

CCEA GCE Specification in History of Art

For first teaching from September 2008

For first award of AS level in Summer 2009

For first award of A level in Summer 2010

Subject Code: 3830

history of art

Foreword

This booklet contains CCEA's Advanced Subsidiary (AS) and Advanced GCE History of Art specification for first teaching from September 2008.

The AS is the first part of the full advanced GCE course and will be assessed at a standard appropriate for candidates who have completed the first half of the full Advanced GCE course.

The full Advanced GCE comprises the AS and the second half of the Advanced GCE course referred to as A2. However, the AS can be taken as a "stand-alone" qualification without progression to A2.

The A2 will be assessed at a standard appropriate for candidates who have completed a full advanced GCE course and will include synoptic assessment and an element of stretch and challenge.

The Advanced GCE award will be based on aggregation of the marks from the AS (50%) and the A2 (50%).

An A* will be awarded to the candidates who attain an overall grade A in the qualification and an aggregate of at least 90% of the uniform marks across the A2 units.

Subject Code	3830
QAN	500/2645/8
QAN	500/2644/6
A CCEA Publication © 2007	

Further copies of this publication may be downloaded from www.ccea.org.uk

Contents

1	Introduction	3
1.1	Aims	3
1.2	Key features	3
1.3	Prior attainment	4
1.4	Prohibited combinations	4
2	Specification at a Glance	5
3	Subject Content	7
3.1	Unit AS 1: Art	13
3.2	Unit AS 2: Architecture, Craft and Design	18
3.3	Unit A2 1: Art	22
3.4	Unit A2 2: Architecture, Craft and Design	26
4	Scheme of Assessment	29
4.1	Assessment opportunities	29
4.2	Assessment objectives	29
4.3	Assessment objective weightings	29
4.4	Quality of written communication	30
4.5	Synoptic assessment	30
4.6	Stretch and Challenge	30
4.7	Reporting and grading	31
5	Links	32
5.1	Support materials	32
5.2	Curriculum objectives	32
5.3	Key skills	33
5.4	Performance descriptions	33
5.5	Examination entries	33
5.6	Students with particular requirements	33
5.7	Disability Discrimination Act (DDA)	34
5.8	Contact details	34
	Summary of Changes since First Issue	35

1 Introduction

This specification sets out the content and assessment details for CCEA's Advanced Subsidiary (AS) and Advanced Level (A Level) courses in History of Art. This specification is for first teaching from September 2008. The latest version of this specification can be viewed and downloaded from the dedicated website, www.ccea.org.uk/historyofart, or the main CCEA website, www.ccea.org.uk.

The AS course can be taken as a final qualification or as the first half of the A Level qualification. If students wish to obtain a full A Level qualification they must also complete the second half of the course, referred to as A2. The first AS award for this specification will be made in January 2009. The first A Level award will be made in Summer 2009.

History of Art is interpreted as the historical, theoretical and critical study of one or more of the areas of western or non-western art, architecture, craft and design. Unless made clear otherwise, art in this document is to be understood in the broad collective sense here defined, and not simply referring to fine art.

The aims of the specification are set out below.

1.1 Aims

The specification encourages students to develop and communicate their knowledge and understanding of:

- the roles and achievements of practitioners;
- the relationship between society and art;
- art historical terms, concepts and issues;
- methods of researching, investigating and analysing; and
- use of evidence and how works are interpreted and evaluated.

1.2 Key features

The key features of the specification are listed below:

- Encourages first-hand experience and critical awareness of works of fine art, architecture, craft and design whilst recognising that the quality, quantity and general nature of artworks to which students have access vary widely;
- Promotes a broad history of art experience for AS and a more focused one for A Level;
- Builds upon and extends a wide range of support materials and study options in terms of artistic eras, centres, movements, practitioners and art forms;
- Moves from a six- to four-unit structure, reducing the assessment burden for teachers and students whilst at least maintaining the previous specification's academic opportunity and rigour;
- Removes the requirement of coursework; and
- Develops critical, research and other skills, providing a sound basis for progression to higher education and employment.

1.3 Prior attainment

No specific prior knowledge or level of attainment in the subject area is required.

1.4 Prohibited combinations

There are no prohibited combinations for this specification.

2 Specification at a Glance

Tables 1 and 2 below summarise the AS and A Level unit structures.

Table 1

Unit	Assessment Format	Duration	Weighting and Marks	Availability
AS 1: Art	1 question from choice of 5 in Part A (selected art Greek–1870), plus 1 question from choice of 5 in Part B (selected art 1850–1945).	1 hour 30 minutes	50% of AS 25% of A Level	January and Summer
AS 2: Architecture, Craft and Design	1 question from choice of 5 in Part A (selected architecture Greek–1945), plus 1 question from choice of 5 in Part B (selected craft and design 1850–1945).	1 hour 30 minutes	50% of AS 25% of A Level	January and Summer
A2 1: Art	1 question from choice of 5 in Part A (selected art Roman–1900), plus 1 question from choice of 5 in Part B (selected art 1945–present).	2 hours	25% of A Level	Summer only
A2 2: Architecture, Craft and Design	1 question from choice of 5 in Part A (selected architecture Roman–present), plus 1 question from choice of 5 in Part B (selected craft and design 1945–present).	2 hours	25% of A Level	Summer only

Table 2

Four units: AS 1 and AS 2, 1½ hour paper each; A2 1 and A2 2, 2 hours each. One essay response from each Part. One question in each section, giving choice of five questions in each Part.

AS 1 ART	AS 2 ARCHITECTURE, CRAFT & DESIGN	A2 1 ART	A2 2 ARCHITECTURE, CRAFT & DESIGN
Part A Selected art Greek–1870	Part A Selected architecture Greek–1945	Part A Selected art Roman–1900	Part A Selected architecture Roman–present
1 Greek sculpture Archaic, Classical, Hellenistic	1 Greek architecture Classical orders, Materials and methods, Religious, Civic	1 Roman sculpture Etruscan and Greek influences, Republican, Imperial	1 Roman architecture Etruscan and Greek influences, Materials and methods, Civic and religious, Domestic
2 Early Renaissance Italian art Classical influence and rise of Humanism, Technical and aesthetic developments, Florence as centre	2 Early Renaissance Italian architecture Classical influence and rise of Humanism, Technical and aesthetic developments, Florence as centre	2 High Renaissance and Mannerist Italian art High Renaissance painting and sculpture, Mannerist painting and sculpture	2 High Renaissance & Mannerist Italian architecture High Renaissance, Mannerism
3 European art Renaissance to Rococo Netherlands, Baroque Flanders and France, Rococo France, Rococo Britain	3 European architecture Renaissance to Rococo France, Britain	3 European art Renaissance to Romanticism Germany, Holland, Italy, Spain	3 European architecture Baroque to Romanticism Baroque Italy, Neoclassical Britain, Eclectic Romanticism
4 French painting 1780–1870 Neoclassicism, Romanticism, Realism	4 Architecture 1835–1918 Arts and Crafts Movement, Art Nouveau, Wiener Werkstätte and Deutscher Werkbund, Independents	4 French painting 1860–1900 Impressionism, Post-Impressionism, Symbolism	4 Architecture 1945–1970 Post-war modernism, Independents
5 British painting 1780–1850 Watercolour landscape painting, Romantic landscape, Academicism, Independents	5 Architecture 1900–1945 French avant garde, De Stijl and Bauhaus, North American, Independents	5 British painting 1850–1900 Pre-Raphaelitism, Victorian Realism, Fin de Siècle	5 Architecture 1970–present Late modernism, Postmodernism, New directions
Part B Selected art 1850–1945	Part B Selected craft and design 1850–1945	Part B Selected art 1945–present	Part B Selected craft and design 1945–present
6 Lens-based art 1850–1945 Pictorial photography, Anti-pictorial photography, Selected film directors	6 Three-dimensional craft and design 1850–1918 Shaker, Early industrial design, Arts and Crafts Movement, Art Nouveau	6 Lens-based art 1945–present Selected photographers, Selected film directors	6 Three-dimensional craft and design 1945–1970 Craft, Post-war British modernism, Post-war European and American modernism, Streamlining to Pop
7 Painting 1880–1914 Fauvism, Cubism in France, Futurism, Expressionism	7 Three-dimensional craft and design 1918–1945, Art Deco, Modernist	7 Painting 1945–1970 Abstract Expressionism, Pop, Independents	7 Three-dimensional craft and design, 1970–present Craft, Late modernist design, Postmodernist design, New directions
8 Painting 1910–1945 Abstraction, Surrealism, School of Paris, North American	8 Textiles and fashion design 1850–1945 Arts and Crafts Movement, Bauhaus, Art Deco, Fashion	8 Painting 1970–present Super/Photo-realism, Postmodernism, School of London	8 Textiles and fashion design, 1945–present Textiles, Haute couture, Ready-to-wear
9 Sculpture 1870–1945 Cubism and Futurism, Dada, Surrealism, Independents	9 Graphic design 1850–1945 Post-Impressionism and Art Nouveau, Wars and revolution, Modernism	9 Sculpture 1945–present Pop and Super/Hyper-realism, Conceptualism and Minimalism, Earthworks and Land Art, Kinetic Art, Performance & Postmodernism, Independents	9 Graphic design 1945–present Posters, title sequences; Typography; Information systems
10 Irish art 1900–1945 Academic painting and sculpture, Modernist painting and sculpture	10 Automotive design to 1945 Family car, Other	10 Irish art 1945–present Painting, Other media	10 Automotive design 1945–present Family car, Other, New directions

3 Subject Content

Students of this specification engage in the historical, theoretical and critical study of artworks and are encouraged, where possible, to look and learn through first-hand experience.

Students are encouraged to participate actively in their course of study, recognising and developing their own strengths and identifying and sustaining their own lines of enquiry. The specification is intended to facilitate and encourage independent learning and provide a stimulating experience.

Knowledge, Understanding and Skills

At AS Level the specification includes opportunities for students to develop:

- the foundations of knowledge and understanding of art historical movements, practitioners and works, considering the way that these change and evolve within chronological and other frameworks;
- the ability and confidence to express and communicate knowledge and understanding;
- awareness of art historical terms, concepts and issues;
- knowledge and understanding of the significance of techniques and materials in the creation of artefacts;
- understanding of the principal methods of analysis and interpretation;
- the ability to make critical judgements; and
- active and independent learning.

At A2 Level the specification builds on the AS, allowing for greater depth of study by providing the opportunities to develop:

- an awareness of different sources of historical evidence;
- understanding of the relationships between society and art within historical and other frameworks;
- knowledge and understanding of the significance and role of environment, setting, display and audiences;
- an understanding of art historical approaches, such as technical, formal, iconographic and contextual;
- increased independence in learning; and
- skills to explore, enquire, evaluate, discuss and compare evidence, develop and support persuasive argument and counter-argument.

Structure

The specification comprises four units, externally set and marked. The AS course is divided into two units, AS 1 and AS 2. Students following the A Level course must study two further units, A2 1 and A2 2. Detailed subject content for each unit is given below.

Each unit is divided into Part A and Part B, with five subject content sections in each Part, and each section divided into two to six subsections. AS 1 and A2 1 deal with art, and AS 2 and A2 2 with architecture (Part A), craft and design (Part B). There is one examination question in each section. Students are required to answer one question from each Part and should be able to communicate effectively their art historical knowledge and understanding. Examination times are one hour thirty minutes for each AS paper and two hours for each A2 paper.

No more than a single section, or the equivalent in quantity, should be studied in any one of the eight Parts of subject content, although teachers and students may choose to expand upon or contract this coverage as they wish. The following should be considered when building courses.

The subject content structure is intended to aid coherent course building and also make clear examiners' expectations with regards to 'synoptic' knowledge and understanding. Synopsis is one of the A2 Assessment Objectives and refers to knowledge and understanding of meaningful relationships between elements of the subject, including between AS and A2 subject content and/or between art forms. Within the specification, A2 subject sections follow chronologically, or in some other meaningful way, upon their equivalent AS ones – for instance, AS 1 Section 1 covering Greek sculpture and A2 1 Section 1, Roman sculpture; AS 2 Section 1 covering Greek architecture and A2 Section 2, Roman architecture (see particularly, Table 2 above). For any given A2 subsection and its examination questions, three basic kinds of synoptic content are identified through the subject content structure:

- **Immediate Context:** subsections within the section identify, within their historical contexts, closely associated artistic styles, themes, centres, movements and/or practitioners;
- **Extended Context:** equivalent sections in the two AS units identify more loosely associated periods, styles, themes, centres, movements and/or practitioners in two or more art forms;
- **Related Developments:** content addressed within the same time-frame but from other than the section in question.

The relevance of each of these three kinds of synoptic content will inevitably vary with individual practitioners, movements, etc.. Nor are all possible, valid synoptic connections covered within these three kinds of content. In response to an A2 1 Section 4 question such as "Compare and contrast what you see as two very different examples of French painting from the years 1860–1900, establishing relevant contexts", for instance, a candidate might choose a work by Édouard Manet for one of the examples. The 'immediate context' of Impressionism would be expected to be identified and discussed. The specification's expanding set of study notes (see 5.1 below) includes one on Manet and, as this makes clear, the 'extended context' of Realism, located within AS 1 Section 4, French Painting 1780–1870, would also be expected to be identified and discussed, to a lesser extent. As the study note makes clear, Manet was influenced by the work of Velázquez and Goya, treated under A2 1 Section 3, European Art Renaissance

to Romanticism, and stronger answers would be expected to make and briefly discuss this connection also. In general, any such valid synoptic connections established will be given credit by the examiners. Many of the specification's study notes include such detailed synoptic guidance.

A2 examination questions may at times specifically direct attention towards synoptic content. AS examination questions will specifically address no more than the immediate context.

Forcing structured engagement with a range of art forms and periods (two of the eight examination responses, for instance, have to be on post-1945 material) is intended to facilitate and encourage informed, critical and independent discussion of context and significance.

For A2 assessment purposes, the subject content of subsections referenced directly by examination questions is deemed non-synoptic. The sample question given on page 8, for instance, references all three subsections within A2 1 Section 4. Thus, in assessing answers to that question, Impressionist, Post-Impressionist and Symbolist content would all be treated as non-synoptic. And, in relation to use of a Manet example for the same question, any elements of candidates' answers identifying and discussing, say, Realist or Spanish painting would be treated as synoptic. For an A2 1 Section 4 question such as "Give a broad critical appraisal of French Impressionist painting within the years 1860–1900", Post-Impressionism and Symbolism are not referenced and, therefore, for assessment purposes, any treatment of these two movements within candidates' answers would be deemed synoptic.

Teachers and students should ensure that, in building courses of study, combinations of sections covered provide coherent programmes of learning and, if at A2, prepare sufficiently for synoptic assessment in the ways outlined above.

Much of the subject content carries forward unchanged from the previous specification. Where changes have been made it is with the intention of:

- extending coverage (there are new 'European art', 'European architecture' and 'Automotive design' sections);
- rationalising content organisation (Italian Renaissance painting and sculpture are now combined, as also are still and motion photography, textiles and fashion design, and craft/interior and three-dimensional design);
- rationalising timescales (AS sections now extend only to 1945; A2 to present);
- balancing practitioner numbers across sections and subsections;
- facilitating synoptic knowledge and understanding at A Level (see also under 4.5 below); and
- ensuring any specified content is capable of supporting sustained questioning of a type appropriate to the subject's Assessment Objectives.

By way of illustration on the latter point: Louis Jacques Mandé Daguerre and Eadweard Muybridge are no longer included among the specified early photographers, the essentially technical (rather than artistic), nature of their contributions being one factor, the limited quantity and/or quality of works and critical literature another.

Practitioners for the most part are listed according to the names by which they are most familiarly known, thus 'Titian' rather than 'Tiziano Vecellio', and simply 'Diego Velázquez' rather than 'Diego Rodríguez de Silva y Velázquez'. Fuller names are given where it is anticipated there may be doubt or confusion as to the intended practitioners. Where appropriate, alternative or supplementary names are given in brackets.

Examination questions based on this specification will draw from the material – historical context; artistic categories, periods, movements, schools and/or practitioners – detailed in the relevant section of subject content. Teachers and/or students may wish to supplement this guidance with their own. For instance, in relation to AS 1 Section 8, Painting 1910–1945, this might take the following form:

Historical Context: before, during and between the two World Wars, 1914–18 and 1939–45; Russian Revolution, 1917, and rise of Communism; rise and fall of Fascism in Italy and Germany, 1919–45; women's suffrage, not fully granted in UK until 1928; shift of power from UK to USA following WWI; major scientific and technological advances with consequent environmental and social changes.

It would be for each student to determine and argue which, if any, of such matters might relate meaningfully to a practitioner and work under discussion. At A Level, as discussed above, Synopsis is one of the Assessment Criteria and synoptic knowledge and understanding would be expected to extend to include relevant subject content at AS and/or in other A2 sections. For instance, an A2 examination answer on High Renaissance and Mannerist Italian art would be expected to show some relevant knowledge and understanding of Early Renaissance Italian art, just as it may also be expected to show some knowledge and understanding of relevant developments in High Renaissance and Mannerist Italian architecture. Indicative content for each and every question, including the specification's forty specimen questions, is identified within the mark schemes.

Some of the sections are tightly dated and the advice on this is as given for the previous specification. In their responses to examination questions students can use without penalty examples of works up to five years outside any of the chronological section boundaries. Over five years and up to a maximum of fifteen years, penalties will be progressively imposed. Where discussion is to establish context or argue significance, rather than focus on specific examples, there are no chronological restrictions or penalties.

For the purposes of the specification and its examination papers the following definitions apply.

- 'Painting' 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, whether as printmaker or as creative overseer; Andy Warhol being a case in point of the latter. It includes 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, evidencing little or nothing of the artist's personal imprint, and where digital technology is not the creative medium.

- 'Sculpture' includes the now established three-dimensional art forms of performance, installation, land art, conceptual art and such-like.
- 'Architecture' centres on domestic and non-domestic examples (realised or unrealised, permanent or temporary) of the built environment, extending to include, where the specified material/practitioner makes it appropriate, bridges, aqueducts, town/city-planning, and landscape architecture. 'Domestic' refers to houses, flats/apartments, blocks of flats/apartments, villas, 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.
- 'Three-dimensional craft and design' includes interior, furniture and product design, but excludes 'textiles and fashion design' and 'automotive design', for which there are separate sections.
- A work of 'craft' is the product of a design process in which the designer is also, to at least a substantial extent, the maker, and where manual skills are paramount. No two craft pieces tend to be identical, and this is inherent to their appeal.
- A work of 'design' is the product of a process in which the design and making are undertaken by different people, and where the making usually involves extensive use of machinery. No two design pieces tend to be different, and this is inherent to their appeal.
- 'Fashion design' at A2 is divided by the very hazy line between 'Haute couture' and 'Ready-to-wear', on the basis of where the particular designer's more significant contribution seems to lie.
- 'Textiles design' ranges from one-off textile-art pieces through to designs for batch- and mass-produced fabrics and wallpapers.

Where work by a practitioner falls across more than one of the specification's subject sections, by reason of dating and/or art form, either the practitioner will be named in all relevant sections or any reference to such work in an examination answer will be treated as contributing to the discussion of context and significance.

LEARNING OUTCOMES

The Learning Outcomes required in History of Art are not unit-specific but, rather, generic across all units and sections of the specification.

In relation to the AS content specified below, AS students should be able to:

- demonstrate the foundations of knowledge and understanding of styles, movements, practitioners and works and the way that these change and evolve within chronological and other frameworks;
- express and communicate knowledge and understanding;
- demonstrate knowledge and understanding of terms, concepts and issues;
- demonstrate knowledge and understanding of the significance of techniques and materials in the creation of artefacts;
- analyse and interpret effectively; and
- make independent critical judgements.

At A2 Level the specification builds on the AS, allowing for greater depth of study. In relation to the content specified below, A2 students should be able to:

- identify different sources of historical evidence;
- demonstrate understanding of the relationships between society and art within historical and other frameworks;
- demonstrate knowledge and understanding of the significance and role of environment, setting, display and audiences;
- demonstrate an understanding of art historical approaches, such as technical, formal, iconographic and contextual;
- demonstrate increased independence in learning; and
- explore, enquire, evaluate, discuss and compare evidence, develop and support persuasive argument and counter-argument.

3.1 Unit AS 1: Art

PART A	SELECTED ART GREEK–1870
<p>AS 1 Section 1 Greek sculpture</p>	<ul style="list-style-type: none"> ● Archaic, late 8thC–c. 480 BC; Egyptian, Mycenaean and Minoan influences; technical and aesthetic developments; limestone, marble, early use of bronze; emergence of Kouros, Kore and other free-standing figures; gradually freer treatment of drapery. ● Classical, c. 480–323 BC; aggressive colonization under Alexander the Great; technical and artistic mastery; treatment clear, harmonious, restrained, generalised, idealised; narrative; refined drapery treatment; free-standing and pedimental figures, metope and frieze reliefs. Myron, Phidias, Polykleitos, and early work by Praxiteles and Lysippos. ● Hellenistic, c. 323–27 BC; fall of Greece to Rome 146 BC; technical and artistic elaboration; shift from idealism to realism; movement, emotion, drama, group compositions; most practitioners unknown; late work of Praxiteles and Lysippos.
<p>AS 1 Section 2 Early Renaissance Italian art</p>	<ul style="list-style-type: none"> ● Classical influence and rise of Humanism Emergence from Gothic and Byzantine traditions; questioning, challenging; individualism; artist’s status rises. ● Technical and aesthetic developments In painting and sculpture; perspective, direct observation, personal expression, emergence of portraiture. ● Florence as centre Also Padua and Siena; Duccio, Giotto, Lorenzo Ghiberti, Donatello, Fra Angelico, Paolo Uccello, Masaccio, Piero della Francesca, Andrea Mantegna, Andrea del Verrocchio, Sandro Botticelli.
<p>AS 1 Section 3 European art Renaissance to Rococo</p>	<ul style="list-style-type: none"> ● Netherlands Emergence from Gothic tradition; technical and aesthetic developments; individualism, realism, some fantasy and grotesqueness; religious and secular subjects; Jan Van Eyck, Hieronymus Bosch, Pieter Bruegel the Elder. ● Baroque Flanders and France Baroque exuberance and sensuality in painting and sculpture, Peter Paul Rubens, Pierre Puget; classical tendency within Baroque, Nicolas Poussin; pioneering landscape genre, Claude Lorraine ● Rococo France Fête galantes and other aristocratic dalliances; Jean-Antoine Watteau, François Boucher, Jean Honoré Fragonard; intimate and tranquil domesticity, Jean-Baptiste Chardin. ● Rococo Britain Satirical social commentary, William Hogarth; animal anatomy and ‘portraiture’, George Stubbs; portraits and landscapes of the gentry, Thomas Gainsborough

PART A	SELECTED ART GREEK–1870
<p>AS 1 Section 4 French painting 1780–1870</p>	<ul style="list-style-type: none"> ● Neoclassicism The Enlightenment; time of revolutions against religious and state establishments; Ancient Egyptian, Greek and Roman artefacts stimulate scholarly and popular interest; Academy and the Prix de Rome; reaction to Rococo; Jacques-Louis David, political as well as artistic involvement; Jean Auguste-Dominique Ingres, Neoclassical champion with Romantic tendencies. ● Romanticism Church and state give ground to private patronage; literary and exotic themes favoured; ‘cult of the individual’ given expression in rise and fall of hero-leader Napoleon; challenge to Academic artistic methods and values; sketchiness, drawing with brush, strong colour; Théodore Géricault, Eugène Delacroix. ● Realism Conflict with political and artistic establishments; egalitarian values; struggle to establish landscape genre; Barbizon School, Camille Corot, Gustave Courbet, Jean-François Millet, Honoré Daumier.
<p>AS 1 Section 5 British painting 1780–1850</p>	<ul style="list-style-type: none"> ● Watercolour landscape painting Dutch influence; working outdoors directly from nature; exploiting spontaneity, fluidity and aesthetic economy of watercolour medium; John Crome, Thomas Girtin, John Sell Cotman. ● Romantic landscape Influenced by Claude Lorrain and Dutch landscapists; working outdoors directly from nature; challenge to Academic artistic methods and values with increasing importance given to the sketch and other aesthetic innovations; various reflections on landscape in an increasingly industrial and urban age; John Constable, J. M. W. Turner, Samuel Palmer. ● Academicism Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; Henry Raeburn, William Etty, Edwin Landseer. ● Independents Attention turned on inner worlds of fantasy, belief, obsession, dread; Henry Fuseli, William Blake, Richard Dadd.

PART B	SELECTED ART 1850–1945
<p>AS 1 Section 6 Lens-based art 1850–1945</p>	<ul style="list-style-type: none"> ● Pictorial photography Technical limitations – gradually reduced – restrict early use mostly to landscape and portrait/figure studies; two dominant views, truthful visual record or means for artistic statement; informing and informed by painting; various exploratory, documentary and expressive agenda; William Henry Fox Talbot, Julia Margaret Cameron, Ansel Adams, Jacques-Henri Lartique, Edward Steichen, Alfred Eisenstaedt, Robert Capa, Weegee (Arthur Fellig), Bill Brandt, Henri Cartier-Bresson. ● Anti-pictorial photography Informing and informed by abstract or semi-abstract painting; various exploratory and expressive agenda; El Lissitzky, Man Ray, Paul Strand, Alexander Rodchenko, László Moholy-Nagy. ● Selected film directors Dominance late 1920s to early 1950s of Classical Hollywood (or ‘continuity style’) cinema, and studio and star systems; fictive narratives working from enigma to resolution through chronological cause-and-effect conventions; variously defined genres (such as: action, western, comedy, horror, thriller, science fiction, musical, social concern); Cecil B. DeMille, Charlie Chaplin, Fritz Lang, Buster Keaton, John Ford, Sergei Eisenstein, Alfred Hitchcock, Walt Disney.
<p>AS 1 Section 7 Painting 1880–1914</p>	<ul style="list-style-type: none"> ● Fauvism Active France c. 1899–1908; reaction to Impressionism; influences Post-Impressionism, Islamic art; aggressive, expressive, decorative use of intense colour; Salon d’Automne 1905 exhibition; Henri Matisse, Albert Marquet, André Derain, Maurice de Vlaminck. ● Cubism in France Challenging Greek/Renaissance canon of beauty and representation; three main phases; Early, c. 1907–09; development of Cézanne’s multi-viewpoint anti-perspectivism married to African tribal art influence; High/Analytic, c. 1910–12, multi-faceted, monochromatic, use of letter-forms and collage; Synthetic, c. 1913–14, more individualistic, less fragmented formally, colour returns; Pablo Picasso, Georges Braque, Juan Gris. ● Futurism Active Italy c. 1909–14; literary movement beginning; aggressively celebrating modernity, machines, dynamism, war; influenced by Cubism; Umberto Boccioni, Giacomo Balla, Carlo Carrà, Gino Severini.

PART B	SELECTED ART 1850–1945
<p>AS 1 Section 7 Painting 1880–1914 contd.</p>	<ul style="list-style-type: none"> ● Expressionism Unique experiences envisioned, arguably reflecting the North European’s sense of introspection and isolation; celebrating various kinds of ‘primitivism’. Independents c.1880-1914: James Ensor, Edvard Munch, Paula Modersohn-Becker, Die Brücke (The Bridge), active Dresden c. 1905-13: Ernst Ludwig Kirchner, Emil Nolde, Karl Schmidt-Rottluff. Der Blaue Reiter (The Blue Rider), active Munich c. 1911-14: Wassily Kandinsky, Franz Marc.
<p>AS 1 Section 8 Painting 1910–1945</p>	<ul style="list-style-type: none"> ● Abstraction Representation of exterior world rejected; colour and form arranged according to formal rules; notion of ‘universal visual language’. De Stijl: for the impersonal and mechanical; Piet Mondrian, Theo van Doesburg. Bauhaus: Wassily Kandinsky, Paul Klee, Josef Albers. Suprematism and Constructivism: Kasimir Malevich, El Lissitzky, Alexander Rodchenko. ● Surrealism Active across Europe c. 1920–39; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Freud and Jung; use of accident, chance, automaticism; ‘Automatic’ Surrealism, Max Ernst, Joan Miró, André Masson; ‘Dream’ Surrealism, Salvador Dali, René Magritte, Paul Delvaux. ● School of Paris Paris, progressive art centre; various figurative approaches; Amedeo Modigliani, Chaïm Soutine, Marc Chagall, Henri Matisse, Pablo Picasso. ● North American Armory Show, 1913; influence of immigrant European avant garde; search for an artistic American identity corresponding with USA’s rise to super-power status. Regionalism: aesthetically and politically conservative; Grant Wood, Thomas Hart Benton. Independents: Georgia O’Keeffe, Edward Hopper.

PART B	SELECTED ART 1850–1945
<p>AS 1 Section 9 Sculpture 1870–1945</p>	<ul style="list-style-type: none"> ● Cubism and Futurism Challenging Greek/Renaissance canon of beauty and representation. Cubism: Picasso, Henri Laurens, Jacques Lipchitz, Constantin Brancusi. Futurism, Umberto Boccioni. ● Dada Active Zürich, Berlin, Cologne, New York, c. 1915–22; break with all traditions of artistic creation, including manual craftsmanship; use of accident, chance, readymade, performance; Jean (Hans) Arp, Marcel Duchamp. ● Surrealism Active across Europe c. 1920–39; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Freud and Jung; Max Ernst, Joan Miró, Jean (Hans) Arp, Alberto Giacometti. ● Independents From Realism/Impressionism to Abstraction; Auguste Rodin, Henri Gaudier-Brzeska (Gaudier), Jacob Epstein, Pablo Picasso, Henry Moore, Barbara Hepworth.
<p>AS 1 Section 10 Irish art 1900–1945</p>	<ul style="list-style-type: none"> ● Academic painting and sculpture Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; John Lavery, Rosamund Praeger, James Humbert Craig, William Orpen, John (Seán) Keating, Frank McKelvey, John Luke, Tom Carr. ● Modernist painting and sculpture Artists questioning Eurocentric and Renaissance artistic values, conventions; ‘technically introverted’, emphasising aesthetic and formal elements; various avant garde influences; Post-Impressionism, William Conor, Roderic O’Conor, Grace Henry, Jack Butler Yeats, Paul Henry; Cubism, Evie Hone, Mainie Jellett, Norah McGuinness, Nano Reid; Surrealism, Newton Penprase.

3.2 Unit AS 2: Architecture, craft and design

PART A	SELECTED ARCHITECTURE GREEK–1945
<p>AS 2 Section 1 Greek architecture</p>	<ul style="list-style-type: none"> ● Classical 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; 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 (late 8th c- c.480 BC), Classical (c.480-323 BC) and Hellenistic (c.323-27 BC) periods; its religious and social functions; major examples in European Greece, Sicily, Southern Italy, Greek Asia Minor. Ictinus (Iktinus), Mnesicles, Callicrates (Kallikrates). ● Civic Town-planning; theatre design; major examples.
<p>AS 2 Section 2 Early Renaissance Italian architecture</p>	<ul style="list-style-type: none"> ● Classical influence and rise of Humanism Emergence from Gothic and Byzantine traditions; studying, questioning, challenging; individualism; architect’s status rises; enlightened patronage. ● Technical and aesthetic developments Structural engineering innovations; interest in mathematics, geometry, proportion; discovery (or rediscovery?) of perspective and its impact. ● Florence as centre Isolated examples elsewhere; selected practitioners: Filippo Brunelleschi, Leon Baptista (Battista) Alberti, Michelozzi Michelozzo (Michelozzo di Bartolommeo), Giovanni Pisano, Bernardo Rossellino.
<p>AS 2 Section 3 European architecture Renaissance to Rococo</p>	<ul style="list-style-type: none"> ● France Armies of Charles VIII of France invade Italy 1494; Italian Renaissance gradually influences French Gothic; rich mix of classical and romantic tendencies; François Mansart (Mansard), Louis Le Vau, Jules Hardouin Mansart (Mansard).

PART A	SELECTED ARCHITECTURE GREEK–1945
<p>AS 2 Section 3 European architecture Renaissance to Rococo contd.</p>	<ul style="list-style-type: none"> ● Britain Reformation; Henry VIII breaks with Rome and establishes Church of England, 1529; period of iconoclasm; resistance to and isolation from Renaissance artistic influences; first colony established in Virginia, N. America, 1607, marking beginning of 300 years of overseas expansion; architectural expression mainly through great country houses; Robert Smythson, Inigo Jones, Christopher Wren, Nicholas Hawksmoor (Hawksmore), John Vanbrugh.
<p>AS 2 Section 4 Architecture 1835–1918</p>	<ul style="list-style-type: none"> ● Arts and Crafts Movement Structural and decorative integration; contribution to ideas of suburb and Garden City; Philip Webb, Charles F. Voysey, Edwin Lutyens. ● Art Nouveau Painting and plant form influences; influence of Viollet-le-Duc’s ‘structural rationalism’; Antonio (Antoni) Gaudí, Victor Horta, Charles Rennie Mackintosh. ● Wiener Werkstätte and Deutscher Werkbund Innovative practice in Austria and Germany; tension between ‘arts and crafts’ and industrial approaches; Adolf Loos, Josef Hoffmann, Peter Behrens. ● Independents Joseph Paxton, Gustave Eiffel, Dankmar Adler and Louis Sullivan, Frank Lloyd Wright.
<p>AS 2 Section 5 Architecture 1900–1945</p>	<ul style="list-style-type: none"> ● French Avant Garde Development of reinforced concrete; classical rationalism; the Industrial City; Tony Garnier, Auguste Perret, Le Corbusier. ● De Stijl and Bauhaus De Stijl: Neo-Plasticism; influences of Cubism and the machine-made; Gerrit Rietveld, Jacobus Johannes Pieter Oud. Bauhaus: functionalism; concrete, steel and glass classicism; Walter Gropius, Ludwig Mies van der Rohe. ● North American Innovative practice; informed by and reacting to European modernism; Frank Lloyd Wright, Richard Buckminster Fuller. ● Independents Wells Coates, Alvar Aalto, Berthold Lubetkin.

PART B	SELECTED CRAFT AND DESIGN 1850–1945
<p>AS 2 Section 6 Three-dimensional craft and design 1850–1918</p>	<ul style="list-style-type: none"> ● Shaker Anonymous, elegantly functional, well crafted interiors, furniture, boxes and other household artefacts; reflecting religious commitment and values. ● Early industrial design Great Exhibition of 1851 highlights poor state of British product design; widespread debate, design reforms; from craft- into batch- and mass-production; Michael Thonet, Christopher Dresser, Josef Hoffmann. ● Arts and Crafts Movement Led by textile designer William Morris; reaction to industrialism; craft as art; unresolved agonizing on ethics of craft production seeking mass market; sporadically functionalist, traditional materials and techniques; Philip Webb, Charles F. A. Voysey. ● Art Nouveau Fluid lines predominantly; new interior schemes; conspicuous craftsmanship, luxury; application of a decorative motif; Louis Comfort Tiffany, René Lalique, Hector Guimard, Charles Rennie Mackintosh.
<p>AS 2 Section 7 Three-dimensional craft and design 1918–1945</p>	<ul style="list-style-type: none"> ● Art Deco Cubist, African, Egyptian, South American, Japanese influences; formal simplicity infused with glamour and opulence; Jean Dunand, Eileen Gray, Jacques-Émile Ruhlmann, Maurice Marinot, René Buthaud, Clarice Cliff, René Lalique. ● Modernist De Stijl: Neo-Plasticism; Theosophical, Cubist, machine influences, Bakelite developed 1907–09; Gerrit Rietveld. Bauhaus: formal experiment, functionalism; craft with a view to mass-production; Ludwig Mies van der Rohe, Marcel Breuer, Marianne Brandt, Wilhelm Wagenfeld. Independents: Le Corbusier, Alvar Aalto.
<p>AS 2 Section 8 Textiles and fashion design 1850–1945</p>	<ul style="list-style-type: none"> ● Arts and Crafts Movement Favoured sources, plant, bird, animal and other organic forms; Gothic and Japanese influences: William Morris, Liberty. ● Bauhaus Ethos of abstraction, formal experiment, functional design; craft with a view to mass-production; Adelgunde (Gunta) Stözl, Anni Albers, Léna Meyer Bergner (Helene Bergner).

PART B	SELECTED CRAFT AND DESIGN 1850–1945
<p>AS 2 Section 8 Textiles and fashion design 1850–1945 contd.</p>	<ul style="list-style-type: none"> ● Art Deco Formal simplicity infused with glamour and opulence; Sonia Delaunay, Marion Dorn. ● Fashion Earliest practical sewing machines invented 1840s–50s; economic, practical, gender, personal, lifestyle, social, cultural factors; emergence of haute couture; Charles Worth, Madeleine Vionnet, Paul Poiret, Coco Chanel, Cristobal Balenciaga.
<p>AS 2 Section 9 Graphic design 1850–1945</p>	<ul style="list-style-type: none"> ● Post-Impressionism and Art Nouveau Contemporary art influences; street as gallery; Jules Chéret, Henri de Toulouse-Lautrec, Alphonse Mucha, Aubrey Beardsley. ● Wars and revolution World Wars, 1914–18, 1939–45: James Montgomery Flagg, Alfred Leete, John Heartfield (Helmut Herzfeld), Jean Carlu, Abram Games. Russian Revolution, 1917: El Lissitzky, Alexander Rodchenko. ● Modernism Bauhaus: ethos of formal experiment, abstraction, functional design; László Moholy-Nagy, Herbert Bayer, Max Bill. Art Deco: formal simplicity infused with glamour and opulence; Edward McKnight Kauffer, Adolphe Mouron Cassandre. Independent: Jan Tschichold.
<p>AS 2 Section 10 Automotive design to 1945</p>	<ul style="list-style-type: none"> ● Family car From batch- to mass-production; social, economic, environmental and other kinds of impact; Henry Ford/Ford, Henry Royce/Rolls-Royce, Citroën, Chrysler, Mercedes-Benz, Ferdinand Porsche (Senior), Battista Pininfarina. ● Other Sports/Racing Cars: Enzo Ferrari, William Lyons/Jaguar, Ettore Bugatti/Bugatti, Aston Martin. Various: Harry Ferguson, Raymond Loewy, Henry Dreyfuss.

3.3 Unit A2 1: Art

PART A	SELECTED ART ROMAN–1900
<p>A2 1 Section 1 Roman sculpture</p>	<ul style="list-style-type: none"> ● Etruscan and Greek influences Etruscan influences superseded by Greek after 146 BC when Greece falls to Rome; statues, sculptors and, to some extent, ethos imported. ● Republican To 27 BC; very few early surviving examples; commemorative, portrait, narrative, public; relief and in the round; triumphal arches, honorific columns and altars. ● Imperial From 27 BC; shift towards ostentation; Christian era introduced with Constantine who takes Constantinople (previously Byzantium, now Istanbul) as new imperial capital; western Empire falls 476 AD; commemorative, portrait, narrative, public; relief and in the round.
<p>A2 1 Section 2 High Renaissance and Mannerist Italian art</p>	<ul style="list-style-type: none"> ● High Renaissance painting and sculpture Rome as centre, also Florence and Venice; philosophical, religious, scientific questioning; period of Reformation in Germany, Church patronage; period of technical and artistic mastery; Giovanni Bellini, Leonardo da Vinci, Giorgione (Giorgio Barbarelli), Michelangelo (Buonarroti), Raphael (Raffaello Sanzio or Santi), Titian (Tiziano Vecelli or Tiziano Vecellio) ● Mannerist painting and sculpture Traumatic time for Italy with war and religious upheaval; Counter–Reformation, ostentation, exaggeration, emotional output; Correggio, Parmigianino, Giovanni Bologna (Jean Boulogne; Giambologna), Tintoretto (Jacopo Robusti).
<p>A2 1 Section 3 European art Renaissance to Romanticism</p>	<ul style="list-style-type: none"> ● Germany Northern Renaissance; Gutenberg invents printing press c. 1450; Luther and Reformation; Albrecht Dürer, Matthias Grünewald, Hans Holbein. ● Holland Protestant, trading ethos; merchant-class patronage, primarily small-scale private, municipal or trade organisation commissions; Frans Hals, Rembrandt (Harmensz van Rijn), Jan (Johannes) Vermeer. ● Italy Baroque: Counter-Reformation to Age of Enlightenment; shift from Church to private patronage; Caravaggio, Gianlorenzo Bernini, Canaletto (Antonio Canale). ● Spain Mannerism to Romanticism/Realism; period of decline in Spanish power and influence, culminating in French occupation under Napoleon; El Greco (Domenikos Theotocopoulos), Diego Velázquez, Francisco José de Goya.

PART A	SELECTED ART ROMAN–1900
<p>A2 1 Section 4 French painting 1860–1900</p>	<ul style="list-style-type: none"> ● Impressionism Reaction to academic/salon art; influence of and reaction to photography; outdoors painting; improved painting materials; improved scientific understanding of colour; Japanese influence; Édouard Manet, Claude Monet, Auguste Renoir, Edgar Degas, Berthe Morisot, Henri de Toulouse-Lautrec. ● Post-Impressionism Influence of and various reactions to Impressionism; individualism; influence of other cultures, especially Japanese; ‘primitive’ techniques and themes; Paul Cézanne, Vincent van Gogh, Paul Gauguin, Georges Seurat. ● Symbolism After Impressionism, return of meaning, imagination, fantasy; Odilon Redon, Paul Gauguin, Gustave Moreau.
<p>A2 1 Section 5 British painting 1850–1900</p>	<ul style="list-style-type: none"> ● Pre-Raphaelitism Active in England c. 1848–53 but influential to c. 1900; influenced by Nazarenes, writings of John Ruskin, and Romantic literature. Heightened Realism, naturalism; technical developments; John Everett Millais, William Holman Hunt. Medievalism, Dante Gabriel Rossetti, Edward Burne-Jones. ● Victorian 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; Ford Madox Brown, John Brett, William Powell Frith. ● Fin de Siècle Individualism; painterly values; George Frederick Watts, James McNeill Whistler, John Singer Sargent, Walter Richard Sickert.

PART B	SELECTED ART 1945–PRESENT
<p>A2 1 Section 6 Lens-based art 1945–present</p>	<ul style="list-style-type: none"> ● Selected photographers Photography now ubiquitous; colour practical proposition from 1930s; Cold War era; continuing interchange between photography and painting; various approaches; Bill Brandt, Henri Cartier-Bresson, Irving Penn, Arnold Newman, Diane Arbus, Richard Avedon, Elliott Erwitt, Annie Leibovitz, Cindy Sherman. ● Selected film directors Various challenges to Classical Hollywood Cinema; John Ford, Alfred Hitchcock, Carol Reed, Akira Kurosawa, Federico Fellini, Stanley Kubrick, Ridley Scott, Steven Spielberg, Martin Scorsese.
<p>A2 1 Section 7 Painting 1945–1970</p>	<ul style="list-style-type: none"> ● Abstract Expressionism In USA; Great Depression, c. 1929–39; relief projects support artists; Cold War period; nuclear stand-off between USA and USSR super-powers; New York replaces Paris as artistic centre, possibly with discreet CIA help; Surrealism, Mexican muralists, Native American sand-painting influences; large scale works; gestural/action painting; Jackson Pollock, Arshile Gorky, Mark Rothko, Willem de Kooning, Robert Motherwell. ● Pop ‘Neo-Dada’, ‘New Realism’; Anglo-American axis; consumerism after post-war austerity; low-art subjects and techniques inserted into high-art context; Richard Hamilton, Peter Blake, David Hockney, Robert Rauschenberg, Jasper Johns, Andy Warhol, Roy Lichtenstein. ● Independents Pablo Picasso, Henri Matisse, Francis Bacon, Lucien Freud
<p>A2 1 Section 8 Painting 1970–present</p>	<ul style="list-style-type: none"> ● Super/Photo-realism Fascination with convention of photographic realism; concern with method; Chuck Close, Malcolm Morley, Richard Estes, Gerhard Richter. ● Postmodernism Sensitive to Modernism’s distancing from a general public but unsure how to reconnect; classical references, irony, scepticism, pastiches, parodies; Carlo Maria Mariani, Sandro Chia, Francesco Clemente, Paula Rego. ● School of London Francis Bacon, Lucian Freud, Frank Auerbach, R. B. Kitaj, Howard Hodgkin, David Hockney, Allen Jones.

PART B	SELECTED ART 1945–PRESENT
<p>A2 1 Section 9 Sculpture 1945–present</p>	<ul style="list-style-type: none"> ● Pop and Super/Hyper-realism Pop: Eduardo Paolozzi, Edward Kienholz, Louise Nevelson, Claes Oldenburg. Hyper-Realism: Duane Hanson, John de Andrea. ● Conceptualism and Minimalism Conceptualism: Sol LeWitt, Richard Serra, Michael Craig-Martin. Minimalism: Anthony Caro, Donald Judd, Carl André. ● Earthworks and Land Art Robert Smithson, Richard Long, Christo, Andy Goldsworthy. ● Kinetic Art Alexander Calder, George Rickey, Jean Tinguely. ● Performance and Postmodernism Performance: Joseph Beuys, George Segal, Stuart Brisley, Jim Dine, Gilbert and George. Postmodernism: Ian Hamilton Finlay, Robert Graham, Jeff Koons. ● Independents Niki de Saint Phalle, Elisabeth Frink, Antony Gormley, Damien Hirst, Rachel Whiteread.
<p>A2 1 Section 10 Irish art 1945–present</p>	<ul style="list-style-type: none"> ● Painting Tom Carr, Colin Middleton, William Scott, Gerard Dillon, Louis Le Brocqy, T. P. Flanagan, Basil Blackshaw, David Crone, Joe McWilliams, Jack Pakenham, Neil Shawcross, Carol Graham, Rita Duffy. ● Other media F. E. McWilliam, Alastair MacLennan, Carolyn Mulholland, John Aiken, John Kindness, Willie Doherty, Paul Seawright.

3.4 Unit A2 2: Architecture, craft and design

PART A	SELECTED ARCHITECTURE ROMAN–PRESENT
<p>A2 2 Section 1 Roman architecture</p>	<ul style="list-style-type: none"> ● Etruscan and Greek influences Etruscan influences superseded by Greek after 146 BC when Greece falls to Rome; styles based on three Greek orders, with addition of Tuscan and Composite. ● Materials and methods Development of concrete; arcuated (arch) construction and its permutations; military factor; slave labour. ● Civic and religious Cross-continental scale; town planning; military factor; civil engineering; aqueduct, public baths (thermae), theatre, amphitheatre; temple; major examples. ● Domestic Domus, insula, villa; major examples.
<p>A2 2 Section 2 High Renaissance and Mannerist Italian architecture</p>	<ul style="list-style-type: none"> ● High Renaissance Rome as centre, also Florence; period of Reformation in Germany; Church patronage; realised and unrealised projects of Donato Bramante, Michelangelo (Buonarroti), Antonio da Sangallo the Younger. ● Mannerism Rome as centre, also Florence, Mantua and Venice; traumatic time for Italy with war and religious upheaval; Spanish Habsburgs in control 1529-59; Counter-Reformation; ostentation, exaggeration, experimentation; realised and unrealised projects of Michelangelo (Buonarroti), Giulio Romano, Giacomo Barozzi da Vignola; classical tendency within Mannerism, Andrea Palladio.
<p>A2 2 Section 3 European architecture Baroque to Romanticism</p>	<ul style="list-style-type: none"> ● Baroque Italy Italy politically divided; effectively, within Spanish Empire; Counter-Reformation and papal patronage; Pietro da Cortona, Gianlorenzo Bernini, Francesco Borromini. ● Neoclassical Britain Age of Enlightenment; the Grand Tour; influence of Palladio; Colen Campbell, William Kent, Robert Adam. ● Eclectic Romanticism The ‘battle of styles’; influence of writings of Pugin and Ruskin; Classical Tendency, John Nash, John Soane; Gothic Revival, Charles Barry, George Gilbert Scott.
<p>A2 2 Section 4 Architecture 1945–1970</p>	<ul style="list-style-type: none"> ● Post-war modernism Ludwig Mies van der Rohe, Le Corbusier, Richard Neutra, Eero Saarinen; Brutalism, Louis Kahn, Ernö Goldfinger, Alison and Peter Smithson. ● Independents Frank Lloyd Wright, Alvar Aalto, Luis Barragán, Kenzo Tange, Felix Candela, Jørn Utzon.
<p>A2 2 Section 5 Architecture 1970–present</p>	<ul style="list-style-type: none"> ● Late modernism Richard Rogers, Renzo Piano, Norman Foster. ● Postmodernism Sensitive to Modernism’s distancing from a general public but unsure how to reconnect; classical references, irony, scepticism, pastiches, parodies; Charles Moore, Robert Venturi, James Stirling, Michael Graves, Philip Johnson, Ieo Ming Pei. ● New directions Frank O. Gehry, Daniel Libeskind, Will Alsop, Zaha Hadid.

PART B	SELECTED CRAFT AND DESIGN 1945–PRESENT
<p>A2 2 Section 6 Three-dimensional craft and design 1945–1970</p>	<ul style="list-style-type: none"> ● Craft Hans Wegner, James Krenov. ● Post-war British modernism Utility Furniture, Festival Style: Robin Day. Craft To Design: cutlery, street furniture, table- and kitchen-ware; David Mellor. ● Post-war European and American modernism Less ascetic interpretations of ‘functionalist’ and ‘truth to materials’ precepts; Alvar Aalto, Arne Jacobsen, Charles and Ray Eames, Eero Saarinen, Dieter Rams. ● Streamlining to Pop Streamlining: Raymond Loewy, Henry Dreyfuss. Pop: George Nelson, Ettore Sottsass, Verner Panton, Eero Aarnio, Joe Colombo.
<p>A2 2 Section 7 Three-dimensional craft and design 1970–present</p>	<ul style="list-style-type: none"> ● Craft Role of craft in post-industrial age; craft as art; James Krenov, John Makepeace. ● Late modernist design Ingvar Kamprad/Ikea, Terence Conran, Braun, Herman Miller, Knoll International, David Mellor. ● Postmodernist design Ettore Sottsass/Memphis, Robert Venturi, Alessandro Mendini. ● New directions Philippe Starck, Tom Dixon, Jonathan Ive.
<p>A2 2 Section 8 Textiles and fashion design 1945–present</p>	<ul style="list-style-type: none"> ● Textiles Marianne Straub, Lucienne Day, Issey Miyake, Zandra Rhodes. ● Haute couture Economic, practical, technological, gender, personal, lifestyle, social, cultural factors; Cristobal Balenciaga, Christian Dior, Issey Miyake, Yves Saint Laurent, Karl Lagerfeld, Vivienne Westwood, Jean-Paul Gaultier, John Galliano, Alexander McQueen. ● Ready-to-wear Prêt-à-porter; economic, practical, technological, gender, personal, lifestyle, social, cultural factors; André Courrèges, Laura Ashley, Giorgio Armani, Mary Quant, Ralph Lauren.
<p>A2 2 Section 9 Graphic design 1945–present</p>	<ul style="list-style-type: none"> ● Posters, title sequences Abram Games, Saul Bass, Robert Brownjohn. ● Typography Jan Tschichold, Robert Brownjohn, Adrian Frutiger, Alan Fletcher, Derek Birdsall, Matthew Carter, Neville Brody. ● Information systems Road Signage: Jock Kinneir and Margaret Calvert. Software: Microsoft Corporation, Apple Mackintosh (Mac) Computer.

PART B	SELECTED CRAFT AND DESIGN 1945–PRESENT
A2 2 Section 10 Automotive design 1945–present	<ul style="list-style-type: none">● Family car Citroën, BMW, Mercedes-Benz, Volkswagen, Raymond Loewy, Pininfarina, William Lyons/Jaguar, Alec Issigonis, Giorgio Giugiaro.● Other Off-road or utility; sports/touring and/or bus: Land Rover/Range Rover, Raymond Loewy, Enzo Ferrari, William Lyons/Jaguar, BMW, Aston Martin, Ferry Porsche/Porsche, Lamborghini, Colin Chapman/Lotus.● New directions Issues, needs, desires, problems, and possible solutions in automotive design; local, global; concept vehicles.

4 Scheme of Assessment

4.1 Assessment opportunities

Students can choose to be assessed in stages during their AS and A Level courses or leave all assessment to the end of these courses. The availability of assessment units is shown in Section 2 of the specification.

Students can choose to resit AS and A2 assessment units. The best result for each assessment unit will count towards the AS and A Level qualifications.

Results for each assessment unit can continue to contribute to an AS or A Level qualification while the specification is offered.

4.2 Assessment objectives

The assessment objectives of the specification are:

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

4.3 Assessment objective weightings

The assessment objective weightings for each assessment unit and the overall AS and A Level qualifications are set out in the table below. The specification's Mark Schemes are published separately and will be distributed, after the examination and marking period, to participating centres, or they may be downloaded from the www.ccea.org.uk/historyofart website. Each Mark Scheme includes a 'generic' scheme, which does not alter from one examination series to the next.

Assessment objective	Assessment Units				Overall weightings	
	AS 1	AS 2	A2 1	A2 2	AS	A Level
AO1	33⅓%	33⅓%	25%	25%	33⅓%	29%
AO2	33⅓%	33⅓%	25%	25%	33⅓%	29%
AO3	33⅓%	33⅓%	25%	25%	33⅓%	29%
AO4	-	-	25%	25%	-	13%

4.4 Quality of written communication

Assessment in AS and A Level qualifications in History of Art requires students to demonstrate their quality of written communication. In particular, students are required 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 appropriate to purpose and to complex subject matter; and
- organise information clearly and coherently, using specialist vocabulary where appropriate.

Students' quality of written communication is assessed qualitatively as an integral part of those questions or tasks requiring responses in extended written form. It is assessed under Assessment Objective AO3 (Communication).

4.5 Synoptic assessment

The A2 assessment units include an element of synoptic assessment. This allows students to demonstrate expertise in the essential knowledge, understanding and skills of History of Art.

In History of Art synoptic assessment requires students demonstrate that they can draw together the knowledge, understanding and skills learned in different parts of the A Level course.

Synopsis is assessed through AO4 at A2. The aims at A2 reflect the increased synoptic requirement.

Synoptic assessment is further discussed under Subject Content (3.0) above.

4.6 Stretch and challenge

The A2 assessment units will include opportunities for stretch and challenge. This will be achieved by:

- the unit structures forcing engagement with artworks representing a range of disciplines, periods and centres;
- expecting all examination treatments of artworks and their creators address effectively a synoptic requirement, identifying and establishing connections, contexts and significance, artistic and other, as appropriate;
- using a variety of stems in questions – such as appraise, analyse, discuss, compare and contrast; and
- requiring examination responses in the form of extended writing.

4.7 Reporting and grading

The results of individual assessment units are reported on a uniform mark scale that reflects the assessment weighting of each unit.

AS qualifications are awarded on a five grade scale from A to E with A being the highest. A Level qualifications are awarded on a six grade scale from A* to E with A* being the highest. We determine the AS and A Level grades awarded by aggregating the uniform marks obtained on individual assessment units. To be awarded an A*, candidates will need to achieve a grade A on their full A level qualification and an A* on the aggregate of their A2 units. For students who fail to attain a grade E, we report their results as unclassified (U).

The grades we award match the performance descriptions published by the regulatory authorities (See Section 5.4).

5 Links

5.1 Support materials

We currently provide the following support for this specification:

- specimen papers;
- mark schemes;
- resource list;
- 38 study notes, of about 3,500 words each, written by the qualification's Chief Examiner and covering art historical terms, concepts, methods and a broad selection of movements;
- a support programme of events, including a teacher seminar held annually in England;
- dedicated website www.ccea.org.uk/historyofart; and
- exemplification of Key Skills opportunities.

Support information and materials may be accessed through the above dedicated website or the main CCEA website (www.ccea.org.uk). Contact details for all the principal subject officers are available here and also at 5.8 below.

We will expand our range of support materials to include the following:

- further study notes, reflecting the specification's expanded range of study options; and
- e-assessment (online examinations and/or online marking of examination scripts), to improve its overall assessment service and to create opportunities for the employment of examiners based outside Northern Ireland.

5.2 Curriculum objectives

This specification addresses and builds upon the broad curriculum objectives for Northern Ireland, England and Wales. In particular, it allows students to:

- improve their knowledge and understanding of spiritual, moral, ethical, social, legislative, economic and cultural issues through studying art historical practitioners, their works, and the circumstances within which they lived and worked; and
- acquire and develop observational, analytical, critical and other skills appropriate to the needs of employment and higher education.

5.3 Key skills

All units of this specification provide opportunities for the development of the following nationally recognised key skills at Level 3:

- Application of Number
- Communication
- Improving Own Learning and Performance
- Information and Communication Technology
- Problem Solving
- Working with Others.

You can find details of the current standards and guidance for each of these skills on the [Ofqual website at www.ofqual.gov.uk](http://www.ofqual.gov.uk).

5.4 Performance descriptions

Performance descriptions for the AS and A2 judgemental A/B and E/U boundaries can be obtained from the [Ofqual website, www.ofqual.gov.uk](http://www.ofqual.gov.uk).

5.5 Examination entries

The following entry codes apply to individual assessment units and the overall AS and A Level cash-ins in History of Art:

AS 1:	AAD11
AS 2:	AAD12
AS cash-in:	S3682
A2 1:	AAD21
A2 2:	AAD22
A Level cash-in	A3682

Details of how to make entries can be found on the CCEA website or by telephone on the number given below.

5.6 Students with particular requirements

We have designed this specification to minimise the need to adjust the assessment of students who have particular requirements. Details of the arrangements you can make for such students are available in the Joint Council for Qualifications document *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates Who Are Eligible for Adjustments in Examinations*.

5.7 Disability Discrimination Act (DDA)

AS/A levels often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised AS/A level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in the Joint Council for Qualifications document *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates Who are Eligible for Adjustments in Examinations*.

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. *This will be kept under review and may be amended in the future.*

5.8 Contact details

The following list provides contact details for relevant members of CCEA staff:

- Specification Support Officer: Nola McLarnon
(telephone: (028) 9026 1200, extension 2235, email: nmclarnon@ccea.org.uk)
- Officer with Subject Responsibility: **To be confirmed**
- 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 (past papers and support materials):
(telephone: (028) 9026 1242, email: cceadistribution@ccea.org.uk)
- Support Events Administration: Events Information Service
(telephone: (028) 9026 1401, email: events@ccea.org.uk)
- Information Section (including Freedom of Information requests)
(telephone: (028) 9026 1200, email: foi@ccea.org.uk)
- Business Assurance (appeals): Heather Clarke
(telephone: (028) 9026 1205, extension 2904, email: hclarke@ccea.org.uk)

Summary of Changes since First Issue

(all document changes are marked in red)

Revision History Number	Date of Change	Page Number	Change Made
Version 1	N/A	N/A	First issue
Version 2	25/06/09	3	Changes made to 1 st paragraph and 1.2
Version 2	25/06/09	6	Change made to 1 st point in A2 2 Column
Version 2	25/06/09	8	Change to last paragraph
Version 2	25/06/09	9	Paragraph 3 replaced
Version 2	25/06/09	13	Punctuation changed in Section 1
Version 2	25/06/09	15	Punctuation changed in Section 6 & 7
Version 2	25/06/09	18	Change to wording in 3 rd bullet point and punctuation in last bullet
Version 2	25/06/09	21	Punctuation changed in 5 th bullet
Version 2	25/06/09	22	Change to wording in last bullet
Version 2	25/06/09	25	Case change in 1 st bullet
Version 2	25/06/09	26	Change to wording in 1 st bullet
Version 2	25/06/09	27	Case change in 4 th bullet and correction to 6 th bullet
Version 2	25/06/09	29	Replacement text in section 4.3
Version 2	25/06/09	32	Corrections to section 5.1
Version 2	25/06/09	34	Contact details updated
Version 3	02/03/10	6	Under Section AS 2 ARCHITECTURE, CRAFT & DESIGN , point 3 the words Baroque and Elizabethan-to-Baroque were deleted

Version 3	02/03/10	18	The word Baroque was deleted in final bullet point on page
Version 3	02/03/10	19	The words Elizabethan-to-Baroque were deleted in 1 st bullet point
Version 4	06/04/11	6	Date changed on British Painting Section in AS1 Art
Version 5	22/07/11	34	Contact details amended
Version 6	05/08/11	6	Text changed in AS1 Art colum, 1914 and Expressionism inserted
Version 6	05/08/11	7	Bullets changed to Lower case
Version 6	05/08/11	8	Text removed
Version 6	05/08/11	15	Text removed, year changed in AS 1 S.7 box from 1915 to 1914
Version 6	05/08/11	16	Text replaced year changed in AS 1 S.7 box from 1915 to 1914
Version 6	05/08/11	18	Dates inserted
Version 6	05/08/11	21	Name inserted
Version 6	05/08/11	22	Names inserted
Version 6	05/08/11	27	Text removed and names inserted
Version 6	05/08/11	32	Text altered
Version 6	05/08/11	133	QCA changed to Ofqual