

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

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

**MARK SCHEMES (2010)**

**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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**ADVANCED SUBSIDIARY (AS)  
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2010**

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## **History of Art**

**Assessment Unit AS 1**

*assessing*

**Module 1: Art**

**[AD111]**

**WEDNESDAY 9 JUNE, MORNING**

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# **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
<b>Knowledge</b> 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 mostly satisfactory in scope, depth, relevance and accuracy.	Good knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent knowledge. Recall extensive, relevant and accurate.
<b>Understanding</b> 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. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good understanding. Analysis, judgements, discussion and arguments substantiated and sustained, with minor lapses.	Excellent understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.
<b>Communication</b> 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. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and form/style of writing mostly satisfactory.	Good communication. Clear, coherent and extensive with accurate spelling, punctuation and 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.
<b>Marks available for each AC</b>	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, drawn 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 candidates'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).

## AS 1 Section 1 – Greek sculpture

102.101: Discuss what you think it is that makes Greek sculpture so significant, supporting your discussion with detailed critical appraisals of **two** appropriate works.

### 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.
- and/or
  - **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.
- and/or
  - **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.
- Identification of required practitioners and works, and descriptions of works, eg:
  - *Kritios Boy*, c. 480 BC (marble, height 86.3 cm/34 in; Acropolis Museum, Athens); possibly by Athenian sculptor Kritios; free-standing marble male nude, about half life-size; most of the weight on the figure's left leg; right leg relaxed and slightly forward; hips and shoulders arranged naturalistically in response; arms missing from just above the elbows (evidence of missing lower arms being physically supported at the thighs); left foot missing from just above ankle; right leg missing from just below knee.
  - *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:
  - *Kritios Boy*: key work exemplifying transition from Archaic to Classical; compact upright, basically symmetrical, form with subtle but significant asymmetry – the 'contrapposto' (counterpoise) pose – marking advance in naturalism; subtle rendering of tensed and relaxed muscles throughout the body testifying to acute observation; more naturalistic facial expression than hitherto (no 'Archaic smile') but sense also of perfected, idealised image.
  - *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.
- Discussion of general significance:
  - Artistic influence, eg:
    - Predominant aim an idealised naturalism
    - First major emergence of naturalistic art
    - Pre-eminent visual element within a culture arguably pre-eminent in western culture as a whole
    - Major influence on Roman sculpture and, through it, on western art generally
    - Principal influence on western art, although, prior to 18thC German art historian Johann Joachim Winckelmann, an influence almost exclusively mediated through Greco-Roman art.

- Technical, eg:
  - Early Greek stone standing figures distinguished from Egyptian precedents largely by progressive naturalism and, most conspicuously, gradual elimination of stone from the negative forms (eg, connecting one figure to another, one leg to another, or an arm to a torso); weakness of stone in tension restricts progressive naturalism (eg, means of physical support have to be found for inclined torsos or extended limbs); little such restriction with bronze, particularly when used with the lost-wax technique.
  - Greek sculptors had plentiful supplies of high quality white marble, an ideal sculpting stone (Egyptian sculptors, in contrast, had little choice between very soft limestone and very hard granite); working practices developed and refined over many generations; polished white marble close visual approximation to conventional female complexion in Greek art.
  - Use of bronze (and especially the lost-wax technique) perfected over course of the three periods, the medium's tensile strength allowing greater freedom than stone in positioning figures;
  - Recent research on extant original life-size bronzes – and, in particular, the soles of the feet – suggests at least some were cast from life; if proven, adoption and development of bronze a strong impetus towards naturalism.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 2 – Early Renaissance Italian art

102.102: Compare and contrast the Early Renaissance art of **Florence** with that of **one other** Early Renaissance Italian city-state, referring to appropriate artists and works.

### 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 city-states, practitioners and works, and descriptions of works, eg:
  - Florence, base for Giotto, Ghiberti, Donatello, Fra Angelico, Uccello, Masaccio, Piero della Francesca, Verrocchio, Botticelli.
    - Giotto di Bondone (c. 1267–1337). "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); 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.
  - Siena, base for Duccio; other Sienese artists of the period, but not named within the specification and therefore not required to be cited, include Nicola Pisano, Giovanni Pisano, Simone Martini, Pietro Lorenzetti and Ambrogio Lorenzetti – credit to be given where cited in establishing context.
    - Duccio di Buoninsegna (c. 1255– before 1319). *Madonna Enthroned* also known as the *Rucellai Madonna*, c. 1285; large 'gable' format, tempera on panel; enthroned Madonna and Christ child supported by six angels, small in scale and each kneeling on one knee, against gold background; Madonna in dark blue gold-fringed cloak over reddish undergarment; Christ child in white and peach; angels in various delicate flower-like hues; throne hung with folds of richly patterned cloth.
    - Duccio, "Entry into Jerusalem", tempera on panel, from back of the *Maesta*, 1308–11; first of 34 scenes from the Passion. Viewed from across a wall, Christ, in red and blue and mounted on a donkey, seen approaching city gate from the bottom left; behind him, 11 disciples and a donkey foal; before him, a crowd of onlookers, including two up trees and others who spread cloaks and olive branches on the road; four buildings represent the city, in the upper part of the panel; flat gold sky merging with city walls.

#### UNDERSTANDING

- Comparison and contrast, eg:
  - Florence; principal Early Renaissance centre.
    - Giotto, "Crucifixion": leading pioneer from Gothic and Byzantine painting traditions into Early Renaissance realism; gold backgrounds – symbolising an immaterial/spiritual/metaphysical/supernatural dimension which, for the believer, is where ultimate reality lies – replaced by semblance of the material world, including blue skies, landscape details, and perspective/foreshortening; figures and expressions individualised, informed by direct observation.

- Masaccio, *Trinity*: major figure in further progression from Byzantine/Gothic traditions; Classical influences/references in architectural setting and treatment of figures; earliest Renaissance painter to use Brunelleschi's discovery of scientific (vanishing point) perspective (or *rediscovery*; some Greek and Roman mosaics and frescoes arguably indicate knowledge of perspective), as best seen in the *Trinity*; religious figures seen from a single point in time and space corresponding with that of typical human observer standing in front of the painting (vanishing point/eye-level at foot of cross); Masaccio leading painter in use also of shading, realism, gesture, continuous narrative; Christian symbolism and redemption (narrow vertical format directing thoughts heavenwards) with Humanist influence (eg, individualism of holy figures and donors; Classical Roman barrel-vaulted ceiling; human mortality emphasized by skeleton and inscription at base of the composition).
  - Siena; compared to that of Florence, 14thC Siennese art remaining closer to Byzantine and Gothic traditions, and generally characterized in terms of piety, charm, picturesqueness and poeticism.
    - Duccio, *Rucellai Madonna*: Byzantine influence seen in overall icon-like treatment, flat gold background, very shallow pictorial space, use of scale and positioning as indicators of importance, lack of interest in individuality of features and expression; Gothic influence seen in the spindles of the throne and in the patterning of the haloes and throne back-cloth.
    - Duccio, "Entry into Jerusalem": sense of pictorial depth suggested by generally diminishing scale of background figures and buildings but, without systematic perspective, the spatial effect limited; gold treatment of sky and city walls also has flattening effect; narrative vividly conveyed; colourful treatment of disciples and onlookers with effort made at individualization; Temple in background seems modelled on the Florence Baptistery; overall touching naïve or 'primitive' quality.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 3 – European art Renaissance to Rococo

102.103: Give a broad critical appraisal of **French Rococo** painting, establishing the artistic context and referring to appropriate artists and works.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context
  - **Rococo France** Fête galantes and other aristocratic dalliances; Jean-Antoine Watteau, François Boucher, Jean Honoré Fragonard; intimate and tranquil domesticity, Jean-Baptiste Chardin.
- and in summary
  - Netherlands, Baroque Flanders and France, Rococo Britain.
- 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.
  - François Boucher (1703–70).
    - *Triumph (or Birth) of Venus*, 1740. Venus seated among rocks beside a benign sea. She and her five accompanying sea nymphs nude, as are eleven cherubs or putti, who fly above her or desport themselves in the sea, and what may be three ruddy-skinned Tritons (upper body, human male: lower, fish). White doves and dolphins also present. A great loop of salmon-pink and silver striped silk floats over Venus, carried by the flying putti.
  - Jean Honoré Fragonard (1732–1806). Trained for 6 months, c. 1749, under Chardin before switching to studios of Boucher, probably c. 1749–52, and, finally, Carle van Loo. Won Prix de Rome at first attempt with *Jeroboam Sacrificing to the Idols*, 1752. Asserted a certain independence from the Academy; last of the major Rococo painters, outliving the movement and dying in poverty during Neoclassical era.
    - *The Swing*, 1767. Picturesque wooded parkland setting. Sculptures of putti among the undergrowth. Centred within composition and brightly lit, a young woman in pink and white silks on a swing. Bottom-right, in shadow, an elderly man propels the swing. Bottom-left, hidden behind a bush and unseen by the man on the right, is the woman's young lover, in whose direction she lets slip a shoe, and glimpse of stockinged legs.
  - Jean-Baptiste Chardin (1699–1779). Painter of still life and domestic scenes; elected to the French Royal Academy on strength of *The Skate (or The Ray)*, 1728.
    - *The Young Schoolmistress*, c. 1735–36. Against a plain but delicately modulated grey background, a shallow interior scene with, in the left foreground, a plain wooden cabinet behind which a child, aged about five, points intently at some papers on the cabinet. On the right is a teenage girl in left profile who gazes at the child's down-turned eyes and points to the papers with a stylus held in her right hand. She wears blue and white dress, and pink and white cap; muted pink and white is seen also in the child's cap.

#### UNDERSTANDING

- Analysis/interpretation/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.

- Boucher.
  - *Triumph (or Birth) of Venus*. Influence of Tiepolo. Delicate pale complexions of Venus, nymphs and putti underscore the artificiality of the scene; a palette often criticised as too close to that of cosmetics. Mythology used as pretence for dreamy, languorous, escapist eroticism with little or nothing suggestive of the bloodiness of a 'triumph' or a 'birth'. Boucher, in particular among Rococo painters, strongly attacked by Diderot and other Enlightenment, Neoclassical or proto-Neoclassical critics.
- Fragonard.
  - *The Swing*. Mood of witty and playful eroticism matched by the carefree brushwork. Swansong of a dying era but also anticipating the kind of artistic independence, in choice and treatment of subject, associated more with the 19thC.
- Chardin.
  - *The Young Schoolmistress*. Typical of his figure paintings (produced mainly between early 1730s and mid 1750s) and very different from other Rococo artistic approaches. World of middle-class domesticity, of servants and the commonplace; austere, simple, sober, dignified naturalism; some kinship with 17thC Dutch domestic scenes.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 4 – French painting 1780–1870

102.104: French painting over the years 1780–1870 reflected changing patterns of **patronage** (the institutions or individuals who commissioned and/or paid for the art). Discuss, briefly establishing contexts and referring to relevant movements, painters 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. Royal (Louis XVI) commission. 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.
      - *Death of Marat*, 1793. Commissioned by fellow leaders of the Revolution; vertical-format depiction of dead or dying revolutionary leader Marat in his bath; figure in bottom half of painting strongly lit against dark background; 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). Studied under Vernet and Guérin. Led French painting into Romanticism. Wealthy and did not have to paint for livelihood. Painting and horses his twin passions. Fall from a horse led to his early death.
      - *Raft of the 'Medusa'*, 1818–19. Uncommissioned work inspired at least partly by sense of outrage at political corruption. Meticulously researched, with interviews, reconstructed raft, studies of dead and dying. Large makeshift 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. Uncommissioned; 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, and including Courbet himself, centre-background, looking towards viewer. Human skull and white dog prominent to right of grave.
    - *Studio of a Painter*, 1854–55. Uncommissioned; 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 and also widely perceived weakness of Louis XVI’s leadership. Classical influence apparent in form and theme. The work commissioned on behalf of Louis XVI but often argued to have helped stir the revolutionary fervour that climaxed 4–5 years later, eventually leading to execution of the King and Queen. Stressed social, rather than individual, dimension/issues.
      - *Death of Marat*. David idealises his friend and co-revolutionary Marat as noble martyr to the 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’s beginning anew in this ‘Age of Reason’.
  - 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*. Statement of personal, artistic, political and philosophical belief. Unprecedented 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.
      - *Studio of a Painter*. Statement of personal, artistic, political and philosophical belief, and especially opposition to, and sense of independence from, Academy/Salon. Notably large scale. 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”).

- General treatment of patronage within French painting 1780–1870:
  - General shift away from church, royal, imperial and/or state commissions (David, Ingres, Delacroix...)
  - General shift towards catering to the tastes of wealthy private collectors, thus seeing rise in portraiture and works with literary, exotic, erotic, landscape and/or realist themes (Ingres, Delacroix, Corot, Courbet, Millet, Daumier)
  - Rise in the 'self-commissioned' work as a statement of artistic, philosophical and/or political belief and independence (Ingres, Géricault, Delacroix, Corot, Courbet, Millet, Daumier)
  - With photography's arrival c. 1839, painters no longer had a monopoly on two-dimensional visual recording, and especially in areas such as portraiture and topography.
- Any other valid content to be identified at the standardising meeting and credited.

## AS1 Section 5 – British painting 1780–1850

102.105: Who do you consider made the single greatest contribution to British painting in the years 1780–1850? Establish contexts and critically appraise appropriate artists and works in support of your choice.

### 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.
  - **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.
- 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.
  - William Etty (1787–1849), *The Combat: Woman Pleading for the Vanquished*, 1825. Large horizontal-format shore scene with sea, dark blue sky and clouds in background. In immediate foreground, two men fighting; figure on the left on his knees, with his broken sword on the ground before him, and about to be struck with a sword by the right-hand figure; a woman has her arms around the victor's waist and pleads for him to show mercy; figures nude or semi-nude; white and dark pink silk draperies.
  - Richard Dadd (1817–86), *The Fairy Feller's Masterstroke*, 1855–64. A small oil on canvas 'fantasy' work by the probably schizophrenic artist, showing a close-up of daisies and other small plants among which are some thirty 'fairies', one of whom wields an axe, about to split what looks like an acorn. Dadd had become mentally unhinged during an arduous journey through the Middle East, following which, in 1843, he murdered his father and spent the rest of his life in mental institutions. He continued to paint to the end of his life.

#### 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.

- Etty, *The Combat*. Influence of Venetian school, and especially Titian, apparent in the colours and tones of the figures and drapery; strong tonal contrasts; detailed, energetic, strained anatomies.
- Dadd, *The Fairy Feller's Masterstroke*. A miniaturist's accomplishment of technique and sense of realistic detail put to service of a vivid/unhinged imagination; various kinds of speculation possible on relationship between rationality and creativity; Dadd could be seen as anticipating Surrealism.
- Any other valid content to be identified at the standardising meeting and credited.

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

102.106: Who do you consider made the single greatest contribution to **pictorial photography** in the years 1850–1945? Establish contexts and critically appraise practitioners and works in support of your choice.

### 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 Lartigue, Edward Steichen, Alfred Eisenstaedt, Robert Capa, Weegee (Arthur Fellig), Bill Brandt, Henri Cartier-Bresson.

and, in summary

  - Anti-pictorial photography, Selected film directors.

- Identification of required practitioners and works, and descriptions of works, eg:
  - Jacques-Henri Lartigue (1894–1986), ‘child prodigy’ photographer. Eg:
    - *My Cousin Bichonnade, 40 Rue Cortambert, Paris, 1905*. Taken by Lartigue when he was aged about 11. Young woman in long skirt captured leaping down set of steps, from right to left; looking at camera; sharply focused black and white image.

or

  - Robert Capa (b. Endre Friedmann, Budapest, Hungary, 1913; d. Vietnam, 1954), war photojournalist. Eg:
    - *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.

or

  - Henri Cartier-Bresson (1908–2004). French photojournalist, son of a wealthy textile dealer. Trained in painting and influenced by Surrealism. 1930, lived briefly as a hunter in Africa. 1931–32, bought the Leica 35mm camera that he would use throughout his photographic career; early adopter of 35mm format and “street photography” style. Renowned for capturing “the decisive moment” (title of a book he published in 1952). Unstaged, and also insisted on no post-event editing or manipulation of his images. As a photographer, interested only in people interacting with spaces (uninterested in sports, fashion, war or other such genres). 1972, ceased working as a photographer and returned to painting. Eg:
    - *Place de l’Europe, Behind the Gare St. Lazare or Gare Saint Lazare, 1932–33*. Vertical format black and white photograph reportedly taken through a gap in a fence. Urban landscape with roofs, clock tower and railings in background. Against the railings, a poster or posters with the name “Railowsky” shown twice and the image of a leaping dancer shown twice. Also against the railings, beside a heap of large stones, is a workman and a wheelbarrow. Lower half, a large puddle and, lying across it, a short crudely made ladder. Off the right end of the ladder a middle-aged man leaps across the puddle, his heel and reflection just on the point of meeting. Left foreground, some broken hoops lie in the puddle. Posters, railings, workman, wheelbarrow and leaping man all reflected in the puddle against the light-toned sky.

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
  - Lartigue, *My Cousin Bichonnade*... Even taken by a professional, this stop-action shot would be a technically amazing photograph for the time, given contemporary emulsions and lenses; all the more amazing that it was taken by an 11-year old child who seemed able to achieve such results almost at will. Typical of Lartigue's subjects at the time – fresh, spontaneous, informal; his wealthy family and friends at play; light-hearted and enjoying modern life to the full.

or

  - 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.

or

  - Cartier-Bresson, *Place de l'Europe*. Often cited as one of the great photographic images and a superb example of capturing "the decisive moment" – timing themed in the clock, leaping man and dancer, and photographer's capturing the moment just before the leaping man and his reflection touch. "Stalking" his subjects as he did animals when he was an African hunter. Gritty urban environment (behind the Saint Lazare train station) underlined by the "Railowsky" poster(s) and the general "building site" appearance. Broken hoops relate to forms within the dancer image but also suggestive of industry (the wheel), and the fact that they are broken could be interpreted as somewhat ominous (period leading up to WWII).
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 7 – Painting 1880–1945

102.107: Give a broad critical appraisal of **either** Fauvist **or** Futurist painting, establishing contexts and referring to appropriate painters and works.

### 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.
  - 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, in summary
- Fauvism, Cubism in France, Futurism, Die Brücke and Der Blaue Reiter, and/or Independent Expressionists, as not already covered.

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

#### FAUVISM:

- Henri Matisse (1869–1954), leader of Fauves (French for “wild beasts”, so termed by Louis Vauxcelles at Salon d'Automne 1905 exhibition) and a leading artist in 20th century art as a whole. Studied under Bouguereau (briefly) and Gustave Moreau, 1892–6, along with Marquet and Rouault. Influenced by Post-Impressionists. Eg:
  - *Open Window, Collioure*, c. 1905–6. Collioure, small fishing port on the south coast of France. Looking out through open orange coloured French windows to low balcony, with flowers in terracotta pots. Beyond, the harbour itself and six or so small sailing boats – black, blue, orange and green in colour – at anchor. Sea and sky, pale warm blues and pinks. Room interior, strong pink, blue and greeny-blue on left, dark green and orange above main windows, bright purple on right. Glass in windows rendered as mauve and dark green on left and strong green, pink and black on right. Conspicuously rough brushstrokes. Perspective in right-hand French window clearly incorrect or deliberately distorted.
  - *The Joy of Living*, 1905–6. Semi-abstract depiction of sixteen female and male nudes reclining, embracing, dancing or playing music in idyllic forested landscape. Trees and other forms rendered mostly by sinuous lines and large flat areas of colour, with minimal tonal variations. Scale of figures not fully consistent with perspective recession. Main horizontal plane rendered in yellow. Green tree trunk leads into composition from bottom left, with foliage flat areas of red, ochre, orange and green, leading to greens, pinks and oranges on the right. Forms of some figures highlighted by red and green, as in the two reclining female nudes centre middle-distance and the six dancers, in a ring, centre background.
  - *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?

- Albert Marquet (1875–1947). Fellow student with Matisse under Moreau. Participated in 1905 Salon d'Automne exhibition. Eg:
  - *14th July, St. Tropez*, 1905. Street scene under bright sunlight; tall buildings on either side bedecked with French tricolour flags (red, white and blue) and what appear to be red banners stretched across the street. Off-white ground with buildings mostly rendered in crude strokes of black and blue-black, and shadow areas in dusky blue; a few touches of yellow in the buildings on the right.
- André Derain (1880–1954). Much influenced by 1901 Van Gogh exhibition. 1904, worked with Matisse at Collioure in south of France. Participated in 1905 Salon d'Automne exhibition. Visited and worked in London 1905 and 1906. Eg:
  - *Pool of London*, 1906 (Leeds City Art Gallery). View of Thames against a pink and yellow sky; various bridges in blue, with a green train, on the left, crossing the nearest one; the river itself mostly green and yellow-green; centre foreground are three sailing barges rendered in strong reds and blues; on the right, a crane and, in the distance, warehouses and some blue boats; the grey struts of the crane are shown red against the blue of a bridge.
- Maurice de Vlaminck (1876–1958). His father a Flemish musician. Untrained as a painter and celebrated the fact; much influenced by Van Gogh; participated in 1905 Salon d'Automne exhibition. Eg:
  - *The Woman in the Hat*, 1906. Garish kaleidoscope of colours and brushwork depicting a woman in a long white dress, with grey and lavender-flowered hat, sitting in a green armchair; floor plane mostly of red and blue; background of yellow and green, possibly foliage; to the right, a Rococo-style yellow table and a vase of flowers.

or

#### FUTURISM:

- Umberto Boccioni (b. Reggio Calabria 1882, d. Verona 1916). Leading painter, sculptor and theorist within the movement. 1900, in Rome with fellow student Giacomo Balla, who introduced him to Divisionism (or Pointillism). 1904–5, visited Paris and Russia. 1909, met poet Filippo Marinetti and – along with Balla, Carlo Carrà and Gino Severini – signed the *Manifesto of Futurist Painters* in Milan in 1910. 1916, died in riding accident. Eg:
  - *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.
- Giacomo Balla (b. Turin 1871, d. Rome 1958). A founding member of the movement. Trained as an academic painter at University of Turin. 1900, spent seven months in Paris and began painting in Divisionist style, which he subsequently introduced to Boccioni and Severini. Eg:
  - *Dynamism of a Dog on a Leash*, 1912. Monochromatic photography-influenced depiction of a dog (Dachshund?) and its owner walking past a stationary observer.
- Carlo Carrà (b. Quargnento, Piedmont 1881; d. 1966). Founding member of movement. Trained as a decorative painter (he later destroyed his pre-1910 works). 1911, visited Paris with Boccioni and was influenced by Cubist painting. Eg:
  - *Funeral [or Burial] of the Anarchist Galli*, 1911. Anarchist Galli killed by the police in the 1904 general strike in Milan. His funeral, attended by Carrà, led to further rioting between police (both on foot and mounted) and anarchists. Impression of men, horses, lances, banners and clubs in chaotic motion conveyed by semi-abstract rectilinear and curvilinear forms. Predominantly red and yellow colour composition with shafts of blue and white; the coffin had been covered with red carnations.
- Gino Severini (b. Cortona 1883, d. Paris 1966). Founding member of movement. 1901, began working with Boccioni and Balla in Rome, and influenced by Seurat and Divisionism. 1906–10, moved to Paris and became acquainted with Cubism, to which he introduced Boccioni and Carrà. Eg;



- *Dynamic Hieroglyphic of the Bal Tabarin*, 1912. Colourful evocation of the Bal Tabarin, a Paris nightclub frequented by the artist. Dancers, customers, bunting (of various national flags), drinks, musical instruments and letterforms depicted in a semi-abstract style informed by both Synthetic Cubism and Futurism. Complex, busy and humorous composition, including, eg, top centre, a female nude astride a large pair of scissors and, to her right, an Arab riding a camel.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal:

##### FAUVISM:

- Matisse, eg:

- *Open Window, Collioure*. Conspicuous brushstrokes, 'incorrect' or distorted perspective and minimal realistic detail limit sense of pictorial depth. Some sense of spatial recession imparted by colours and tonal contrasts being generally stronger in foreground than in background (aerial perspective). Very strong colours in daring combinations but notably balanced throughout the composition (left and right, above and below). Unlike in a photograph (which would have to be exposed for either the dark interior or the bright exterior), strong colours shown simultaneously for both interior and exterior.
- *The Joy of Living*. Just as the scene evokes a Golden Age or Paradise, the figures appearing freed from work, clothes and social inhibitions, so Matisse here seems to celebrate his freedom as a painter from naturalistic constraints, using the pictorial elements of line, colour and tone to unashamedly aesthetic and decorative effect. As with Van Gogh before him, moving from north to south of France had major impact. The sixteen figures, including the ring of six dancers, can be seen as couples or multiple couples (the small, seemingly isolated, female figure centre foreground can be matched to the goat herder on the right, both playing pipes).
- *Dinner Table, Red Version*. 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, as also influence of Early Renaissance Italian 'primitive' Giotto.

- Marquet, eg:

- *14th July, St. Tropez*. Simplified, 'primitive' painting technique and bold use of colour and brushwork exemplifies Fauvist approach.

- Derain, eg:

- *Pool of London*. Improbably strong colour found in this Thames scene but linear and aerial perspective broadly naturalistic; simplified forms and conspicuous brushwork.

- De Vlaminck, eg:

- *The Woman in the Hat*. Exuberant celebration of primitive and largely undisciplined technique.

or

##### FUTURISM:

- Boccioni, eg:

- *The City Rises*. 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 emphasized diagonals.

- Balla, eg:

- *Dynamism of a Dog on a Leash*. Sense of motion conveyed by blurred outlines and multiple images of the feet, tail and swinging leash.

- Carrà, eg:

- *Funeral of the Anarchist Galli*. Turbulent, dynamic semi-abstract composition giving sense of violent chaotic movement, danger and strong emotions; arcs and radial lines at various points suggest striking weapons; radical new artistic movement consistent with radical political stance.

- Severini, eg:
  - *Dynamic Hieroglyphic of the Bal Tabarin*. Sense of light-hearted energy and movement distinguishes the work from Synthetic Cubism, as also does the confident use of a broad palette – Severini possibly influenced by Seurat in his use of colour. Severini himself arguably an influence on Cubism at this time. The bunting and Arab on a camel may be allusion to Turco-Italian War, 1911–12, in which Italy gained occupation of Libya.
- Any other valid content to be identified at the standardising meeting and credited.

## AS1 Section 8 – Painting 1910–1945

102.108: Give a broad critical appraisal of **either** Abstract **or** North American painting from the years 1910–1945, establishing contexts and referring to appropriate painters and works.

### 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.

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 movement, practitioners and works, and descriptions of works:

either

#### ABSTRACTION:

- De Stijl, eg:

- Piet Mondrian (1872–1944). A leading exponent 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.

- Bauhaus, eg:

- Wassily Kandinsky (1866–1944). Widely credited as first abstract artist; initially member of Der Blaue Reiter (active in Munich c. 1911–14) before joining Bauhaus staff.
  - *Composition IV*, 1911. Seemingly fully abstract, presenting autonomous bright colours and vigorous black lines, but suggestion of a blue mountain (right of centre), a rainbow (left of centre) and sky; three small rectangular red patches seen against the “blue mountain”.

- Suprematism and Constructivism, eg:

- Kasimir Malevich (1878–1935). Russian Suprematist, having earlier produced work influenced by French Cubism and Italian Futurism.
  - *Suprematist Painting (Yellow Quadrilateral on White)*, 1917–18 (oil on canvas, Stedelijkmuseum, Amsterdam). Vertical format, white ground, yellow quadrilateral converging and fading out towards top-right corner.

or

#### NORTH AMERICAN

- Regionalism; rural-based and essentially academic in style; aesthetically and politically conservative; explicitly concerned with representing American subjects and themes:

- Grant Wood (b. Anamosa, Iowa 1891; d. Iowa City 1942). Son of a farmer; varied training and work experience in art and design, including 14 months study, 1923–4, at Académie Julian in Paris. 1925–6, painting style progressed from Impressionist to Realist. 1927, received a stained-glass commission and went to Munich to study the technique, coming under influence of Jan Van Eyck and 15th century French and German primitive painters. Eg:

- *American Gothic*, 1930. Artist's unmarried sister Nan and his dentist Byron McKeeby posed for picture. Generally interpreted as severe mid-west farmer (right foreground) and his spinster daughter (left foreground) before a "carpenter Gothic" clapperboard farmhouse. 'Farmer' – bald, with round steel-rimmed glasses and wearing a formal black jacket over dungarees and a collarless fully buttoned white shirt – holds a three-pointed pitchfork and stares intimidatingly directly at viewer. 'Daughter' – blond hair tied back, primly dressed (colonial print apron over white-collared black dress and a small cameo brooch at her throat) – looks out to the right.
- Thomas Hart Benton (b. Neosho, Missouri 1889; d. Kansas City 1975). Especially known for his mural paintings of American life and his belligerent antagonism to modernism. Son and grandnephew of U.S. congressmen. Studied art in Chicago and, 1907–12, Paris. Influenced by Cubism and Orphism. 1918–19, served as a draughtsman in U.S. Navy and formed resolution to eschew European influence and modernism in favour of naturalism/realism and American subjects. 1919–23, travelled widely through U.S. studying fellow Americans at work (farming, ranching, mining, lumbering...) and play (burlesque, boxing, card-playing...), in their environments. Taught at the Art Students' League of New York, one of his students being Jackson Pollock. Eg:
  - "City Activities", scene from *Arts of Life in America* or *America Today* murals for New School for Social Research, New York City, 1930–1. Animated medley of city life scenes. Bottom-left, lovers kissing on a park bench; top left, burlesque dancers; centre, worshippers praying before a preacher, combined with a street scene of a Temperance or Salvation Army band outside a garishly lit burlesque theatre; top right, a boxing match; bottom right, a subway scene with four seated men and a pretty young woman standing.
- Independents:
  - Georgia O'Keeffe (b. Sun Prairie, Wisconsin 1887; d. Santa Fe 1986). One of the most significant women artists of the 20th century and renowned especially for her desert-themed works. Studied art in Chicago, 1905–6, and at the Art Students' League in New York City, 1907–8. 1924, married photographer, gallery owner and Modernism advocate Alfred Stieglitz. Eg:
    - *Cow's Skull: Red, White and Blue*, 1931. Centre foreground, cow's horned skull and behind it a vertical black band; left and right, red vertical bands; between the red bands and the black one, a modulated area of sky blue, shading to white, bottom left and right; fold-effects in the blue, drawing eye down and in towards the black band; skull casts no shadows onto the background forms.
  - Edward Hopper (1882–1967). American independent realist painter. Eg:
    - *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

- Analysis/interpretation/significance/appraisal:  
either

### ABSTRACTION:

- De Stijl, eg:
  - Mondrian.
    - *Broadway Boogie-woogie*. Mondrian 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.

- Bauhaus, eg:
  - Kandinsky, *Composition IV*. Colours, shapes and forms within this painting relate directly to earlier works, including one entitled *Battle (or Cossacks)*, 1910. Red rectangular patches can be identified as Cossacks' hats, angular black outline on "blue mountain" a castle, a horse to the left. Progress towards full abstraction affirmed in the titles themselves (from representational to formal referents). Aesthetic pleasure taken from painterly elements of line, colour, shape *almost* divorced from material world.
- Suprematism and Constructivism, eg:
  - Malevich, *Suprematist Painting (Yellow Quadrilateral on White)*. Fully abstract work; severely geometrical form, although the converging and fading effect can be interpreted as an illusionistic device suggesting pictorial depth/recession.

or

#### NORTH AMERICAN

- Regionalism:
  - Wood, eg:
    - *American Gothic*. Uncertainty as to whether subjects were intended to be father and daughter or husband and young wife. Formal poses reminiscent of early American portraiture. Seemingly painted as a gentle caricature or satire of small-town, mid-western, Bible-belt values. Later, during the 1930s Depression and a general isolationist mood within the U.S., widely seen, including by Wood himself, as more a celebration of those same homespun values. Wood later largely eschews European, East Coast American and/or avant garde artistic influences/values.
  - Benton, eg:
    - "City Activities". Vigorously life-affirming; democratic, low-brow, popular, journalistic in choice and treatment of subjects; also, collage effect and use of shifting, multiple viewpoints could be associated with early Cubist influence.
- Independents:
  - O'Keeffe, eg:
    - *Cow's Skull*. Skull in close-up naturalistic detail but background forms – red and black bands and the gradated blue – do not support clear or unambiguous naturalistic interpretations, thereby producing a certain tension (representational and abstract modes operating within the one work). Unclear, for instance, whether the black band is a spatial void or a post (onto which the horned skull has been hung, with crucifixion connotations), or whether it is symbolic; colours of the U.S. flag evoked.
  - Hopper, eg:
    - *Automat*: Hopper's ostensibly banal, 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.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 9 – Sculpture 1870–1945

102.109: Which **movement** do you consider made the single greatest contribution to sculpture in the years 1870–1945? Establish contexts and critically appraise movements, sculptors and works in support of your choice.

### 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 movement, practitioners and works, and descriptions of works, eg: Surrealism:
  - Max Ernst (b. near Cologne, Germany 1891; d. Paris 1976). Initially intended to study philosophy and psychology. Active Dadaist in Cologne, along with Jean Arp and others, prior to becoming a Surrealist; painter, sculptor and writer. His stated artistic aim, “to find the myth of his time”. Began working in sculpture c. 1935, his major pieces dating from 1944, whilst living in U.S. Eg:
    - *Anxious Friend*, 1944; bronze, cast 1957 from plaster original (now destroyed), Guggenheim Museum. Found objects used to create this small cartoon-like rectilinear figure.
  - Joan Miró (b. near Barcelona 1893, d. Palma de Mallorca 1983). Painter, sculptor and printmaker loosely associated with Surrealism 1924–29. Raised and trained as an artist in Barcelona, and moved to Paris 1919–20, meeting fellow countryman Picasso. Influenced by Cubism. From 1920, tended to spend winters in Paris and summers in Montroig, Spain. Produced found-objects sculpture in early 1930s, ceramics and other sculptural forms in 1940s, and large sculpture in 1960s and ‘70s. Spoke of “wanting to kill painting”. Eg:
    - *Moonbird or The Lunar Bird*, 1944–6 (enlarged 1966; cast in bronze 1967). Very curvilinear abstract form with various knobs and protrusions.
  - Jean (Hans) Arp (1887–1966). Dada and Surrealist sculptor and painter. Committed to abstraction (as an outcome parallel to that of nature) and involvement of chance – “Art is a fruit which grows within man, like a fruit on a plant, or a child in his mother’s womb” (quoted in *Selections from The Guggenheim Museum Collection 1900–1970*, The Solomon R. Guggenheim Museum, New York, 74-122468, p. 27). Following use of materials such as paper, string and wood, in low and high relief, turned to free-standing sculptures in the round in 1931. Eg:
    - *Growth (Croissance)*, 1938, marble, 80.4 cm/32 in. high, Guggenheim Museum. Vertical composition of softly curved organic forms.

- Alberto Giacometti (1901–66). Swiss sculptor and painter, associated with Surrealism until 1935. Eg:
  - *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

- Analysis/interpretation/significance/appraisal:
  - SURREALISM:
    - Ernst, eg:
      - *Anxious Friend*. Accident and chance incorporated in use of found objects as basis for the figure; similarity with primitive art; whimsical, witty, inventive.
    - Miró, eg:
      - *Moonbird*. Evocative of bird (stump wings), bull (horns and ears), moon (crescent forms); animal and human connotations; simultaneously modernist, primitive, witty, playful, innocent, sinister, erotic; characteristically Surrealist in connecting with subconsciousness, dreams, myths, irreverence.
    - Arp, eg:
      - *Growth*. Rhythmic, vertical, top-heavy curvilinear forms suggestive of standing human figure or figures; organic, spontaneous, sensual.
    - Giacometti, eg:
      - *Man Pointing*. Reconnects with the representation/figuration tradition but in an original way widely seen as evocative of humanity's "existential" condition.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 1 Section 10 – Irish art 1900–1945

102.110: Critically appraise **two** major works produced by **one** Irish artist active within the years 1900–1945. Establish relevant 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.

or

- **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.

and in summary

- Academic painting and sculpture or Modernist painting and sculpture, as not already covered.
- Identification of required practitioner and works, and descriptions of works, eg:
  - (Sir) William Orpen (b. Co. Dublin 1878; d. London 1931). Irish/British painter loosely associated for a time with Irish Celtic Revival. Official War Artist during WWI. Highly successful portrait painter in Edwardian Britain. Influenced by Velázquez and Goya. Critical reputation declined as his financial success grew, but now some signs of recovery. Eg:
    - *Summer*, c. 1910. Set in the artist’s studio with bright sunlight falling from upper left casting shadows of window frames onto the white walls. Right foreground, there is what appears to be the edge of a high fireplace inset with terracotta-coloured tiles; some ornaments on the mantelpiece. Floor tiled in an alternate light and dark diamond pattern. Centre foreground, a standing female semi-nude, with drapery held loosely around her lower half, stands in front of a large mirror which rests on the floor, her reflection looking out towards the viewer. Floor and dark background, along with a side view of a canvas on an artist’s easel, reflected in the mirror.
    - *The Holy Well*, c. 1915; tempera on canvas, National Gallery of Ireland. One of the artist’s ‘allegorical’ paintings. Almost twenty figures, about half nude or semi-nude, shown against a barren landscape, with a strong blue of the sea or a lake in the middle distance. Corbelled-stone beehive huts and a Celtic cross on the right suggest this is a place of Irish pilgrimage, although the predominantly warm canvas-coloured hues resemble more a Mediterranean setting. Top-left, the painter Sean Keating (1889–1977), a prominent supporter of the Irish Celtic Revival and also Irish independence, truculently poses against a bare tree. Immediately beneath him the holy well. A monk or priest stands before it, hands and head uplifted whilst receiving naked penitent.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
  - Orpen, eg:
    - *Summer*. The broad, rather dry, brushstrokes limit the sharpness of detail; a degree of simplification, or ‘abstraction’, encouraging the viewer to enjoy the accomplished, and very painterly, establishment of tones and spatial relationships. Parallels in paint handling and use of mirror with Velázquez’s *Rokeby Venus*, 1644–48, and *Las Meninas*, 1656. Interior similar tonal quality and ambience to those of Vermeer. Model draped in similar fashion to the *Venus de Milo*.



- *The Holy Well*. By Academic standards, somewhat flat and decorative treatment, reminiscent of the Symbolist paintings of Puvis de Chavannes (1824–98). Choice of tempera perhaps a factor in the slight ‘primitivism’ here. Painted at the outset of WWI and also at a time of great political tension in Ireland. Orpen himself had divided Irish–British loyalties and *The Holy Well* can be interpreted as critical of Irish Catholicism and Republicanism. The Mediterranean–Irish disjunction, like the religiosity–nudity references (also seen in Puvis de Chavannes), possibly reflects his feeling of no longer being at home in the country of his birth.
- Any other valid content to be identified at the standardising meeting and credited.



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## **History of Art**

**Assessment Unit AS 2**

*assessing*

**Module 2: Architecture, Craft and Design**

**[AD121]**

**THURSDAY 17 JUNE, AFTERNOON**

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# **MARK SCHEME**

## AS 2 Generic Mark Scheme

Assessment Criteria	Level 1 0–12 marks	Level 2 13–24 marks	Level 3 25–36 marks	Level 4 37–48 marks	Level 5 49–60 marks
<b>Knowledge</b> 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 mostly satisfactory in scope, depth, relevance and accuracy.	Good knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent knowledge. Recall extensive, relevant and accurate.
<b>Understanding</b> 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 unsustained.	Limited understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained, with minor lapses.	Excellent understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.
<b>Communication</b> 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. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and form/style of writing mostly satisfactory.	Good communication. Clear coherent, and extensive, with accurate spelling, punctuation and 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.
<b>Marks available for each AC</b>	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 2 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the AS 2 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).

## AS 2 Section 1 – Greek architecture

102.201: Give accounts of the **three Classical orders** of Greek architecture, identifying one example for each, and discuss what you think the orders tell us about the Greeks.

### Indicative content

Answer should include the following:

#### KNOWLEDGE

- Immediate context:
  - **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.

and in summary

- Materials and methods, Religious, Civic.

Identification and broad account of orders, per above, plus, eg:

- Doric: plainest and visually heaviest of the three orders; no base; column resting directly on stylobate, which in turn rests on stereobate; generally 20 column flutes, the shallow vertical channels meeting in sharp edges (arrises); column supports a capital comprising a cushion-like echinus and a square abacus.
- Ionic: relatively slender column, provided with a base; usually 24 column flutes, separated by flat fillets; capital comprises double scroll or volute between the echinus and abacus.
- Corinthian: similar to Ionic but with capital in form of acanthus leaves, and sometimes also scrolls/volutes.
- Identification of examples, eg:
  - Doric: Ictinus (Iktinus) and Callicrates (Kallikrates); Parthenon, Acropolis, Athens, 448–432 BC.
  - Ionic: Mnesicles(?); Erechtheum, Acropolis, Athens, 421–405 BC.
  - Corinthian: architect(s) unknown; Monument of Lysicrates, Athens, 335–334 BC.

#### UNDERSTANDING

- Significance:
  - Orders (and temple design) reveal sustained aesthetic development over many generations, the Greeks seemingly uninterested in developing more spatially/structurally efficient building systems (religious worship patterns, and the climate, exerted little pressure to accommodate large numbers of worshippers within temples).
  - Doric and Ionic orders seen as visual expression of distinctive components of the Greeks themselves (the Dorian and Ionian peoples) whilst also allowing expressions of national/civic harmony/unity.
  - Aesthetic development of architectural orders hand-in-hand with aesthetic developments in sculpture – closely integrated.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 2 Section 2 – Early Renaissance Italian architecture

102.202: Critically appraise **two** examples of Early Renaissance Italian architecture, one **ecclesiastical** (church) and one, by another architect, **secular** (non-religious). Establish relevant contexts.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Florence as centre** Isolated examples elsewhere; Filippo Brunelleschi, Leon Baptista (Battista) Alberti, Michelozzi Michelozzo (Michelozzo di Bartolommeo), Giovanni Pisano, Bernardo Rossellino.

and in summary

- Classical influence and rise of Humanism, Technical and aesthetic developments, as not already covered.
- Identification of required practitioners and works, and descriptions of works:
  - Ecclesiastical, eg:
    - Leon Baptista (Battista) Alberti (1404–72); quintessential “Renaissance man” highly accomplished in a range of the arts and humanities; born into Florentine nobility but the family had been expelled from the city for political reasons in 1402, Alberti himself first recorded there in 1434; eg:
      - Malatesta Temple (Tempio Malatestiano/S. Francesco), Rimini; refurbished classical exterior, designed 1450, enclosing original Gothic church; ground storey only completed; a domed roof intended. Front façade of three semi-circular arches, the central one framing the main door surmounted by a triangular pediment; the two side arches left as shallow niches. A plinth, broken at the entrance, surrounds the building and supports, on the front façade, four fluted engaged columns and, on each of the side elevations, seven deep semi-circular arches. Above the columns and arches a heavy entablature. Small round windows throughout. The capitals of the engaged columns to Alberti’s own design, incorporating volutes, egg-and-dart mouldings, acanthus leaves and winged cherub heads.

Secular, eg:

- Filippo Brunelleschi (1377–1446); leading 15th century Florentine goldsmith, sculptor and architect. 1403, lost to Ghiberti competition for north Baptistery doors; thereafter, concentrates on architecture, spending time in Rome studying buildings of antiquity; c.1410–20, (re)discovers linear/scientific perspective; innovative structural and mechanical engineer:
  - Foundling Hospital (Ospedale/Spedale degli Innocenti), designed 1419, built c. 1421–51: two-storey building with outside loggia/arcade facing onto the newly created Piazza SS. Annunziata; loggia a series of round arches and small domes supported on delicate, unfluted columns (Composite or Corinthian – authorities differ; Composite essentially) and corbels, set into main hospital wall; an entablature above the arches, and pedimented windows above the entablature.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
  - Ecclesiastical, eg:
    - Alberti:
      - Malatesta Temple: Alberti’s refurbishment borrows elements from the antique triumphal arch (including the Arch of Augustus in Rimini itself) but also brings an innovative and individual sense of design and massing of forms that significantly influences the development of Renaissance architecture.

Secular, eg:

- Brunelleschi:
  - Foundling Hospital: example of enlightened social care as well as one of earliest examples of Renaissance urban planning (building opening onto a public square); elegant proportioning based on cube and hemisphere.
- Any other valid content to be identified at the standardising meeting and credited.



## AS 2 Section 3 – European architecture Renaissance to Rococo

102.203: Give detailed critical appraisals of **two** works by **one** European architect from the Renaissance to Rococo period, establishing relevant contexts.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Baroque 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),
  - or
  - **Elizabethan-to-Baroque 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.
- and in summary
  - Baroque France or Elizabethan-to-Baroque Britain, as not already covered.
- Identification of required practitioner and works, and descriptions of works, eg:
  - Christopher Wren (1632–1723). Son of the Dean of Windsor; educated in sciences at Oxford; appointed professor of astronomy at Gresham College, London c. 1656; Savilian professor of astronomy at Oxford 1661–73; achieved distinction also in anatomy; earliest architectural work c. 1662–63; commissions largely for church or crown. 1664–65, consulted on refurbishment of the Old St. Paul's Cathedral, following which he spent several months in Paris, studying major buildings by François Mansart (1598–1666), Louis Le Vau (1612–70) and others, and briefly meeting Gianlorenzo Bernini (1598–1680). Following Great Fire of London in 1666, appointed Surveyor General to the Crown 1669; involved in designing 51–52 of the city's churches, c. 1670–86. Saw himself as effectively having to invent a new tradition of church architecture, writing, "...in our reformed Religion, it should seem vain to make a Parish church larger than that all who are present can both hear and see. The Romanists, indeed, may build large Churches, it is enough if they hear the murmur of the Mass, and see the Elevation of the Host, but ours are to be fitted for Auditories."
    - Sheldonian Theatre, Oxford, c. 1663–69. Building intended for university ceremonials; exterior derived from Serlio's reconstruction of D-shaped Theatre of Marcellus, Rome; interior remarkable for using triangulated timber trusses to span 21.3 m/70 ft without ground supports.
    - St. Paul's Cathedral, London, 1673–1710. Various designs proposed, including a domed Greek-cross with portico of giant Corinthian columns (Wren's own preference; the wooden "Great Model", 1673, still exists), before building began on a Latin-cross design, with a spire over the crossing, and a classical portico – the "Warrant Design", 1675; Wren made many changes to this design over the course of its construction, including changing the spire to a dome, similar to the one in the Great Model.

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
  - Wren:
    - Sheldonian Theatre: exemplifies mathematical and scientific understanding allied to innovative, imaginative structural engineering.
    - St Paul's Cathedral: centralised Greek-cross design of 1673 rejected as impractical, too radical and/or insufficiently Protestant; final building a masterly solution to a demanding brief and impressive synthesis of many stylistic influences; definitive statement of English Protestant Baroque.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 2 Section 4 – Architecture 1835–1918

102.204: Compare and contrast what you see to be **two** very different examples of **domestic** architecture from the years 1835–1918, establishing relevant contexts.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Arts and Crafts Movement** Structural and decorative integration; contribution to ideas of suburb and Garden City; Philip Webb, Charles F. Voysey, Edwin Lutyens.and/or
  - **Art Nouveau** Painting and plant form influences; influence of Viollet-le-Duc’s “structural rationalism”; Antonio (Antoni) Gaudí, Victor Horta, Charles Rennie Mackintosh.and/or
  - **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.and/or
  - **Independents** Joseph Paxton, Gustave Eiffel, Dankmar Adler and Louis Sullivan, Frank Lloyd Wright.and in summary
  - Arts and Crafts Movement, Art Nouveau, Wiener Werkstätte and Deutscher Werkbund, and/or Independents, as not already covered.
- Identification of required practitioner(s) and works, and description of works, eg:
  - Philip Webb (1831–1915); architect and designer; close associate of William Morris (1834–96) and one of the founding members of the Arts and Crafts Movement:
    - Red House, Bexley Heath, Kent, 1859–60. Marriage home for Morris and his bride, Jane Burden; “L”-shaped plan; red brick construction, left bare; red tile pitched roof, roof-lines varying; doors and windows mostly within pointed arches but varied in shape and size.
  - Victor Horta (1861–1947). Belgian pioneer of Art Nouveau architecture and, in particular, use of iron as both a structural and decorative element within domestic architecture:
    - Hôtel Tassel, Brussels, 1892–93. Four-storey town house of stone, iron and glass; cast-iron used both structurally and decoratively; façade of centred doorway surmounted by bowed windows on first and second floors, and a bowed balcony on third floor; an exposed cast-iron beam at eaves level; stonework relatively restrained; large octagonal hall and stairwell; the iron staircase and columns given vegetal forms and these carried through into the floor mosaics and wall decorations.

#### UNDERSTANDING

- Comparison and contrast, eg:
  - Webb:
    - Red House: unlike (Neo)classical buildings, designed essentially from the inside out (form following function), hence its modernist significance; exterior left as unadorned red brick – hence the house name – a statement of aesthetic and (Morris’s) socialist principles at a time when a gentleman’s residence was expected to be finished in fine cut stone, or at least stucco, again referencing the classical; by Victorian standards, much of the interior – such as the staircase – similarly stark; Gothic references combined with vernacular.
  - Horta:
    - Hôtel Tassel: innovative use of iron as a structural element in domestic architecture; conspicuously expensive/indulgent; emulation of vegetal forms perhaps expressing a desire to reconnect with nature, and/or the irrational, in an age of rapidly expanding science, technology and urban development.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 2 Section 5 – Architecture 1900–1945

102.205: Who do you consider made the single greatest contribution to architecture in the years 1900–1945? Establish contexts and critically appraise appropriate architects and works in support of your choice.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context
  - **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.
- Identification of required practitioner(s) and works, and descriptions of works, eg:
  - Walter Gropius (1883–1969). Founding director of the Bauhaus and widely recognised as one of the most influential architects of the 20th century. Inspired to enter the profession at least partly by the great medieval cathedrals; studied architecture in Munich and Berlin, 1903–07; worked under Berlin architect and designer Peter Behrens (1868–1940), 1907–10; 1910, joined the Deutscher Werkbund, initially allying himself to Henry van de Velde’s individualistic “arts and crafts” approach but, by 1914, switching to Hermann Muthesius’s functionalist, industry-led one. 1914–18, squalor of WWI and its aftermath (he served as an officer in the trenches) motivation to improve general living conditions through enlightened architecture and design, and machine production. 1919–28, first director of the Bauhaus. 1934–37, Gropius left Germany for England, working with Maxwell Fry. 1937–52, left for USA to head Harvard Graduate School of Design’s Department of Architecture.
    - Gropius and Adolf Meyer, Fagus Shoe-last Factory, Alfeld-an-der-Leine, 1911. Inset steel columns supporting reinforced concrete upper floors and flat roof; curtain walls of brick and steel-framed windows.
    - Bauhaus Building, Dessau, 1925–26. Building complex comprising workshop wing, accommodation and studio block, teaching wing for Dessau Technical College, a “flyover” administrative section, and a block containing an auditorium, theatre and canteen; constructed of reinforced concrete with curtain walls of steel-framed windows; no applied decoration.
    - Gropius House, Lincoln, Massachusetts, 1938. Modernist timber-framed, open-plan house with large ribbon windows, flat roof, plain white undecorated surfaces.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
  - Gropius:
    - Fagus Shoe-last Factory and Bauhaus Building, Dessau, defining examples of modernist non-domestic architecture; reinforced concrete frame with supporting columns set back from the non-structural “curtain walls” of metal-framed windows; building system allowing rapid and economical construction of large, well lit, open-plan spaces; non-symmetrical; functionalist.
    - Gropius House: Modernist domestic architecture discreetly tempered with New England elements – in use of such as the timber frame and white-painted exterior.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 2 Section 6 – Three-dimensional craft and design 1850–1918

102.206: The years 1850–1918 saw very different approaches to three-dimensional craft and design. Compare and contrast the approaches of **two movements**\* illustrating this diversity, establishing contexts and referring to appropriate practitioners (where known) and works.

\*For the purpose of this question, Shaker, Early industrial design, Arts and Crafts Movement and Art Nouveau will all be considered “movements”.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context:
  - **Shaker** Anonymous, elegantly functional, well crafted interiors, furniture, boxes and other household artefacts; reflecting religious commitment and values.and/or
  - **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.and/or
  - **Arts and Crafts Movement** Led by textile designer William Morris; reaction to industrialism; craft as art; unresolved agonising on ethics of craft production seeking mass market; sporadically functionalist, traditional materials and techniques; Philip Webb, Charles F. A. Voysey.and/or
  - **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.and in summary
  - Shaker, Early industrial design, Arts and Crafts Movement and/or Art Nouveau, as not already covered.
- Identification of required movements, practitioners and works, and descriptions of works, eg:
  - Shaker (officially, the United Society of Believers in Christ’s Second Appearing; derogatorily named Shakers or Shaking Quakers from communal dances used as part of their worship). A Protestant celibate sect originating in Manchester in 1747 (or in London in 1706, according to Shaker oral tradition), relocating to N. America under the leadership of Ann Lee (“Mother Ann”) in 1774 where it expanded to a high of about 18 communities and 6,000 members between 1830 and 1850, but falling to only 4 members in 2008 – rule of celibacy meant there were no second-generation Shakers. Communal living and property, with the sexes segregated; self-sufficient, hard working, orderly communities, believing in plain and simple living; accomplished innovators in farming and manufacturing practices; building, making and other forms of work viewed as forms of worship, to be done to the very highest standards and without ostentation of any kind – beadings, mouldings and cornices in their architecture and craftworks were specifically restricted; 19th century saw downturn in the communities’ incomes from agriculture and led to their selling furniture, household artefacts, seeds and medicinal herbs to fellow communities and to the general public:
    - Shaker factory, New Lebanon, New York: rocking chair, c. 1880. New Lebanon the only Shaker community to mass-produce chairs; tens of thousands sold, sales continuing until 1942. Lightweight three-slatted ladder-back rocking chair in turned and stained maple; back posts gently tapered and topped by simple rounded finials; front posts, with gentle ogee taper between seat and arms, extended through arms and ending in flat pommels; double turned stretchers to front and sides, single stretcher to back; plain wooden rockers; simple woven seat.

- Shaker factory, New Lebanon, New York, ladder-back chair, c. 1880. As above but without arms and rockers, and with ball-and-socket tilter buttons on back legs (tilter buttons a Shaker invention enabling feet to remain flat and firm to floor, minimising damage when chair is tilted backwards). This design awarded a medal at 1876 Philadelphia Centennial Exhibition for combining “strength, sprightliness and modest beauty”; both chair and tilter button granted patents.
- Early industrial design:
  - Michael Thonet (b. Boppard, Germany, 1796; d. Vienna, Austria, 1871). With his sons Franz, Michael, August and Joseph, founded the furniture making firm of Gebrüder Thonet in Vienna, 1845; awarded bronze medal for furniture design at 1851 Great Exhibition in London:
    - Bentwood Chair No. 14 (Kaffeehausstuhl or Coffee shop chair No. 14), c. 1859. Lightweight mass-produced laminated wood chair; steam treatment also used to bend solid wood; awarded gold medal at 1867 World’s Fair in Paris; some 30 million produced to 1930.
  - Christopher Dresser (b. Glasgow, 1834; d. 1904). Lecturer in botany. Prolific designer of wallpaper, textiles, ceramics, glass, furniture and metalware; influential writer and theorist on design; described by some as the first modern, or professional, industrial designer. Contended that ornamentation should be based not on historical styles but on the abstraction of natural forms. Shared certain views on design with William Morris and the Arts and Crafts Movement but, unlike them, interested in designing for industry and a wide market. Influenced by Pugin, Owen Jones and oriental art and design, especially Japanese, examples of which he had seen at the 1862 International Exhibition in London. 1876–7, made his first trip to Japan, after which he established the firm Dresser & Holme to import Japanese and oriental goods:
    - Model No. 2045 Crow’s Foot Claret Jug, 1878; designed for and manufactured by Hulkin & Heath; electro-plate and glass; amphora-shaped glass jug supported on three feet; angular handle connecting feet and lid assemblies.

#### UNDERSTANDING

- Comparison and contrast, eg:
  - Shaker:
    - Rocking and plain ladder-back chairs: finely crafted, although also produced in large numbers; practical, elegant, unostentatious, durable; lightweight and designed to be hung on peg-boards when not in use, leaving floor space free for cleaning or other activities; development and refinement of vernacular chair designs from New England and elsewhere on the Eastern Seaboard; product of a religious belief system but anticipates many of the functionalist design principles of Modernism.
    - General: Shaker buildings, interiors and craft products valued for their grace, simplicity, practicality, durability and quality of design and craftsmanship; peculiarly propitious circumstances for high quality design and craftsmanship created by the religious and communal ethos, and its subjugation of individuality; influenced many modern designers and craftspeople.

- Early industrial design:
  - Gebrüder Thonet:
    - Bentwood Chair No. 14: functional, lightweight, reasonably comfortable; affordable due to its design having adapted handcraft methods to mass-production ones; use of laminates and steam-bending enabled efficient and economical use of wood; curved lines influenced by contemporary Rococo Revival, and also anticipate Art Nouveau.
  - Dresser:
    - Model No. 2045 Crow's Foot Claret Jug: inventively practical design and restrained use of ornament (abstracted natural forms); electro-plating and industrial processes reduce costs and broaden potential market.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 2 Section 7 – Three-dimensional craft and design 1918–1945

102.207: Give a broad critical appraisal of three-dimensional craft and design in the years 1918–1945, establishing contexts and referring to appropriate movements, practitioners and works.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context
  - **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.
- Identification of required movements, practitioners and works, and descriptions of works:
  - Art Deco, eg:
    - Eileen Gray (b. Enniscorthy, Co. Wexford, Ireland, 1878; d. Paris, 1976). Irish-born, Paris-based, Art Deco designer; employed Japanese cabinetmaker and lacquerwork expert Seizo Sugawara (or Sougawara) to teach her about lacquerwork:
      - *Pirogue [Canoe]* sofa, c. 1919–20; lacquer and silver-leaf over wood; day-bed/sofa similar in basic form to a dug-out canoe; raised tapering ends; 10 or so small feet; dark lacquered finish on outside and silver-leaf within; cushioned within.
    - Jacques-Émile Ruhlmann (or Émile-Jacques Ruhlmann; b. Paris 1879, d. Paris 1933). Art Deco furniture and interior designer; furniture formally simple and elegant but expensively crafted to the highest standard and often in exotic materials; major exhibits at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris; eg:
      - *Chiffonier*, c. 1926; veneered in amboyna wood with brass hardware and ivory detailing; diamond pattern inlaid ivory stringing on front; ivory highlights down front two corners, beginning in very delicate scrolls at the top and ending in tapered ivory feet.
    - Clarice Cliff (b. Tunstall, Staffordshire, 1899; d. Newcastle-under-Lyme, Staffordshire, 1972). Art Deco ceramic artist. 1916, began as a lithographer at A. J. Wilkinson Ltd, the Royal Staffordshire Pottery in Burslem. Unusually, set herself to learn several aspects of pottery making. 1924–5, took evening class at art school in Burslem. 1927, took two-month sculpture course at Royal College of Art in London. 1927, visited Paris. About 1924–27, allowed to experiment with her own free-hand designs on batch of old earthenwares Wilkinson's had acquired from the Newport Pottery. These experiments proved commercially successful. 1927; established the Newport Pottery as a subsidiary studio/company, producing hand-painted ware; 1930 promoted to artistic director:
      - *Bizarre* range of ceramic ware, c. 1930; bold sharply geometric patterns of diamonds and triangles, and strong colours.
  - Modernist, eg:
    - Gerrit Rietveld (b. Utrecht, Netherlands, 1888; d. Utrecht, 1964). De Stijl architect and designer. Trained as cabinetmaker in his father's business 1899–1906 before establishing his own cabinet-making business in 1911, when he also began studying architecture. Joined De Stijl in 1918–19. Most radical of the De Stijl architects and designers:



- *Red and Blue (or Red/Blue) Chair*, c. 1917–23; wooden construction, originally unpainted; c. 1923, painted in primary colours (red, yellow, blue) and black under De Stijl influence (especially of Piet Mondrian, 1872–1944). Rectilinear elements throughout; supporting frame of square-section elements – black, apart from the yellow ends – arranged vertically or horizontally; seat, flat rectangular section painted blue and slightly inclined downwards towards back; back, flat rectangular section painted red and slightly inclined back from vertical; arms – black, apart from yellow ends – horizontal; all elements seem to simply abut one another (no apparent jointing or visible means of attachment).
- Marcel Breuer (b. Pécs, Hungary, 1902; d. New York, 1981). Modernist architect and designer. Bauhaus student 1920–23. Head of Bauhaus carpentry/furniture workshop c. 1925–28. One of the first to use tubular steel for furniture, influenced in this by his purchase of a racing bicycle c. 1925 and/or awareness of Dutch designer Mart Stam’s (1899–1986) tubular steel cantilevered chair prototype of 1926:
  - *Model No. B3, Wassily Chair*, c. 1925–27, for Standard-Möbel, Berlin (a manufacturing firm established by Breuer and the Hungarian architect Kalman Lengyel), and Thonet. Chrome-plated tubular steel armchair with stretched leather or canvas seat, back and arms; chair frame appears almost a continuous length of tubular steel, for part of its length forming a “runner” either side; named after Wassily Kandinsky (1866–1944), the abstract painter and Bauhaus master, who encouraged Breuer’s experiments in new materials.
- Alvar Aalto (b. Kuortane, Finland 1898; d. Helsinki 1976). Leading Scandinavian Organic Modernist architect, city planner, furniture and glassware designer; renowned for designing in sympathy with both the human user and the natural environment. Strongly influenced by nature and by Finnish vernacular architecture, craft and design. Saw the task of architect and designer to humanise mechanical forms. 1961–21, studied architecture at Helsinki Polytechnic Institute. Early architectural work reveals uneasy mix of Gothic and Classical elements – the latter relating to the Nordic Classical movement, active c. 1910–30. 1924, married designer Aino Marsio (1894–1949), subsequently collaborating with her on numerous projects. Experimented extensively with laminated wood and plywood. 1935, with Aino and others, founded Artek, a company to mass-produce and market his laminated birch moulded-plywood furniture – designs still being produced:
  - *Paimio chair (Model No. 41)*, 1930–33; later produced by Artek. Moulded birch plywood armchair with sweeping curves; designed to help recuperation of patients at the Tuberculosis Sanatorium, Paimio, 1928–33, also designed by Aalto.

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal/discussion:
  - Art Deco, eg:
    - Gray:
      - *Pirogue* sofa: could be argued that Gray’s day-bed/sofa is essentially French in concept, African in form, Japanese in technique, modernist in constraint of applied decoration, and ergonomic in its physical harmony with the recumbent human form.
    - Ruhlmann:
      - *Chiffonier*, c. 1926: discreetly sumptuous materials; finest quality of craftsmanship; combines severely rectilinear geometry with subtle curves and detailing.
    - Cliff:
      - *Bizarre* range of ceramic ware: bold geometric patterns and colours relate to slightly earlier developments in art – Fauvism, Cubism, Abstraction, etc – and Modernist interest in primitivism.

- Modernist, eg:
  - Rietveld:
    - *Red and Blue Chair*: apart from the inclined seat and back, complies with De Stijl's visual fundamentalism of only verticals and horizontals, and only primary colours plus white, black and grey; aesthetic statement more than a practical chair design (although apparently more comfortable than it looks); structure clearly revealed on the level of arrangement of basic forms but not revealed on the level of how the wooden pieces are securely attached to one another (a chair is particularly demanding in terms of stresses and strains); antithesis of the craft skills Rietveld would have learnt in his father's cabinet-making workshop; simple abutment of elements could be related to recent invention of (electric) welding, used in metalwork.
  - Breuer:
    - *Model No. B3*: chrome-plated tubular steel light, strong, adaptable, hygienic and reasonably workable and affordable; minimal visual clutter and consistent with developments in Modernist architecture; functional, modern, innovative, visually interesting/exciting; suitable for mass-production; can also be criticised as coldly clinical and lacking in comfort.
  - Aalto:
    - *Paimio chair*: functional; no applied decoration; self-coloured natural material, enhanced by varnish only, adds sense of warmth and psychological connection that would probably not be available from man-made materials such as steel or plastics; crisp and clean organic forms; connects with Scandinavian craft heritage in use of curved wood; making use of local skills and materials; pioneering use of plywood and the structural use of wood veneers (following recent developments in glue and timber cutting technologies, and mass production techniques); bentwood techniques allow efficient connection of vertical and horizontal elements; Modernism humanised; such work strongly influential on Charles and Ray Eames and other leading Modernist furniture designers.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 2 Section 8 – Textiles and fashion design 1850–1945

102.208: Who do you consider made the single greatest contribution to textiles and/or fashion design in the years 1850–1945? Establish artistic contexts and refer to appropriate designers and works in support of your choice.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context
  - **Arts and Crafts Movement** Favoured sources, plant, bird, animal and other organic forms; Gothic and Japanese influences: William Morris, Liberty.and/or
  - **Bauhaus** Ethos of abstraction, formal experiment, functional design; craft with a view to mass-production; Adelgunde (Gunta) Stölzl, Anni Albers, Léna Meyer Bergner (Helene Bergner).and/or
  - **Art Deco** Formal simplicity infused with glamour and opulence; Sonia Delaunay, Marion Dorn.and/or
  - **Fashion** Earliest practical sewing machines invented 1840s–50s; economic, practical, gender, personal, lifestyle, social, cultural factors; emergence of haute couture; Charles Worth, Paul Poiret, Coco Chanel, Cristobal Balenciaga.and in summary
  - Arts and Crafts Movement, Bauhaus, Art Deco and/or Fashion, as not already covered.
- Identification of required, practitioner(s) and works, and descriptions of works, eg:
  - William Morris (b. Walthamstow, Essex, 1834; d. Hammersmith, London, 1896). Craftsman, designer, poet, Socialist campaigner and leading member of the Arts and Crafts Movement. Principal influences, nature, medievalism, Pre-Raphaelitism and the writings of John Ruskin. No formal art or design training apart from, in 1856, training briefly as an architect under George Edmund Street, whose senior assistant at the time was Philip Webb (1831–1915), subsequently a longstanding friend and colleague.
    - *Jasmine* wallpaper, 1872; one of over fifty wallpaper designs by Morris; the fact that this is a repeat pattern well disguised by the complex layering and intertwining of the plant forms.or
  - Gabrielle “Coco” Chanel (b. Saumur, France, 1883; d. Paris 1971). Fashion designer renowned for the comfort, practicality and simple elegance of her designs, and credited more than any other with freeing women from the constraining and generally ostentatious clothing of the previous era. Precise details of early life unclear but seems to have been raised in a convent orphanage at Aubazine, where she learned to sew. 1902–04, café-concert singer under name “Coco”. 1910, with the financial backing of Arthur “Boy” Capel, she began making and selling hats from her own shop in Paris. 1913, opened a boutique in Deauville and, in 1915, another in Biarritz, selling her own designs of hats, blouses and chemises – designed to be worn without corsets. 1916, began using jersey (a cheap material previously found mostly in underwear) for her garments; borrowing elements from menswear (sweaters, blazers, trousers...). By 1920s, she had established a couture house, textile factory and range of perfumes, including *Chanel No. 5*. 1939–53, her business closed on outbreak of WWII and, following an affair with a Nazi officer, she went into exile in Switzerland. 1954, business reopened.
    - An example of her “little black dress”, c. 1927. Pleated wool jersey dress; finely tailored [see, eg, detailed description and illustration at “Gabrielle ‘Coco’ Chanel: Day ensemble (1984.28a-c)”. In *Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. [http://www.metmuseum.org/toah/chnl/hod\\_1984.28a-c.htm](http://www.metmuseum.org/toah/chnl/hod_1984.28a-c.htm) (October 2006)].

## UNDERSTANDING

- Analysis/interpretation/significance/appraisal/discussion, eg:
  - Morris:
    - *Jasmine*: good example of Morris's mature style; intimate knowledge of nature combined with informed and talented sense of pattern making; one of his less assertive designs; typically, an evocation of the plant rather than a detailed rendering.
  - or
  - Chanel:
    - "Little black dress": modest form, colour, materials and decorative treatment, finely and expensively crafted; black highly unusual, if not hitherto unique to her, as a fashion colour; simple clean lines and inconspicuous detailing often described as "classically elegant"; simultaneously classical and casual; borrowing elements from men's fashion; "boyish" lines reflecting new independence and freedom of lifestyle for western women post-WWII, for which Chanel herself was a leading role model; certain democratisation of style, connecting with servants' uniforms, and capable of being cheaply emulated.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 2 Section 9 – Graphic design 1850–1945

102.209: The years 1850–1945 saw very different approaches to graphic design. Critically appraise **three works** that, taken together, illustrate this diversity. Establish relevant contexts.

### Indicative content

Answers should include the following:

#### KNOWLEDGE

- Immediate context
  - **Post-Impressionism and Art Nouveau** Contemporary art influences; street as gallery; Jules Chéret, Henri de Toulouse-Lautrec, Alphonse Mucha, Aubrey Beardsley.  
and/or
  - **Wars and revolution** WORLD WARS, 1914–18, 1939–45: James Montgomery Flagg, Alfred Leete, John Heartfield (Helmut Herzfeld), Jean Carlu, Abram Games. RUSSIAN REVOLUTION, 1017: El Lissitzky, Alexander Rodchenko.  
and/or
  - **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.  
and in summary
  - Post-Impressionism and Art Nouveau, Wars and revolution and/or Modernism, as not already covered.
- Identification of required practitioners and works, and descriptions of works. eg:
  - Aubrey Beardsley (1872–98). Short-lived but unique and influential English Art Nouveau illustrator specialising in black-and-white images with a very distinctive air of decadence and – in the view of many – perversion.
    - “The Climax”, illustration, first published 1893, to Oscar Wilde’s play *Salomé*, written in French and first published in English in 1894 (version incorporating text as illustrated in Alan and Isabella Livingston, *The Thames and Hudson Dictionary of Graphic Design and Designers*, 1998, ISBN 0-500-20259-1, p.24). Black-and-white illustration of Salomé holding head of John the Baptist, top right, the reward she requested from King Herod for pleasing him with her dancing (based on Biblical story); large black areas contrasting with large white areas and also with areas of fine detail; predominantly organic, curvilinear forms; very shallow pictorial space; globules of blood appear to drop from the severed head and an exotic flower grows out of the pooled blood; just below left centre of the composition are the words “J’AI BAISÉ TA BOUCHE/IOKANAAN/J’AI BAISÉ TA BOUCHE” (translating from the French as “I have kissed your mouth/Iokanaan/I have kissed your mouth”).

- Abram Games (b. Abraham Gamse, London, 1914; d. London, 1996; name changed 1926). A leading English graphic and product designer renowned especially for his drawn and airbrushed WWII and Festival of Britain poster designs, also his Cona Coffee machine, 1959. Son of a Latvian artist-photographer and Russo-Polish seamstress. Largely self taught, having studied for two terms only at St Martin's School of Art, London. 1932–36, worked as a “studio boy” for London design studio Askew-Young – sacked for leaping over chairs as a prank. 1935, won first prize in a London City Council poster design competition. 1936, established his own studio, in time gaining clients that included London Transport, the General Post Office, and Shell. 1941, appointed official WWII poster designer, eventually designing over 100 posters for the war effort. His declared design principle, “maximum meaning, minimum means”. 1945, returned to freelance practice, eventually with clients that included British European Airways (BEA), British Overseas Airways Corporation (BOAC), The Times, The Financial Times, Guinness and BBC. 1948, won competition to design symbol for the 1951 Festival of Britain. Recipient of several prestigious awards including an OBE (1957) and a Designers & Art Directors Association (D&AD) lifetime achievement award (1991).
  - *Your Talk May Kill Your Comrades*, 1942. War Office poster; drawn and airbrushed; vertical rectangular format; background graduated from black at top to pale yellow at bottom; top, in two lines of sans serif capitals, “YOUR [red] TALK/MAY KILL [white] YOUR COMRADES [yellow]”; top centre, low-contrast black-and-white image of head of a British soldier talking; anti-clockwise spiral emerges from mouth, thin and white becoming broader and changing to yellow and then red; bottom foreground, three identical soldiers “bayoneted” by the red-hot speech-spiral.
- Jan Tschichold (b. Leipzig, Germany, 1902; d. Locarno, Switzerland, 1974). Teacher, calligrapher, typographer, book designer and writer. Trained at the Academy of Graphic Arts and Book Design in Leipzig 1919–22. Influenced by Russian Constructivism, De Stijl and the 1923 Weimar Bauhaus exhibition to adopt Modernist design principles, in his book *Die Neue Typographie (The New Typography)* Berlin, 1928, advocating such as asymmetric layouts, grids, sans serif typefaces, left-justified/ragged-right text, use of photographs rather than drawn illustrations. Persecuted by Nazis and escaped to Switzerland in 1933. Published *Typographische Gestaltung*, Basle, 1935, but from this time began to turn against Modernism, eventually associating it with totalitarianism and fascism. Increasingly used symmetrical centred layouts and/or serif typefaces. Lived in London 1946–49, working on Sir Allen Lane's commission to redesign all Penguin Books publications (comprising 19 series – Penguin Books, Pelican Books, Penguin Classics, Penguin Shakespeare, etc – and over 500 individual titles). In 1947, as part of this redesign, he formulated the *Penguin Composition Rules*, which are still widely used as guidance on typographic practice. His typeface designs include *Transit* (or *Transits*) c. 1930–31; *Saskia*, c. 1931–32; and *Sabon*, c. 1964–67. Internationally influential through his works and writings.
  - *Die Hose*, 1927. Film poster in red and black on white for Phoebus Palast (Palace), Munich; asymmetric layout and sans serif text; text – all upper case and in five sizes – at about 30° to the horizontal throughout, in white on red, black on red, and black on white; photographic still from the film within a circular frame.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
  - Beardsley and Wilde leading and controversial players in the Aesthetic movement; widely condemned at time as decadent, perverse, morally corrupt; “The Climax” a prime example of their controversial material; taking theme from the Bible's New Testament and emphasising erotic aspects; congruence of sex and death; Japanese prints a major influence; Beardsley a strong influence on French Symbolist painting.

- Games, *Your Talk May Kill Your Comrades*: excellent example of his “maximum meaning, minimum means” axiom being implemented (6 words; 3 colours, including black; 3 forms); clear and forceful; effective use of abstract means, in the spiral, representing talk/speech; very skilful use of airbrushing technique (soldier’s head is photograph-like).
- Tschichold: *Die Hose* an early example of his Modernist typography; radically different from classical centred typography; asymmetry and effective use of white space something shared with Japanese painting and graphic design; purity of form, use of severe geometry, functionalism, rejection of the past and a declared dislike of “selfish individualism” all accord with principles widely held within Constructivism, de Stijl and Bauhaus; use of photographic image emphasises openness to new technologies, as does the fact that it is a film poster; connects also with popular culture.
- Any other valid content to be identified at the standardising meeting and credited.

## AS 2 Section 10 – Automotive design to 1945

102.210: Give a broad critical appraisal of automotive design to 1945, establishing relevant contexts and referring to appropriate practitioners and examples.

### Indicative content

Answer should include the following:

#### KNOWLEDGE

- Immediate context:
  - **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.
- Identification of required practitioners and works, and description of works:

Family Car, eg:

  - Henry Ford (b. Michigan, USA, 1863; d. Dearborn, Michigan, 1947). Engineer, designer, industrialist and pioneer of assembly-line mass production (standardisation of parts, division of labour, and assembly-line system carrying the product to the worker), greatly increasing output and savings on production costs. By 1896 he had designed and built his first car, the four-horsepower *Quadricycle*. Various family car and racing car prototypes followed, 1896–1903, relationships with financiers ending acrimoniously when he insisted on design development and they on immediate production. 1903, the Ford Motor Company incorporated, almost immediately profitable but also almost immediately engaged in legal challenge to a patent claiming rights on all petrol-powered cars, losing the case in 1909 but winning it on appeal in 1911. Also in dispute 1909–19 with his own shareholders who wanted to take profits out of the Company rather than reinvest them into design and production improvements. By 1919 all shares in the Company were held by Ford and other family members. By 1927, when production had been relocated to a huge new plant at River Rouge, Michigan, the Company was largely self-sufficient in production, assembly and transportation, and operating in 33 countries, but about to suffer serious market loss due both to the Great Depression and tardiness in matching what rival car manufacturers were by then able to offer. *Model T* design team led by Childe Harold Wills and included Joseph A. Galamb and Eugene Farkas.
    - *Model T* five-seat, front-mounted four-cylinder, two-speed family car, designed 1908, assembly-line mass production from 1913. Almost 17 million manufactured in USA, Canada and Britain by 1927, about half of the global car production to that time; simply, practically and economically designed; various body styles on a standard chassis; various body colours offered initially but restricted to black from 1913 (Ford: “in any colour you choose, so long as it’s black”); the unit price of about \$850–950 in 1908 falling to about \$290 by 1927, despite initially paying workers well above going rate.



- Charles Steward Rolls (1877–1910) and Henry Royce (1863–1933), founders of Rolls-Royce Ltd, 1906. Rolls mostly providing the finance and business expertise and Royce the engineering and designing.
  - *40/50hp* or *Silver Ghost*, 1907–25 (after introduction of the *Phantom I* in 1925, all *40/50hps* were officially renamed *Silver Ghosts* after a particular 1907 example – finished in aluminium paint and with silver-plated fittings – ordered by the company’s Commercial Managing Director, Claude Johnson); six-cylinder (7,036 cc, in 1909/10 increased to 7,428 cc; 48–80 bhp), three-speed (four-speed from 1913) car with various body styles (such as the Barker Tourer, Hooper Landaulet, London-Edinburgh type, and Barker enclosed cabriolet); substantial chassis had rigid front and rear axles with leaf springs all round; electric starting and lights introduced from 1919; special lubrication and bearings used in the engine, transmission and elsewhere to minimise noise and vibration, and to increase reliability; extensive, arduous public trials undertaken to increase awareness of the new car and demonstrate its reliability, quietness and refinement.

Other, eg:

- Enzo Ferrari (b. Modena, Italy 1898; d. Modena 1988). Italian motor racing driver and founder of Ferrari, leading sports car manufacturer and motor racing team. His father had a small metalworking business. Discharged from Italian army during WWI due to ill health. Worked for car company CMN converting war surplus trucks. 1919, began racing for CMN team. 1920, began working and racing for Alfa Romeo. 1923, acquired Prancing Horse badge that would become the Ferrari symbol (given to him by the mother of Italian WWI flying ace Francesco Baracca, the badge retrieved from her dead son’s crashed plane). 1929, formed and managed Scuderia Ferrari, Alfa Romeo’s official racing team. 1932, Ferrari himself stopped racing. 1937, designed his first racing car, still for Alfa Romeo. 1939, severed Alfa Romeo link and founded Ferrari SpA. 1946–47 (following WWII), first Ferrari racing car, the *Tipo 125*. 1951–present, many race wins (Le Mans, Formula One Grand Prix, and numerous sports car events) and manufacturers’ championships; racing Ferraris often said to be bright red and synonymous with indifference to death. 1950s, sports car production began, essentially to help fund the racing team.
  - *Ferrari 250* sports car series (numerous variants, including the *GT* and *GTO*), 1953–64: marks Ferrari’s transition from one-off and small batch-production into full production-line manufacture and assembly, with standardised parts and production in the hundreds; coachwork by Pininfarina; mostly powered by *Tipo 125* 2953 cc V12 engine, front-mounted; engine quite small, even by standards of the time, but unusually light and powerful; race-bred steering, suspension and handling; curvaceous and streamlined bodywork.
- (Sir) William Lyons (b. Blackpool 1901, d. Leamington Spa 1985; knighted 1956)/Jaguar Cars Ltd. Lyons served an engineering apprenticeship before, with William Walmsley, co-founding the Swallow Sidecar Company, in Blackpool, in 1922. 1927, expanded from designing and making motorcycle sidecars to coach-built cars, the *Austin Swallow* an early example. 1928, business moved to Coventry. 1931, the company now called SS Cars Ltd and the first car sold under this name, the *SS1*, of 1931. 1934, Walmsley left company. 1935, the first so-called *Jaguar* model, a saloon, produced. 1945, following WWII and the unfortunate Nazi connotations of *SS*, the company itself became Jaguar Cars Ltd. Although managing director of the company and having no design training, Lyons himself maintained close design control, especially of styling, working with full scale 3D models (Malcolm Sayer, though, was responsible for *C-type*, *D-type*, *E-type* and *XJS* models).
  - *Jaguar SS100* 2-seat sports car (roadster and coupé versions), 1936–40. 198 (costing £395) made with 2.5 litre engine, and 116 (costing £445) with 3.5 litre; front-mounted engines developed from *Standard* unit and converted from side to overhead valve; 4-speed gearbox with synchromesh on top three gears; half-elliptical spring suspension all round with rigid axles; long low bonnet with headlights on chromed tubular steel mounts either side of upright radiator; mudguards front and back in sweeping continuous curve with running board; small flat windscreen which could be lowered if wished.

- Harry Ferguson (b. near Hillsborough, Co. Down, 1884; d. Stow-on-the-Wold, England, 1960). Engineer, aviator, inventor, manufacturer. 1909, made first powered flight in British Isles, in an aeroplane of his own design. 1926–28, invented new plough and three-point linkage, the Ferguson System, that revolutionised farming. 1938, he made a handshake agreement with Henry Ford whereby the Ferguson System would be used on Ford tractors (*9N*, 1939–42; *2N*, 1942–47; and *8N*). 1947, this agreement broken by Ford’s grandson, Henry Ford II, whereupon Ferguson sued for \$240–340 m, reaching an out-of-court settlement in 1952. 1953, he merged with Massey-Harris to become Massey-Harris-Ferguson Co., and subsequently Massey-Ferguson Co. Later developments, through Ferguson Research Ltd, included four-wheel-drive systems for family, sports and racing cars.
  - *TE20* (“Tractor England, 20 hp”; also informally known as the *Wee Grey Fergie*) tractor, 1946–56. *Black Tractor* prototype of 1933 led briefly to production of the *Model A* by David Brown Tractors, Huddersfield, 1936–38, before full production of the *TE20* by The Standard Motor Company at Coventry, over 500,000 being produced 1946–56; small, economical lightweight tractor with three-point linkage and hydraulics systems, designed to operate a wide range of implements, including the first wheel-less plough.

#### UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
  - Family Car, eg:
    - Ford:
      - *Model T*: more than any other, made the car “the ordinary man’s utility rather than... the rich man’s luxury”, with stated intention that the car be “so low in price that no man making a good salary will be unable to own one”; own workers also viewed as customers; major role in general social change from an agricultural to an industrial society, and pioneering international conglomerates; extensive repercussions affecting everything from urban planning to world economics; Ford assembly-line production methods revolutionised modern manufacturing in general; the utilitarian nature of the *Model T*’s design also its eventual downfall – others unable to match its price but able to surpass it in customer appeal (features, engineering developments, exclusiveness, styling, colour choice, etc).
    - Rolls-Royce:
      - *40/50 hp* or *Silver Ghost*: promoted as having been designed and constructed to the highest standards almost irrespective of costs; unashamedly addressing an elite, luxury, exclusive market.
  - Other, eg:
    - Ferrari:
      - *Ferrari 250* series: perhaps more than any other series, helped establish a distinctive Ferrari look, a brand image; crucial series for both Ferrari and Pininfarina as both companies committed to substantial production runs and expensive new production facilities; production and sales reach a crucial tipping point – sufficient to establish credible position in the market whilst not undermining exclusive status, and sufficient also to sustain research and development.
    - Lyons/Jaguar:
      - *SS100* sports car: classic British 2-seat sports car; lightweight, speedy and reasonably affordable to buy and run; substantial potential market; considered by many to be one of the most aesthetically pleasing of Lyons’ designs.
    - Ferguson:
      - *TC20* established basic design of the modern agricultural tractor, three-point linkage and hydraulics systems enabling safe and efficient operation of very wide range of agricultural tasks; adaptable, affordable system, suitable even for the smallest farms and/or hilly conditions; significant aid to food production worldwide.
- Any other valid content to be identified at the standardising meeting and credited.