

**Published Mark Scheme for
GCE AS History of Art**

January 2009

NORTHERN IRELAND GENERAL CERTIFICATE OF SECONDARY EDUCATION (GCSE) AND NORTHERN IRELAND GENERAL CERTIFICATE OF EDUCATION (GCE)

MARK SCHEMES (2009)

Foreword

Introduction

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16- and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.

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Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2009**

History of Art

Assessment Unit AS 1

assessing

Module 1: Art

[AD111]

FRIDAY 9 JANUARY, MORNING

**MARK
SCHEME**

AS 1 Generic Mark Scheme

Assessment Criteria	Level 1 0–12	Level 2 13–24	Level 3 25–36	Level 4 37–48	Level 5 49–60
Knowledge Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory knowledge. Recall extensive, relevant and accurate, but with significant lapses.	Good knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent knowledge. Recall extensive, relevant and accurate.
Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustainable.	Limited understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory understanding. Relevant analysis, judgements, discussion and/or arguments substantiated and sustained, but with significant lapses.	Good understanding. Relevant analysis, judgements, discussion and/or arguments substantiated and sustained, with minor lapses.	Excellent understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.
Communication Present a clear and coherent response (AO3), addressing Quality of Written Communication requirements.	Insufficient communication. Unclear, incoherent and/or non-extensive, with inaccurate spelling, punctuation and/or grammar, and/or inappropriate vocabulary and/or form/style of writing.	Limited communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and/or form/style of writing problematic.	Satisfactory communication. Mostly accurate spelling, punctuation and/or grammar, and appropriate vocabulary and form/style of writing, but with significant lapses.	Good communication. Accurate spelling, punctuation and/or grammar, and appropriate vocabulary and form/style of writing, with minor lapses.	Excellent communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing.
Marks available for each AC	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16	17 18 19 20

Throughout this mark scheme:

- “insufficient” – clear that minimum required standard for an AS pass has not been achieved
- “limited” and “problematic” – unclear that minimum required standard for an AS pass has been achieved.

AS 1 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the AS 1 Generic Mark Scheme above.

For each question, candidates must demonstrate some knowledge and understanding of the relevant 'immediate context' – within their historical contexts, closely associated artistic styles, themes, centres, movements and/or practitioners, as identified within the particular subject content section. 'Immediate contexts' shown below reproduce in full content descriptions directly relating to the questions, with the less relevant contextual content shown in summary form. The major part of each answer should not be contextual but, rather, draw from the subject content to directly address the question.

Principal practitioners and works relevant to the examination question should be dated on first mention. Basic biographies should be provided for these principal practitioners. (To assist examiners, biographical information within the Mark Scheme may occasionally be extensive – more than expected of a 'basic biography' in any single candidate's answer.)

For archiving purposes each question is given a six-digit reference, the first three digits identifying the year (09, 10 . . .) and examination series (1, January; 2, May–June), and the second three the unit (1–4) and section number (01–10).

Part A

Selected art Greek – 1870

AS 1 Section 1 – Greek sculpture

091.101: Identify and critically appraise a treatment of the **female** figure for **each of the three** main periods in Greek sculpture. Briefly establish the artistic contexts.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context
 - **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 Lysippus.
 - **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 Lysippus.
- Identification of required practitioners and works, and descriptions of works, eg:
 - *Kore in Dorian Peplos*, c. 530 BC (Acropolis Museum, Athens); practitioner unknown; Archaic polychromatic free-standing marble female (kore) figure; rigid vertical pose; limited sense of female form beneath fairly rigid peplos garment; 'Archaic smile'.
 - *Ludovisi Throne*, c. 460 BC; practitioner unknown; early Classical low relief marble fragment showing four female figures, two of whom, in semi-transparent gowns, appear to be helping another, nude but with drapery held across her lower half, emerge from water.
 - *Old Market Woman*, 2nd C. BC; practitioner unknown; arms largely missing; Hellenistic depiction of old woman, stooped and wrinkled, carrying basket of fruit and/or birds; long thin belted dress, slipping off one shoulder.

Understanding

- Analysis/interpretation/significance/appraisal, eg:
 - *Kore in Dorian Peplos*: adheres to Archaic convention of showing female (kore) figure clothed only; Egyptian influence and 'blockishness' of the stone still evident, relating to architectural form of the column; use of colour and separation of arms from torso among indications of growing realist interest.
 - *Ludovisi Throne*: perhaps priestess/goddess (Aphrodite?) rising from ritual bath/well or sea; clinging 'wet drapery' look, drapery no longer concealing but revealing and accentuating body form, signifying change of social attitudes in portrayal of female; perhaps evidence of pictorial influence on sculpture.
 - *Old Market Woman*: example of Hellenistic realism; departure from idealised goddesses – in their physical prime – of the Archaic and Classical periods; direct observation of everyday reality; birds/fruit possibly religious (Dionysian?) offering; old woman's dishevelled appearance may signify certain freedom accorded women past child-bearing age.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 2 – Early Renaissance Italian art

091.102: Critically appraise **two** examples of Italian art that, taken together, illustrate major technical and/or aesthetic developments over the Early Renaissance period.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:
 - **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, Sandro Botticelli.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Giotto di Bondone (c. 1267–1337); based in Florence; "Crucifixion", from *Scenes from the Life of Christ* frescoes, 1304–06, in Cappella Scrovegni (Arena Chapel), Padua; crucified Christ centrally placed within format that is slightly wider than it is high; shallow pictorial space with inexpertly foreshortened angels shown against blue sky; a group of figures either side, figures on left with haloes; kneeling woman on left hand side at foot of Cross; soldiers plus one haloed figure in group on right.
 - Masaccio (b. 1401 near Florence, d. 1428 Rome; based in Florence, closely associated with Brunelleschi and Masolino); *Trinity*, fresco, Santa Maria Novella, Florence, c. 1427–28; tall narrow format extending from ground level and containing life-size figures of: God the Father, God the Son (Christ, on the cross), God the Holy Ghost/Spirit (in form of white dove/collar), Virgin Mary, St John the Evangelist, a male and a female donor, and a human skeleton.

Understanding

- Analysis/interpretation/significance/appraisal, eg:
 - Giotto leading pioneer from Gothic and Byzantine painting traditions into Early Renaissance realism; gold backgrounds replaced by semblance of 'real' blue skies, landscape details, and perspective/foreshortening; figures and expressions individualised, informed by direct observation.
 - Masaccio major figure in further progression from Byzantine/Gothic traditions; Classical influences/references in the work; earliest Renaissance painter to use Brunelleschi's (re) discovery of scientific (vanishing point) perspective, as best seen in *Trinity*, c. 1427–28; leading painter in use also of shading, realism, gesture, continuous narrative; Christian symbolism with Humanist influence.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 3 – European art Renaissance to Rococo

091.103: Critically appraise **two** major works illustrating very different approaches within European art from the Renaissance to Rococo periods. Establish the artistic contexts.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context
 - **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.
- And/or
 - **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.
- And/or
 - **Rococo France** Fête galantes and other aristocratic dalliances; Jean-Antoine Watteau, François Boucher, Jean Honoré Fragonard; intimate and tranquil domesticity, Jean-Baptiste Chardin.
- And/or
 - **Rococo Britain** Satirical social commentary, William Hogarth; animal anatomy and 'portraiture', George Stubbs; portraits and landscapes of the gentry, Thomas Gainsborough.
- And in summary
 - Netherlands, Baroque Flanders and France, Rococo France and/or Rococo Britain, as not already covered.

- Identification of required practitioners and works, and descriptions of works, eg:
 - Jean-Antoine Watteau (1684–1721), *Embarkation for [the Island of] Cythera*, 1717–18; floating cherubs and softly focused parkland provide background to expensively attired aristocrats about to board a small sailing ship.
 - George Stubbs (1724–1806), *Hambletonian, Rubbing Down*, c. 1800; a famous bay racehorse shown in right profile; active pose; accompanied by groom and stable boy and shown against expanses of grass and sky; two small nondescript buildings in background.

Understanding

- Analysis/interpretation/significance/appraisal, eg:
 - Watteau, *Embarkation for Cythera*: influence of Rubens; soft, indistinct painterly forms; dreamy, unworldly, escapist, sensuous, delicately erotic; reflecting privileged existence of French aristocrats prior to 1789 Revolution.
 - Stubbs, *Hambletonian*: acutely observed 'animal portrait' reflecting the artist's prolonged study of horse anatomy; lively, energetic pose although also an unrealistic one in that both fore- and rear-right legs are off the ground simultaneously; an example of Stubbs' compromising realism for sake of artistic composition.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 4 – French painting 1780–1870

091.104: **Politics** was a major influence on French painting 1780–1870. Discuss, briefly establishing contexts and referring to relevant movements, artists and works.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:
 - **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.

- Identification of required movements, practitioners and works, and descriptions of works:

Neoclassicism, eg,

- Jacques-Louis David (1748–1825); strong supporter of both French Revolution (1789) and Napoleon; latterly exiled in Belgium and refused burial in France for political reasons: *Oath of the Horatii*, 1784–85; Ancient Roman theme of personal sacrifice for greater (social) good as dramatised in Corneille's play *Horace*, 1640; David invents shallow stage-like setting with three figure-groups framed by three Roman Doric/Tuscan arches; from left to right, three Horatii brothers, each with right hand raised; father holding up three swords; three seated women and two small children; forms clearly delineated.

And/or

- David: *Death of Marat*, 1793; vertical-format depiction of dead or dying revolutionary leader Marat in his bath; figure in bottom half of painting starkly lit against dark ground; the murder weapon, a knife, bottom-left; Marat holds quill in his right hand; a note from his murderer, Charlotte Corday, in his left; vertical wooden packing case bottom-right inscribed with "À Marat/ David" and "L'An Deux" ("Year 2").

Romanticism, eg,

- Théodore Géricault (1791–1824): *Raft of the 'Medusa'*, 1818–19; large make-shift raft with 20 or so figures, alive and dead, shown on dark heaving sea against yellowish, stormy sky; illustrating aftermath of the French frigate *Medusa's* foundering off Senegal, on west coast of Africa, 1816; allegations of incompetence and cowardice against politically appointed captain who abandoned 150 to the raft, only 15 or so surviving when rescued.

Realism, eg,

- Gustave Courbet (1819–77); anti-government and anti-Academy activist; his last years in exile in Switzerland on account of his political views: *A Burial at Ornans*, 1849; long horizontal format, large, life-size, scale; open grave centre foreground; church and civic dignitaries on left; deceased unnamed/anonymous in title; larger group of ordinary mourners, mostly in black, in centre- and right-background; human skull and white dog prominent to right of grave.

And/or

- Courbet: *Studio of a Painter*, 1854–55; horizontal format, large scale; depicts Courbet himself, centre-stage, seated at his easel working on a landscape painting, a nude female model immediately behind him; some 28 other figures to left and right.

Understanding

- Analysis/interpretation/significance/appraisal:

- Neoclassicism, eg:

- David, *Oath of the Horatii*: Neoclassical severity of form and message – sacrifice for greater social good – contrast strongly with dreamy indolence of immediately preceding Rococo work; Classical influence apparent in form and theme; the work commissioned on behalf of Louis XVI but, in the view of many commentators, it played a part in stirring revolutionary feelings that climaxed 4–5 years later, eventually leading to the execution of Louis; stressed social, rather than individual, dimension/issues.

- And/or

- David, *Death of Marat*: David idealises his friend Marat as noble martyr to revolutionary cause; austerity of Marat's depicted surroundings and possessions contrasts with lavish lifestyles of recently deposed monarchy and aristocracy; the packing case Marat's 'tombstone' within the painting; the year "2" – over the obliterated "1793" – denotes, for David, revolutionary France beginning anew.

- Romanticism, eg:

- Géricault, *Raft of the 'Medusa'*: Romantic focus shifts towards the individual and the darker side of nature, including human nature, but the *Raft of the 'Medusa'* also has contemporary, politically confrontational theme; meticulously researched and observed forms passionately rendered; criss-crossing diagonals and fractured pyramidal structure in the composition express survivors' alternating hope and despair; no reassuring verticals or horizontals; colour composition of 'bruised human flesh'.

- Realism, eg:

- Courbet, *A Burial at Ornans*: notably large scale of work given over to an ordinary, unnamed person's funeral was widely interpreted at the time as tantamount to political incitement, challenging the established orders of church and state; Courbet's 'down-to-earth' socialism and realism emphasized by the horizontal format and, centre foreground, the open grave, a human skull and a dog; his painting technique very direct, fresh, intuitive, and at odds with the prescribed academic method.

- And/or

- Courbet, *Studio of a Painter*: right side of painting depicts Courbet's friends and supporters, including the anarchist philosopher Proudhon ("property is theft") and the *avant garde* poet and critic Baudelaire; left side represents/symbolises his perceived enemies, including the Neoclassical and Romantic Academic establishments, and Emperor Napoleon III, in the guise of a poacher (having "poached the Empire").
- Broad critical appraisal, eg:
 - 1780–1870 particularly turbulent period in French history; increasing individuality of artistic approach; shifts of patronage from church and state to prosperous individuals, with consequent thematic changes; from c. 1840, some painting informed by and informing new 'democratic' art of photography.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 5 – British painting 1780–1850

091.105: Compare and contrast **two** examples of British painting 1780–1850 illustrating very different painting **techniques**.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:
 - **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.
- And/or
 - **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.
- And/or
 - **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.
- And/or
 - **Independents** Attention turned on inner worlds of fantasy, belief, obsession, dread; Henry Fuseli, William Blake, Richard Dadd.
- Identification of required practitioners and works, and descriptions of works, eg:
 - John Sell Cotman (1782–1842), *Aqueduct of Chirk*, c. 1804; watercolour composed of large flat panes of colour; clear, clean structures; direct observation of the landscape motif.
 - J. M. W. Turner (1775–1851), *Rain, Steam and Speed, the Great Western Railway*, 1844: oil on canvas; train approaching in sharp perspective over a bridge/viaduct; another arched bridge/viaduct visible on the left; train, sky, clouds, rain and steam very loosely rendered with little concern for fine detail.

Understanding

- Analysis/interpretation/appraisal, eg:
 - Cotman, *Aqueduct of Chirk*: sense of place married to Classical sense of pictorial structure and design; austere decorative, exploiting economy and vivacity of the watercolour medium; 'truth to materials' attitude can be related to use of the medium by later painters, such as Cézanne, John Marin or Georgia O'Keeffe.
 - Turner, *Rain, Steam and Speed, the Great Western Railway*: notably unacademic in painting method and disdain for detailed visual recording; expressive brushwork, vibrant colour composition and dramatic diagonals affirm the artist's Romanticism; anticipating abstraction; nature, the British landscape and weather, used as pretext for near-abstract approach; man-made 'cloud' (of steam) produced by train also symbolic of driving force behind the Industrial Revolution.
- Broad critical appraisal of treatment of landscape, eg:
 - Direct observation of nature encouraging individuality of creative approach; challenge to capture fleeting British weather effects encourages some to free and loose brushwork, more Romantic than Classical/Academic; sketchiness gradually becomes increasingly accepted.
- Any other valid content to be identified at the standardising meeting and credited.

Part B

Selected art 1850–1945

AS 1 Section 6 – Lens-based art 1850–1945

091.106: Lens-based artforms are the easiest in which to be competent and the hardest in which to be distinctive. Discuss in relation to still photography and/or film 1850–1945, referring to appropriate practitioners and works.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:
 - **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.

And/or

- **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, Laszlo Moholy-Nagy.

And/or

- **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.

And, in summary

- Pictorial photography, anti-pictorial photography and/or selected film directors, as not already covered.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Robert Capa (war photojournalist, b. Endre Friedmann, Budapest, Hungary, 1913; d. Vietnam, 1954), *D-Day, Normandy, June 6, 1944*, 1944; landscape format black and white photograph with close-up but hazy image of American soldier half swimming, half wading, to shore during the D-Day landing (as memorably portrayed also by Steven Spielberg in the opening sequence of *Saving Private Ryan*, 1998); various indistinct images of angular military hardware in background.
 - Alfred Hitchcock (1899–1980), *Psycho*, 1960 horror film; stabbing-in-shower sequence; co-directed with Saul Bass; black and white motion picture sequence, rapid edits in extreme close-up and accompanied by Marion’s (Janet Leigh’s) screams and Bernard Herrmann’s frighteningly staccato strings-only score.

Understanding

- Of statement:
 - Unlike painting or sculpture, where aptitude plus years of study and practice are required to achieve an accurate representation of observed reality, little skill is required to produce at least as accurate a representation using the camera. Competence in lens-based image-making is easily achieved.
 - Relatively very few photographers or film-makers can be said to have produced “distinctive” work, because lens-based art is:
 - so ubiquitous

- not hand-produced in the way or to the extent that painting or sculpture normally is – allowing ‘signature’ textures in such as a Van Gogh or Cézanne painting – but, rather, requires an intervening machine and mechanical process (see on “style” in *Major Terms and Concepts* study note).
 - Considerations of distinctiveness within particular bodies of work may include general references to:
 - the interplay between, or coherence of, subject matter and technique
 - subject matter being linked, to greater or lesser extents, to particular times/periods and places
 - techniques involving everything from basic choice of medium through to framing/ composition (see *On Analysing Works of Art and Design* study note).
- Analysis/interpretation/significance/appraisal, eg:
 - Capa, *D-Day, Normandy, June 6, 1944*: sense of frenzied, violent movement; poor technical standard of image corresponds with, and effectively communicates, the wholly abnormal physical circumstances under which the photograph was taken – wading ashore from landing craft whilst under heavy enemy fire; illustrating Capa’s famous dictum “If your pictures aren’t good enough, you aren’t close enough”. Capa one of the earliest to exploit new small cameras and fast film which meant photojournalism no longer had to make do with studied poses of the great and the good but, rather, could capture action shots under poor lighting conditions.
 - Hitchcock’s *Psycho*, shower scene: close-up extreme violent movement again; black and white lens-based imagery, but ‘domestic’ rather than military situation, fictional rather than real, and conveyed through moving rather than still lens-based imagery. A defining moment in a complex narrative supporting a wide range of associations and interpretations, eg: varied pacing of scenes, eye-vortex-camera, white bathroom-water-possibility of redemption-denial, shower curtain-cinema screen-(blonde) beauty violated, etc..
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 7 – Painting, 1880–1945

091.107: Painting 1880–1945 saw various challenges to “Renaissance” notions of beauty and representation. Discuss, briefly referring to an appropriate painter and work for **each of three** movements.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:
 - **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.

And/or

- **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.

And/or

- **Futurism** Active Italy c. 1909–15; literary movement beginning; aggressively celebrating modernity, machines, dynamism, war; influenced by Cubism; Umberto Boccioni, Giacomo Balla, Carlo Carrà, Gino Severini.

And/or

- **Die Brücke and Der Blaue Reiter** Die Brücke (The Bridge), active Dresden c. 1905–13; Expressionists celebrating various kinds of ‘primitivism’; Ernst Ludwig Kirchner, Emil Nolde, Karl Schmidt-Rottluff. Der Blaue Reiter (The Blue Rider), active Munich c. 1911-14; Expressionists; various approaches, including abstraction; Wassily Kandinsky, Franz Marc, Paul Klee.

And/or

- **Independent Expressionists** Unique experiences uniquely envisioned, arguably reflecting the North European’s sense of introspection and isolation; painting of James Ensor, Edvard Munch, Paula Modersohn-Becker, Max Beckmann, Oskar Kokoschka.

And, in summary

- Fauvism, Cubism in France, Futurism, Die Brücke and Der Blaue Reiter, and/or Independent Expressionists, as not already covered.
- Identification of required movements, practitioners and works, and descriptions of works, eg:
 - Fauvism, eg:
 - Henri Matisse (1869–1954), *Dinner Table, Red Version*, 1908; woman, dinner table and chair shown schematically against flat bright-red ground; large arabesque forms of wallpaper carry through onto horizontal surface of the table itself; also spatially ambiguous is the garden scene top-left – window, mirror or picture-within-a-picture?

And/or

- Cubism in France, eg:
 - Pablo Picasso (1881–1973), *Les Femmes d’Alger (O. J. Version O)*, 1906–07; five female nudes, in three different angular styles, shown in shallow pictorial space against icy blue and white ground, with brown curtain on left and still-life of fruit on a white tablecloth centre foreground; forms semi-abstract and spatially ambiguous.

And/or

Futurism, eg:

- Umberto Boccioni (1882–1916), *The City Rises*, 1910; diagonal lines of men and lunging horses in foreground create strong sense of movement and energy, offset by static quality of vertical scaffolding along top of painting; flickering Impressionistic brushwork, indeterminate forms and strong colours.

And/or

Die Brücke and Der Blaue Reiter, eg:

- Paul Klee (1879–1940), *They're Biting*, watercolour, 1920; whimsical stick-drawing portrayal of angler, boat, sun and fish; child-like; conceptual rather than perceptual treatment (no use of perspective); soft yellow-green background.

And/or

Independent Expressionists, eg:

- Edvard Munch (1863–1944), *The Scream*, 1893; nausea-inducing curves and perspective; strident colour composition; semi-abstract.

Understanding

- 'Challenges to "Renaissance" notions of beauty and representation' influenced by those of:
 - non-European/Western cultures

And/or

- pre-Renaissance times

And/or

- artists who rejected, did not receive or did not absorb western academic training (see *From Realism to Abstraction* study note).

- Analysis/interpretation/significance/appraisal, eg:

- Fauvism; Matisse restricting perspective/depth effect; decorative two-dimensional forms held in balance with illusionary three-dimensional; Islamic influence evident in use of arabesques and flat, decorative colour planes.

And/or

- Cubism; Picasso develops further Cézanne's multi-viewpoint anti-perspectivism and allies it to forms influenced by Ancient Egyptian, Iberian and African tribal artforms – all directly challenging "Renaissance" norms.

And/or

- Futurism; Boccioni celebrates dynamism of modern life; forms dissolve and spatial depth restricted; semi-abstract expression of movement and energy produced by welter of colourful brushstrokes.

And/or

- Die Brücke and Der Blaue Reiter; Klee affecting child-like, untutored sensibility.

And/or

- Independent Expressionists; Munch rejects Renaissance-style realism/naturalism for semi-abstract self-expression of a troubled inner reality.
- Relating to challenges to religious, philosophical, artistic, social and/or political orders, such as Nietzschean challenge to Platonic philosophical framework; psychoanalysis of Freud and Jung; World Wars.

- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 8 – Painting 1910–1945

091.108: Compare and contrast **two** examples of painting from the years 1910–1945, one (essentially) abstract and one (essentially) representational, briefly establishing the artistic contexts.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:
 - **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.

And/or

- **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.

And/or

- **School of Paris** Paris, progressive art centre; various figurative approaches; Amedeo Modigliani, Chaïm Soutine, Marc Chagall, Henri Matisse, Pablo Picasso.

And/or

- **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.

And in summary

- Abstraction, Surrealism, School of Paris and/or North American, as not already covered.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Piet Mondrian (1872–1944); a leading pioneer of abstraction and member of De Stijl; *Broadway Boogie-woogie*, 1942–43; an example of the late modification to his mature geometrical style following his escape from Europe to New York during WWII; square-format, hard-edge abstract using only vertical and horizontal forms and the colours white, grey, yellow, red, blue and black; narrow bands of yellow against white ground with the other colours at intervals superimposed.
 - Edward Hopper (1882–1967); American independent realist painter; *Automat*, 1927; a bare and coldly lit late-night café with a young woman sitting alone at a corner table; immediately behind her, on a low window-ledge, a bowl of fruit; the large window, taking up most of the painting, reveals only darkness and the reflection of two rows of the café’s own internal lights, receding in sharp perspective.

Understanding

- Comparison and contrast, eg:
 - Very different expressions of American city life. Hopper’s illustration-like realism here typically conveys a strong sense of existential isolation. The young woman’s vulnerability accentuated by her being effectively placed in a brightly lit ‘glass box’ at night – others can see in but she cannot see out. Mondrian, on the other hand, seems invigorated and enthused by his escape from WWII Europe to the comparative freedom, safety and plenty of New York. The rectilinear grid pattern of New York streets and avenues may be adduced as one reason for the late modification to his mature abstract style, as seen in this and other works just before his death in 1944. He was also a jazz lover, as the title of this work suggests, and jazz’s staccato syncopations and rhythms are well expressed.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 9 – Sculpture 1870–1945

091.109: Compare and contrast **two** examples of sculpture from the years 1870–1945, one (essentially) abstract and one (essentially) representational, briefly establishing the artistic contexts.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:

- **Cubism and Futurism** Challenging Greek/Renaissance canon of beauty and representation. CUBISM: Picasso, Henri Laurens, Jacques Lipchitz, Constantin Brancusi. FUTURISM, Umberto Boccioni.

And/or

- **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.

And/or

- **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.

And/or

- **Independents** From Realism/Impressionism to Abstraction; Auguste Rodin, Henri Gaudier-Brzeska (Gaudier), Jacob Epstein, Pablo Picasso, Henry Moore, Barbara Hepworth.

And in summary

- Cubism and Futurism, Dada, Surrealism and/or Independents, as not already covered.
- Identification of required practitioners and works, and descriptions of works, eg:
- Jean (Hans) Arp (1887–1966); Dada and Surrealist sculptor and painter; *Collage Made According to the Laws of Chance*, 1916, or *Upside-down Blue Shoe with Two Heels*, 1925; examples of automatic or chance-based techniques; abstract forms.
- Alberto Giacometti (1901–66); Swiss sculptor and painter, associated with Surrealism until 1935; *Man Pointing*, 1947; bronze; following his more abstract Surrealist work this is a very early example of Giacometti's mature style, rendering the human form as extremely tall and thin.
- Understanding
- Comparison and contrast, eg:
 - Both sculptors associated with Surrealism but Giacometti broke from it in 1935. Arp's work exemplifies fairly comprehensive rejection of western artistic traditions, including representation, artistic intention and technical skill. Giacometti reconnects with the representation/figuration tradition but in an original way widely seen as evocative of humanity's "existential" condition.
 - Impact of WWI; Nietzschean challenge to Platonic philosophical framework; questioning of established social/political orders; rise of Freudian and Jungian psychoanalysis; questioning of scientific certainties with Einstein/Relativism and Bohr/Quantum Theory challenges to Newtonian physics.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 10 – Irish art 1900–1945

091.110: Compare and contrast **two** examples of Irish art 1900–1945, one Academic and one Modernist, briefly establishing the artistic contexts.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:
 - **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.
- Identification of required practitioners and works, and descriptions of works:
 - Academicism, eg:
 - John Lavery (1856–1941), *The Bridge at Grez* [or *Grès*], 1901; sometimes known as *A Passing Salute*; Academic/Impressionistic treatment of river and bridge at village of Grez-sur-Loing, just south of Fontainebleau, France. An oarsman, left foreground, attracts the attention of two women in a punt, right middle distance. On the bridge, far right, two figures look down on the scene.
 - Modernism, eg:
 - Jack Butler Yeats (1871–1957), *The Liffey Swim*, 1923; river, swimmers and bridge on right; crowded onlookers, seen from behind, centre and left. Top left, onlookers in an open-top double-decker bus. Scene in quite sharp perspective. Very loosely and broadly painted.

Understanding

- Comparison and contrast, eg:
 - Both works depict people viewing others enjoying themselves on or in a river, with a bridge in the background. Lavery’s theme and, to certain extent, technique testify to impact of French Impressionism on Academic painting. Yeats, having begun as an illustrator, progressed through Post-Impressionism into a personal form of Expressionism (similar to that of his friend, the Austrian Expressionist painter, Oskar Kokoschka). *The Liffey Swim*, a mid-career example of his work, could be classed as late Post-Impressionist–early Expressionist.
- Any other valid content to be identified at the standardising meeting and credited.

