



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2012

History of Art

Assessment Unit AS 1

assessing

Module 1: Art

[AD111]



FRIDAY 1 JUNE, AFTERNOON

TIME

1 hour 30 minutes.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number on the Answer Booklet provided.
Answer **two** questions.
Answer **one** question from Part A and **one** question from Part B.

INFORMATION FOR CANDIDATES

The total mark for this unit is 120.

All questions carry equal marks, i.e. 60 marks for each question.

Quality of written communication will be assessed in all questions and you are required to:

- answer all questions in continuous prose
- 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
 - organise information clearly and coherently, using specialist vocabulary when appropriate.

Drawings and diagrams may be used where you think they could clarify your answer.



Part A

Selected art Greek–1870

Answer **one** question from this Part.

Section 1 – Greek sculpture

- 1 Discuss the impact other cultures (such as Mycenaean and Minoan) had on Greek sculpture, establishing contexts and referring to appropriate sculptors and works in support of your answer. [60]

Section 2 – Early Renaissance Italian art

- 2 Give an account of the emergence of portraiture in Early Renaissance Italian art, critically appraising two major examples, by different artists. Establish relevant contexts. [60]

Section 3 – European art Renaissance to Rococo

- 3 ‘Realism’ involves the artist’s direct observation of a subject which is then – even if ‘ugly’ or ‘ordinary’ – truthfully and accurately depicted. Discuss the work of two European artists in the Renaissance to Rococo period whom you consider ‘realist’ in this sense, establishing relevant contexts. [60]

Section 4 – French painting 1780–1870

- 4 “Capturing the here and now” – in other words, depicting truthfully and accurately one’s everyday surroundings – interested relatively few French painters in the years 1780–1870. Discuss, establishing contexts and referring to appropriate movements, painters and works. [60]

Section 5 – British painting 1780–1850

- 5 In their choices of subject, some British painters in the years 1780–1850 favoured the ordinary and some the extraordinary. Discuss, establishing contexts and referring to appropriate movements, painters and works. [60]

Part B

Selected art 1850–1945

Answer **one** question from this Part.

Section 6 – Lens-based art 1850–1945

- 6 Pictorial photographs from the years 1850–1945 tend to be either truthful visual records or artistic statements. Discuss, establishing contexts and referring to appropriate photographers and works. [60]

Section 7 – Painting 1880–1945

- 7 Which painting movement from the years 1880–1945 do you consider best reflected the society and broad circumstances of its time? Establish contexts, refer to appropriate painters and works, and give reasons in support of your choice. [60]

Section 8 – Painting 1910–1945

- 8 Give a broad critical appraisal of either Surrealist or School of Paris painting within the years 1910–1945, establishing contexts and referring to appropriate painters and works. [60]

Section 9 – Sculpture 1870–1945

- 9 Give a broad critical appraisal of either Cubist and Futurist sculpture or Dada sculpture within the years 1870–1945, establishing contexts and referring to appropriate sculptors and works. [60]

Section 10 – Irish art 1900–1945

- 10 Give a broad critical appraisal of Academic and Modernist art in Ireland 1900–1945, establishing contexts and referring to appropriate artists and works. [60]

Permission to reproduce all copyright material has been applied for.
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA
will be happy to rectify any omissions of acknowledgement in future if notified.