

Note: The Outcomes and PCs are mandatory and cannot be altered. The IA may be altered by arrangement with SQA. (Where a range of performance is indicated, this should be regarded as an extension of the PCs and is therefore mandatory.)

OUTCOME 1 IDENTIFY MAJOR DEVELOPMENTS IN ART FROM C.1850 to C.1914

- PCs
- (a) The range of developments studied encompasses the whole period in sufficient detail to identify major trends.
 - (b) Knowledge of the historical sequence of major developments is accurate.
 - (c) The identification of the key figures associated with major developments is correct.

The range performance for this Outcome should include major developments from Realism to Expressionism.

IA Logbook

The student will keep a logbook to demonstrate his/her knowledge of major developments in art from C.1850 to C.1914. He/she will keep brief notes including, as appropriate:

name of development;
 brief description of what it was;
 major figures;
 approximate dates;
 location.

The logbook should be supplemented with illustrations which might include photographs, cut outs, postcards, sketches, etc.

Satisfactory achievement of the Outcome will be based on all Performance Criteria being met.

OUTCOME 2 DEMONSTRATE AN UNDERSTANDING OF THE FACTORS WHICH INFLUENCE DEVELOPMENTS IN ART

- PCs
- (a) The relationship between movements in art and design is clearly shown.
 - (b) The link between technical innovations and art developments is clearly demonstrated.
 - (c) The identification of the influence of socio-economic factors on an artistic development chosen from the period is relevant.

IA Assignment

The student will be presented with an assignment to demonstrate his/her ability to research a development in art chosen from the period covered. The same assignment will be used to satisfy the Performance Criteria of both Outcome 2 and Outcome 3.

The assignment should be of approximately 2,500-3000 words on a topic agreed between student and tutor. It should allow opportunity for the student to demonstrate an understanding of the influence of technical innovations, socio-economic factors and other developments in art and design on the specific area covered by the topic. There should be clear evidence of individual student research in the use of not less than three sources in bibliography and in the presentation of ideas. The assignment should be appropriately illustrated, eg. by photographs, magazine cuttings, postcards, drawings, etc. as available to the student.

Satisfactory achievement of the Outcome will be based on all Performance Criteria being met.

OUTCOME 3**RESEARCH A DEVELOPMENT IN ART CHOSEN FROM THE PERIOD****PCs**

- (a) The selection of a development for research allows the influence of the environment in which it arose to be clearly demonstrated, eg. the influence of cultural/political/ social/ economic/ technological/ geographic factors as appropriate to the chosen topic.
- (b) Research carried out is individual and involves the use of at least three sources.
- (c) Illustrations are appropriate to the chosen topic.

IA Assignment

The student will be presented with an assignment to demonstrate his/her ability to research a development in art chosen from the period covered. The same assignment will be used to satisfy the Performance Criteria of both Outcome 2 and Outcome 3.

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**The following sections of the descriptor are offered as guidance.
They are not mandatory.**

CONTENT/CONTEXT

Corresponding to Outcomes 1-3:

Nationalism and Revolt as background to period. French Realism and social consciousness: eg. Corot and Courbet. Barbizon School: eg. Daubigny, Millet.

Pre-Raphaelite Brotherhood: eg. Rossetti, Hunt, Millais and Burne-Jones. Symbolism: eg. Moreau, Redon and Puvis.

New English Art Club: eg. Whistler. Reaction against artistic establishment. Klimt and the Vienna Sezession; painting and applied arts. Royal Scottish Academy: eg. McTaggart.

Arts and Crafts Movement: eg. Morris.
Art Nouveau: eg. Beardsley, Mucha and Klimt. Rennie Mackintosh and 'The Four'; Glasgow Style.

Naive Painting: eg. Henri Rousseau.
French Impressionism: eg. Monet, Renoir, Sisley, Signac, Degas, Pissarro, Cezanne, Manet, Cassatt and Morisot. Worldwide impact: eg. England - Sickert and Steer; Scotland - The Glasgow Boys; Australia and The Heidelberg School: eg. Roberts and Streeton.

The Scottish Colourists.

Neo-Impressionism and Post-Impressionism: eg. Seurat, Cezanne, Van Gogh, Gauguin, Manet and Lautrec.

Art and politics: eg. Van Gogh's "The Potato Eaters".

International aspects: eg. London Exhibition and Armory Show (New York).

Sculpture: eg. Claudel, Rodin and Degas.

Les Nabis: eg. Bonnard and Vuillard.

Fauvism: eg. Matisse, Derain and Dufy.

Influence of non-European art on Western art: eg. Japanese prints and African masks.

Collage, development of perspective and abstraction. Cubism: eg. Picasso and Braque.

Futurism.

Expressionism: eg. Munch. Die Brucke: eg. Kirchner and Heckel. Der Blau Reiter: eg. Kandinsky and Marc.

Constructivism and Suprematism: eg. Tatlin.

Europe on the verge of War.

SUGGESTED LEARNING AND TEACHING APPROACHES

The learning approach would be based on group tutorials during which students would maintain a logbook on the major developments of the period covered.

The tutor should make use, where available, of slides, audio-visual material and other reference sources, together with visits to galleries and museums.

The tutor should pay particular attention to explaining the way in which socio-economic factors and technical innovation have influenced developments in art and the interrelation of these developments. As a result of tutorial study and individual research, the student would produce an assignment exploring these issues in the context of a specific topic drawn from the period of study. The influence of different factors on any particular development will of course vary according to the topic chosen for research; the aim of the assignment is to make the student aware that developments in art do not arise out of a vacuum.

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