p> <p>• Arts and Crafts Movement 1860–1910 Led by textile designer, print designer, poet and socialist campaigner William Morris (1834–1896) For: traditional and vernacular craft materials and techniques and craft and design as <i>art</i> Against: division-of-labour and industrialism Influences: medievalism, nature; the writings of Augustus Pugin and John Ruskin; women and suffragette movement; May Morris (1862–1938); structural and decorative integration; Philip Webb (1831–1915), Charles Voysey (1857–1941), Edwin Lutyens (1869–1944); Arts and Crafts Exhibition Society as a centre for architects and designers (1888)</p> <p>• Art Nouveau 1890–1910 Consciously new style; anti-historicist Architecture: cast iron and wrought iron still relatively new structural materials; influences: Rococo, Pre-Raphaelitism, Symbolism, Aestheticism, plant and organic forms, curvilinear tendency: Antoni Gaudí (1852–1926), Victor Horta (1861–1947), Louis Sullivan (1856–1924), Charles Rennie Mackintosh (1868–1928) Design: forms and applied decorative motifs mostly curvilinear; conspicuous craftsmanship, luxury; Louis Comfort Tiffany (1848–1933), René Lalique (1860–1945), Hector Guimard (1867–1942); Early Modernist tendencies, Charles Rennie Mackintosh (1868–1928), Margaret (1864–1933) and Frances MacDonald (1873–1921)</p>

<p>AS 2 Part A</p>	<p>Selected Architecture, Craft and Design Greek–1945</p>
<p>AS 2 Section 4 Architecture, 1900–1945</p>	<ul style="list-style-type: none"> • Towards Modernism Wiener Werkstätte founded 1903, Vienna; developing out of the Vienna Secession and promoting alliance of fine and applied artists; Josef Hoffmann (1870–1956) Deutscher Werkbund founded 1907, Munich; aim of integrating craft and industrial techniques; Peter Behrens (1868–1940) • Modernism Public, corporate and private patronage and innovation; development of reinforced concrete, classical rationalism, the industrial city; August Perret (1874–1954), Le Corbusier (1887–1965); Frank Lloyd Wright (1867–1959); Adolf Loos (1870–1933), Richard Buckminster Fuller (1895–1983), Alvar Aalto (1898–1976), Berthold Lubetkin (1901–1990) Bauhaus 1919–1933, Germany; functionalism, concrete, steel and glass classicism; Walter Gropius (1883–1969), Ludwig Mies van der Rohe (1886–1969) De Stijl 1917–1932, Netherlands; Neo-Plasticism; Cubist, primary colours, utopian ideal, machine influences; Gerrit Rietveld (1888–1964), Jacobus Oud (1890–1963)

AS 2 Part A	Selected Architecture, Craft and Design Greek–1945
<p>AS 2 Section 5 Textiles and Fashion Design 1850–1900</p>	<ul style="list-style-type: none"> <p>• Textiles and clothes Textiles making: felt or fabrics, latter using threads or yarns; textiles manufacture a major driver and beneficiary of Industrial Revolution. Clothes making: ready-to-wear clothes in England at least as early as eighteenth century; very labour intensive until 1850s, when sewing machines become available for both trade and domestic use; consumerism fuelled by industrialism and colonialism. Textiles (domestic and other). Clothes: cultural, ethnic, national, gender, class, economic and lifestyle factors; social rituals and significance</p> <p>• Fashion design Englishman Charles Worth (1825–1895) opens ladies’ dress shop in Paris 1858, catering to a rich social elite; emergence of <i>fashion design</i> in its modern sense; emergence of <i>haute couture</i>; definitions</p> <p>• Arts and Crafts Movement 1860–1910 Textile designer, print designer, poet, socialist campaigner and movement leader William Morris (1834–1896) pioneered new approaches to printed, woven and stitched textiles For: traditional and vernacular craft materials and techniques, and craft and design as <i>art</i> Against: division-of-labour and industrialism; focus on disappearing textiles traditions such as embroidery and lace making; architect and textile designer Charles Voysey (1857–1941), Walter Crane (1845–1915)</p> <p>• Dress reform Women play major role in debates and concerns with women’s comfort, health, liberty, usefulness and rights; Amelia Bloomer (1818–1894); Rational Dress Society, London 1881; suffragettes</p> <p>• Aesthetic Movement Arthur Liberty (1843–1917) founds Liberty and Co. in 1875, selling mostly Japanese and Indian fabrics and ornaments, later including Arts and Crafts, Art Nouveau and other textiles and artefacts; costume department opens 1884 under architect Edward Godwin (1833–1886) as design director; Aesthetic dress promoted</p>

AS 2 Part A	Selected Architecture, Craft and Design Greek–1945
<p>AS 2 Section 6 Graphic Design 1850–1900</p>	<ul style="list-style-type: none"> • Graphic design Prince Albert and Henry Cole (1808–1882) stage 1851 Great Exhibition to celebrate British industry, but product design revealed as poor; division-of-labour production and art–craft–design relationships questioned; education reforms; emergence of designer and graphic designer roles; definitions; Cole helps launch modern postage system and greeting cards • Arts and Crafts Movement 1860–1910 William Morris (1834–1896) print designer, poet, socialist campaigner, movement leader and proprietor of the Kelmscott Press; rise of small art press and rediscovery of book binding and illustration For: traditional and vernacular craft materials and techniques, and craft and design as <i>art</i> Against: division-of-labour industrialism Influences: medievalism, nature, writings of Augustus Pugin and John Ruskin • Advertising art Influences of Impressionism, Post-Impressionism, Art Nouveau; street as gallery; Jules Chéret (1836–1932), Alphonse Mucha (1860–1939), Henri de Toulouse-Lautrec (1864–1901) • Illustration Realist influence: Honoré Daumier (1808–1879), Hablot Browne (Phiz) (1815–1882), John Tenniel (1820–1914), Gustave Doré (1832–1883); Pre-Raphaelite, Aesthetic Movement, Art Nouveau; Japanese influence: Walter Crane (1845–1915), Aubrey Beardsley (1872–1898)

A2 1	Selected Art High Renaissance–Present
<p>A2 1 Section 1 High Renaissance and Mannerist Italian Art</p>	<ul style="list-style-type: none"> • High Renaissance art Painting and sculpture; Rome as centre, also Florence and Venice; philosophical, religious, scientific, technological questioning; period of Reformation in Germany; religious and enlightened private patronage; period of technical and artistic mastery; Giovanni Bellini (c.1430–1516), Leonardo da Vinci (1452–1519), Michelangelo (1475–1564), Giorgione (1477/8–1510), Raphael (1483–1520), Titian (c.1485/90–1576) • Mannerist art Painting and sculpture; traumatic time for Italy; war, religious upheaval, Counter-Reformation; ostentation, exaggeration, emotional output; religious and enlightened private patronage; Michelangelo, Correggio (c.1489/94–1534), Parmigianino (1503–1540), Tintoretto (1518–1594), Giambologna (1529–1608)
<p>A2 1 Section 2 European Painting Renaissance to Romanticism</p>	<ul style="list-style-type: none"> • Germany Northern Renaissance; Gutenberg invents printing press c.1450; Luther and Reformation; challenge to church authority; shift towards private patronage; Matthias Grünewald (c.1460/80–1528), Albrecht Dürer (1471–1528), Hans Holbein (1497/8–1543) • Holland Protestant, trading ethos; merchant-class patronage, primarily small-scale private, municipal or trade organisation commissions; Frans Hals (c.1581/5–1666), Rembrandt van Rijn (1606–1669), Jan (Johannes) Vermeer (1632–1675) • Italy Baroque; Counter-Reformation to Age of Enlightenment; religious and enlightened private patronage; Caravaggio (1571–1610), Gian Lorenzo Bernini (1598–1680), Canaletto (1697–1768) • Spain Mannerism to Romanticism; royal and Counter-Reformation patronage; period of decline in Spanish power and influence, culminating in French occupation 1808–1814 under Napoleon; El Greco (1541–1614), Diego Velázquez (1599–1660), Francisco José de Goya (1746–1828)

A2 1	Selected Art High Renaissance–Present
<p>A2 1 Section 3 Art 1910–1945</p>	<ul style="list-style-type: none"> <p>• Abstraction Representation of exterior world rejected; notion of a ‘universal visual language’; De Stijl, 1917–1932, Holland: for the impersonal and mechanical; Piet Mondrian (1872–1944); Bauhaus, 1919–1933, Germany: ethos of formal experiment, functional design; Wassily Kandinsky (1866–1944); Suprematism, 1912–1922, Russia; autonomous art: Kasimir Malevich (1879–1935)</p> <p>• Dada 1915–1922 Zürich, Berlin, Cologne, New York; break with all traditions of artistic creation, including manual or technical skill; redefining art; use of accident, chance, readymade, installation, performance; Jean Arp (1886–1966), Marcel Duchamp (1887–1968)</p> <p>• Surrealism 1920–1939 Europe; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Sigmund Freud and Carl Jung; use of accident, chance, automatism; Automatic Surrealism: Max Ernst (1891–1976), André Masson (1896–1987); Dream Surrealism: Salvador Dalí (1904–1989), René Magritte (1898–1967), Jean Arp (1886–1966), Max Ernst (1891–1976), Joan Miró (1893–1983), Alberto Giacometti (1901–1966), Leonora Carrington (1917–2011)</p> <p>• School of Paris Progressive art centred in Paris; various representational and semi-abstract approaches; Henri Matisse (1869–1954), Pablo Picasso (1881–1973), Marc Chagall (1887–1985)</p>

A2 1	Selected Art High Renaissance–Present
<p>A2 1 Section 4 Art 1945–1970 (Part 1)</p>	<ul style="list-style-type: none"> • Abstract Expressionism 1945–1970, USA Great Depression 1929–1939; relief projects support artists; Cold War period; New York replaces Paris as artistic centre; influences: Armory Show 1913, immigrant European Avant-Garde; the search for an American artistic identity, Surrealism, Mexican muralists, Native American sand painting; large scale works, gestural/action painting: Mark Rothko (1903–1970), Arshile Gorky (1904–1948), Willem de Kooning (1904–1997), Jackson Pollock (1912–1956), Robert Motherwell (1915–1991) • Pop 1955–1970 Neo-Dada, New Realism; Anglo-American axis; consumerism after post-war austerity; low-art subjects and techniques inserted into high-art context UK: Richard Hamilton (1922–2011), Eduardo Paolozzi (1924–2005), Peter Blake (1932–), David Hockney (1937–) Op Art: Bridget Riley (1931–) USA: Roy Lichtenstein (1923–1997), Robert Rauschenberg (1925–2008), Andy Warhol (1928–1987), Claes Oldenburg (1929–), Jasper Johns (1930–) Hyperrealism: Duane Hanson (1925–1996) • Independents (painting) Henri Matisse (1869–1954), Pablo Picasso (1881–1973), Edward Hopper (1882–1967), Georgia O’Keeffe (1887–1986), Francis Bacon (1909–1992), Lucian Freud (1922–2011)
<p>A2 1 Section 5 Art 1945–1970 (Part 2)</p>	<ul style="list-style-type: none"> • Conceptualism and Minimalism Conceptualism: Richard Serra (1939–), Michael Craig-Martin (1941–); Minimalism: Carl André (1935–) • Earthworks and Land Art Christo (1935–), Robert Smithson (1938–1973), Richard Long (1945–), Andy Goldsworthy (1956–) • Kinetic Art Alexander Calder (1898–1976), Jean Tinguely (1925–1991) • Performance Joseph Beuys (1921–1986), Gilbert and George (Gilbert Prousch, 1943– and George Passmore, 1942–) • Sculpture From naturalism or realism to abstraction; Jacob Epstein (1880–1959), Henry Moore (1898–1986), Barbara Hepworth (1903–1975), Louise Bourgeois (1911–2010), Elisabeth Frink (1930–1993)

A2 1	Selected Art High Renaissance–Present
<p>A2 1 Section 6 Art 1970–Present</p>	<ul style="list-style-type: none"> • School of London (painting) Francis Bacon (1909–1992), Lucian Freud (1922–2011), Frank Auerbach (1931–), RB Kitaj (1932–2007), Howard Hodgkin (1932–), David Hockney (1937–), Allen Jones (1937–) • Photorealism Fascination with conventions of photographic realism; concern with method; Malcolm Morley (1931–), Gerhard Richter (1932–), Richard Estes (1932–), Chuck Close (1940–) • Postmodernism Sensitive to Modernism’s distancing from a general public, but unsure how to reconnect; classical references, irony, scepticism, pastiches, parodies; Paula Rego (1935–), Francesco Clemente (1952–) • Painters Jean Michel Basquiat (1960–1988), Sigmar Polke (1941–2010), Marlene Dumas (1953–) • Sculptors Anthony Caro (1924–2013), Elisabeth Frink (1930–1993), Anselm Kiefer (1945–), Antony Gormley (1950–), Anish Kapoor (1954–), Andy Goldsworthy (1956–), Rachel Whiteread (1963–) • Young British Artists (YBAs) London, Goldsmith’s College of Art, Michael Craig-Martin (1941–); Tracey Emin (1963–), Marc Quinn (1964–), Damien Hirst (1965–), Gary Hume; Charles Saatchi, Freeze and Sensation exhibitions, Ron Mueck (1958–), Turner Prize; Gilbert and George, Peter Doig (1959–), Chris Ofili (1968–), Jenny Saville (1970–), Douglas Gordon (1966–)

A2 1	Selected Art High Renaissance–Present
<p>A2 1 Section 7 Lens-Based Art 1900–1945</p>	<ul style="list-style-type: none"> <p>• Representational and Expressionist photography Two dominant views: truthful visual record versus means for artistic expression; informing and informed by painting; various documentary, experimental and expressive agendas; Man Ray (1890–1976), Alexander Rodchenko (1891–1956), Jacques Henri Lartigue (1894–1986), László Moholy-Nagy (1895–1946), Ansel Adams (1902–1984), Bill Brandt (1904–1983), Henri Cartier-Bresson (1908–2004), Robert Capa (1913–1954)</p> <p>• Mainstream cinema Dominance late 1920s to early 1950s of classical Hollywood cinema and studio and star systems; DW. Griffiths (1875–1948), Cecil B DeMille (1881–1959), Charlie Chaplin (1889–1977), John Ford (1894–1973), Alfred Hitchcock (1899–1980), Orson Welles (1915–1985)</p> <p>• Alternative cinema Soviet Montage: Sergei Eisenstein (1898–1948); German Expressionism: Robert Wiene (1873–1938), FW. Murnau (1888–1931), Fritz Lang (1890–1976); Surrealist Cinema: Luis Buñuel (1900–1983), Salvador Dalí (1904–1989)</p> <p>• Animation Commercially, studio driven, Walt Disney (1901–1966); abstract and experimental, Oskar Fischinger (1900–1967), Len Lye (1901–1980), Norman McLaren (1914–1987)</p>

A2 1	Selected Art High Renaissance–Present
<p>A2 1 Section 8 Lens-Based Art 1945–Present</p>	<ul style="list-style-type: none"> <p>• Photography Photography now ubiquitous; colour practical proposition from 1930s; Cold War era 1949–1989; continuing interchange between photography and painting; photography as art versus commercial, journalistic or social considerations; Bill Brandt (1904–1983), Arnold Newman (1905–1970), Henri Cartier-Bresson (1908–2004), Diane Arbus (1923–1971), Richard Avedon (1923–2004), Annie Leibovitz (1949–), Cindy Sherman (1954–), Paul Seawright (1965–)</p> <p>• Mainstream cinema Addressing mass audience; aesthetic considerations typically married to commercial; John Ford (1894–1973), Alfred Hitchcock (1899–1980), Stanley Kubrick (1928–1999), Martin Scorsese (1942–), Steven Spielberg (1946–)</p> <p>• Alternative cinema and art house Successive challenges to Hollywood mainstream: Italian neo-realism: Vittorio de Sica (1901–1974), Federico Fellini (1920–1993); French New Wave: Jean Luc Godard (1930–), François Truffaut (1932–1984); World cinema: Akira Kurosawa (1910–1998), Ingmar Bergman (1918–2007), Satyajit Ray (1921–1992); Independent cinema: David Lynch (1946–), Jim Jarmusch (1953–), Coen brothers (Joel 1954– and Ethan 1957–), Spike Lee (1957–)</p> <p>• Video art Addressing niche fine art audience and typically driven by aesthetic, formal or experimental considerations; still, moving and/or audiovisual; chemical to digital; Bill Viola (1951–), Willie Doherty (1959–), Gillian Wearing (1963–)</p>

A2 1	Selected Art High Renaissance–Present
A2 1 Section 9 Irish Art 1945–Present	<ul style="list-style-type: none"> <p>• Painting Continued interest in landscape and portraiture; painters responding variously to Modernism and Postmodernism; differing generational responses to often troubled sociopolitical context; Colin Middleton (1910–1983), William Scott (1913–1989), Louis le Brocqy (1916–2012), Gerard Dillon (1916–1971), TP Flanagan (1929–2011), Basil Blackshaw (1932–), David Crone (1937–), Joe McWilliams (1938–2015), Jack Pakenham (1938–), Neil Shawcross (1940–), Dermot Seymour (1956–), Rita Duffy (1959–)</p> <p>• Sculpture Continued interest in portraiture; sculptors responding variously to Modernism and Postmodernism; differing generational responses to often troubled sociopolitical context; FE McWilliam (1909–1992), Oisín Kelly (1915–1981), Deborah Brown (1927–), Carolyn Mullholland (1944–)</p> <p>• Other media Performance, installations, photography, video; responses to often troubled sociopolitical context; Alastair MacLennan (1943–), Victor Sloan (1945–), John Kindness (1951–), Willie Doherty (1959–), Paul Seawright (1965–)</p>

A2 2 Part A	Selected Architecture, Craft and Design 1900–Present
<p>A2 2 Section 1 Architecture 1945–Present</p>	<ul style="list-style-type: none"> • Post-war Modernism Public, corporate and private patronage; various evolving aesthetics; Ludwig Mies van der Rohe (1886–1969), Le Corbusier (1887–1965), Eero Saarinen (1910–1961) • Brutalism 1945–1970, UK, USA Extreme form of Modernist functionalism; often block-like forms; exposed concrete, brickwork, services; mostly government, local authority and institutional patronage; UK; post-war rebuilding; urgent mass needs, economic constraints, austerity: Ernö Goldfinger (1902–1987), Peter Smithson (1923–2003) and Alison Smithson (1928–1993); USA: Louis Kahn (1901–1974) • Late Modernism Economic upturn reflected in ambitious public, corporate and private patronage; Richard Rogers (1933–), Norman Foster (1935–), Renzo Piano (1937–); various evolving aesthetics; Frank Lloyd Wright (1867–1959), Alvar Aalto (1898–1976), Luis Barragán (1902–1988), Felix Candela (1910–1997), Kenzo Tange (1913–2005), Jørn Utzon (1918–2008) • Postmodernism Sensitive to Modernism’s distancing from a general public, but unsure how to reconnect; classical references, irony, scepticism, pastiches, parodies; public, corporate and private patronage; Philip Johnson (1906–2005), Ieoh Ming Pei (1917–), Charles Moore (1925–1993), Robert Venturi (1925–), James Stirling (1926–1992), Michael Graves, (1934–); Frank Gehry (1929–), Daniel Libeskind (1946–), Will Alsop (1947–), Zaha Hadid (1950–)

A2 2 Part A	Selected Architecture, Craft and Design 1900–Present
<p>A2 2 Section 2 Three-Dimensional Craft and Design 1900–1945</p>	<ul style="list-style-type: none"> • Austria and Germany 1903–1914, Wiener Werkstätte founded in Vienna 1903, developing out of the Vienna Secession: Josef Hoffmann (1870–1956); Deutscher Werkbund founded in Munich 1907 with aim of integrating craft and industrial techniques: Peter Behrens (1868–1940) • De Stijl 1917–1932, Netherlands Neo-Plasticism: Cubist, primary colours, utopian ideal, machine influences; Theo van Doesburg (1883–1931), theoretician and publicist; Gerrit Rietveld (1888–1964) • Bauhaus 1919–1933, Germany Formal experiment, functionalism; from craft to design and mass-production; Ludwig Mies van der Rohe (1886–1969), Marianne Brandt (1893–1983), Wilhelm Wagenfeld (1900–1990), Marcel Breuer (1902–1981) • Art Deco 1920–39, Europe, USA Cubist, African, Egyptian, South American, Japanese influences; formal simplicity infused with glamour and opulence; René Lalique (1860–1945), Jean Dunand (1877–1942), Eileen Gray (1878–1976), Jacques-Émile Ruhlmann (1879–1933), Maurice Marinot (1882–1960), René Buthaud (1886–1987), Clarice Cliff (1899–1972) • Independents Le Corbusier (1887–1965), Alvar Aalto (1898–1976)

A2 2 Part A	Selected Architecture, Craft and Design 1900–Present
A2 2 Section 3 Three-Dimensional Craft and Design 1945–Present	<ul style="list-style-type: none"> • Post-war British Modernism 1945–1970 UK; utility furniture, Festival of Britain 1951: Robin Day (1915–2010); craft-to-design, cutlery, street furniture, table and kitchen ware: David Mellor (1930–2009) • International style Post-war Europe and USA influence of European and modernist designers and architects in America, New York and MOMA; new post-war affluence giving rise to new patrons, multinational companies; many Europeans settled, worked or were influential in America; Eliel Saarinen (1873–1950), Ludwig Mies van der Rohe (1886–1969), Alvar Aalto (1898–1976), Arne Jacobsen (1902–1971), Charles (1907–1978) and Ray Eames (1912–1988), Eero Saarinen (1910–1961), Dieter Rams (1932–) • Streamlining to Pop Streamlining: Raymond Loewy (1893–1986), Henry Dreyfuss (1904–1972); Design responds to new culture of consumerism and mass media, rise of youth culture; design as subculture and counterculture; rise of new conceptual approach to design in 1980s and 1990s; Memphis in Milan and Droog in Amsterdam; George Nelson (1908–1986), Ettore Sottsass (1917–2007), Verner Panton (1926–1998), Joe Colombo (1930–1971), Eero Aarnio (1932–), Gijs Bakker (1942–) • Studio Craft Post-war craft in Britain and America thrives; heir to the Arts and Crafts movement; designer and fabricator must be the same person; new focus on individual work in studios and production work for exhibition; studio craft uneasy relation to avant-garde art; Bernard Leach (1887–1979) influence in Britain, American and Japan in rise of Mingei Craft movement; Lucie Rie (1902–1995), Margaret de Patta (1903–1964)

A2 2 Part A	Selected Architecture, Craft and Design 1900–Present
A2 2 Section 4 Textiles and Fashion Design 1900–1945	<ul style="list-style-type: none"> • Bauhaus 1919–1933, Germany Ethos of abstraction, formal experiment, functional design; from craft to design and mass-production. Gunta Stölzl (1897–1983), Anni Albers (1899–1994) • Art Deco 1920–1939, Europe, USA Formal simplicity infused with glamour and opulence; Sonia Delaunay (1885–1979), Marion Dorn (1896–1964) • Fashion Economic, practical, gender, personal, lifestyle, cultural factors; social rituals and significance; Madeleine Vionnet (1876–1975), Paul Poiret (1879–1944), Coco Chanel (1883–1971), Cristobal Balenciaga (1895–1972)
A2 2 Section 5 Textiles and Fashion Design 1945–Present	<ul style="list-style-type: none"> • Textiles Marianne Straub (1909–1994), Lucienne Day (1917–2010), Issey Miyake (1938–), Zandra Rhodes (1940–) • Haute couture Economic, practical, technological, gender, personal, lifestyle, cultural factors; fashion cities; social rituals and significance; Cristobal Balenciaga (1895–1972), Christian Dior (1905–1957), Karl Lagerfeld (1933–), Yves Saint Laurent (1936–2008), Issey Miyake (1938–), Vivienne Westwood (1941–), Jean-Paul Gaultier (1952–), John Galliano (1960–), Alexander McQueen (1969–2010) • Ready-to-wear Prêt-à-porter Economic, practical, technological, gender, personal, lifestyle, cultural factors; social rituals and significance; Laura Ashley (1915–1985), André Courrèges (1923–2016), Giorgio Armani (1934–), Mary Quant (1934–), Ralph Lauren (1939–)

<p>A2 2 Part A</p>	<p>Selected Architecture, Craft and Design 1900–Present</p>
<p>A2 2 Section 6 Graphic Design 1900–Present</p>	<ul style="list-style-type: none"> • Wars and revolution First World War, 1914–1918: James Montgomery Flagg (1877–1960), Alfred Leete (1882–1933); Russian Revolution, 1917: El Lissitzky (1890–1941), Alexander Rodchenko (1891–1956); Second World War, 1939–1945: John Heartfield (1891–1968), Jean Carlu (1900–1997), Abram Games (1914–1996) • Bauhaus Ethos of formal experiment, abstraction, functional design; László Moholy-Nagy (1895–1946), Herbert Bayer (1900–1985) • Art Deco 1920–1939, Europe Formal simplicity infused with glamour and opulence; Edward McKnight Kauffer (1890–1954), Adolphe Mouron (Cassandre) (1901–1968) • Independents Jan Tschichold (1902–1974), Jock Kinneir (1917–1994) and Margaret Calvert (1936–), Saul Bass (1920–1996), Neville Brody (1957–)



INVESTORS
IN PEOPLE

