

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

Summer 2009

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

MARK SCHEMES (2009)

Foreword

Introduction

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

The Purpose of Mark Schemes

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

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

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

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

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

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New
Specification



Rewarding Learning

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

History of Art

Assessment Unit AS 1

assessing

Module 1: Art

[AD111]

MONDAY 18 MAY, MORNING

MARK SCHEME

AS 1 Generic Mark Scheme

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

Throughout this mark scheme:

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

AS 1 Mark Scheme

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

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 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 1 Section 1 – Greek sculpture

092.101: Discuss the different ways use of **stone** (limestone, marble, etc.) **and bronze** influenced Greek sculpture, establishing contexts and critically appraising **two** appropriate examples.

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 Lysippus.

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 Lysippus.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - *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.
 - *Charioteer*, c. 478–470 BC (bronze, height 1.8 m/71 in; from the Sanctuary of Apollo at Delphi; Archaeological Museum, Delphi); life-size free-standing male in full-length belted tunic; right hand extended, holding reins; left arm missing; upright stationary pose; weight subtly but discernibly on left foot.

Understanding

- Analysis/interpretation/significance/appraisal, e.g.:
 - *Kritios Boy*: key work exemplifying transition from Archaic to Classical; compact upright, basically symmetrical, form with subtle but significant asymmetry – the 'contrapposto' (counterpose) 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').
 - *Charioteer*: restrained, dignified treatment of figure and drapery exemplify early 'Severe' phase of Classical style; very subtle naturalistic touches, including the reins and the colour inlay for the eyes, registering against overall symmetry/regularity; the unsupported extended arm and reins feasible in bronze but not stone.
- General influences of stone and bronze, e.g.:
 - Very different processes of obtaining the essential form – for stone, subtractive or carving away: for bronze, additive or modelling/building up (although some original figures for bronze casting may also have been carved from wood).

And/or

- 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); relative weakness of stone in tension restricts progressive naturalism (e.g., means of physical support have to be found for inclined torsos or extended limbs); little such restriction with bronze.

And/or

- 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.

And/or

- Recent research on extant original life-size bronzes – and, in particular, the soles of the feet – suggests at least some were cast from life; adoption and development of bronze thus arguably 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

092.102: Explain your understanding of the **rise of Humanism** in Early Renaissance Italy and support your answer by detailed reference to **two** appropriate artworks.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:
 - **Classical influence and rise of Humanism** Emergence from Gothic and Byzantine traditions; questioning, challenging; individualism; artist's status rises.
 - **Technical and aesthetic developments** In painting and sculpture; perspective, direct observation, personal expression, emergence of portraiture.
 - **Florence as centre** Also Padua and Siena; Duccio, Giotto, Lorenzo Ghiberti, Donatello, Fra Angelico, Paolo Uccello, Masaccio, Piero della Francesca, Andrea Mantegna, Sandro Botticelli.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Giotto di Bondone (c. 1267–1337); based in Florence; “Crucifixion”, from *Scenes from the Life of Christ* frescoes, 1304–06, in Cappella Scrovegni (Arena Chapel), Padua; crucified Christ centrally placed within format that is slightly wider than it is high; shallow pictorial space with inexpertly foreshortened angels shown against blue sky; a group of figures either side, figures on left with haloes; kneeling woman on left hand side at foot of Cross; soldiers plus one haloed figure in group on right.
 - Masaccio (b. 1401 near Florence, d. 1428 Rome; based in Florence, closely associated with Brunelleschi and Masolino); *Trinity*, fresco, Santa Maria Novella, Florence, c. 1427–28; tall narrow format extending from ground level and containing life-size figures of: God the Father, God the Son (Christ, on the cross), God the Holy Ghost/Spirit (in form of white dove/collar), Virgin Mary, St John the Evangelist, a male and a female donor, and a human skeleton.

Understanding

- Analysis/interpretation/significance/appraisal, e.g.:
 - 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 (e.g., individualism of holy figures and donors; Classical Roman barrel-vaulted ceiling; human mortality emphasized by skeleton and inscription at base of the composition).
- Humanism
 - An intellectual and cultural movement, beginning in 14th century Italy and influential throughout Europe into the 17th century and beyond, drawing inspiration, ideas and forms from the texts and artefacts of classical antiquity and seeking to establish human experience as central within literature, art and the sciences.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 3 – European art Renaissance to Rococo

092.103: Give a broad critical appraisal of **Baroque art in Flanders and France**, establishing the artistic contexts and referring to appropriate artists and works.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context
 - **Baroque Flanders and France** Baroque exuberance and sensuality in painting and sculpture, Peter Paul Rubens, Pierre Puget; classical tendency within Baroque, Nicolas Poussin; pioneering landscape genre, Claude Lorraine.
- And in summary
 - Netherlands, Rococo France and Rococo Britain.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Peter Paul Rubens (1577–1640), *Rape of the Daughters of Leucippus*, c. 1616–17, oil on canvas; the gods Castor and Pollux carry off the two daughters, Phoebe and Hilaria, of Leucippus; close-up action accentuated by swirling red and orange drapery and two prancing horses; colour composition quite high keyed; low-level view with wooded landscape in background.
 - Pierre Puget (1620–94), *Milo(n) of Croton(a)*, c. 1671–83; marble, over life-size, Louvre Museum, Paris; depiction of legendary Greek wrestler Milo (or Milon), unbeaten in five successive Olympic Games, who got his hand trapped in a split oak tree and was mauled to death by a lion.
 - Nicolas Poussin (1593/4–1665), *Holy Family on the Steps*, 1648; oil on canvas, National Gallery of Art, Washington; low viewpoint; reading from the left, St. Elizabeth, the young St. John the Baptist, the Virgin Mary, the Christ Child and, in shadow, Joseph are seen against gray-brown classical Roman architectural forms; some blue sky and clouds in upper right background; the steps parallel with the picture plane; on the foreground step, again reading from left to right, a basket of apples, a bronze vase and a golden casket; St. Elizabeth in yellow robe with white headscarf; Virgin Mary in blue skirt and red and white top.
 - Claude Lorraine (b. Lorraine, 1600; d. Rome, 1682), painter of idyllic Roman landscape/pastoral scenes; helped pioneer landscape genre; *Seaport with the Embarkation of the Queen of Sheba*, 1648 (oil on canvas, National Gallery, London); Old Testament theme involving Queen of Sheba transported to classical Roman harbour; sailing ships, boats and human figures in the near-to-middle distance; early morning, looking across the water directly into rising sun.

Understanding

- Analysis/interpretation/significance/appraisal, e.g.:
 - Rubens: typically dynamic Baroque composition from Rubens, with criss-crossing diagonals and a theme calling for display of female nudity; the two women amply 'Rubenesque' in form; although a 'rape', the sense of violence is muted.
 - Puget: dynamic overall composition but imbued also with sense of geometrical order – torso of the male nude paralleled by left leg and the tree trunk, and the left (trapped) arm paralleled by right leg; swirling drapery adds drama and also physical support to the extended limbs; theme and treatment reminiscent of the Hellenistic *Laocoön, Group* (c. early 1st C.).
 - Poussin: verticals and horizontals of the architectural forms lend sense of calmness and stability to the scene; figures themselves arranged in shallow pyramid with heads of Mary and Christ at apex; Christ's importance further emphasized by juxtaposition of rectangles of brown and blue (the underside of a portico and a patch of sky) immediately above his head; heads of St. Elizabeth and St John similarly highlighted by contrasting tonal passages; Joseph's staff forms right-angle with right side of compositional pyramid; in another

geometrical reference, Joseph shown drawing with a pair of compasses; still-life objects on foreground step just break line of second step and thereby lead the viewer's eye into the composition.

- Claude Lorraine, *Seaport with the Embarkation of the Queen of Sheba*: human drama subservient to evocation of antiquity plus observation of landscape and light/colour; severe self-imposed challenge in attempting to treat direct view of rising sun over water; idealised, poeticised, sense of nostalgia for 'Golden Age'.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 4 – French painting 1780–1870

092.104: In their choices of **subject**, some French movements, in the years 1780–1870, favoured the **ordinary** and some the **extraordinary**. Discuss, briefly establishing contexts and referring to relevant movements, artists and works.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:
 - **Neoclassicism** The Enlightenment; time of revolutions against religious and state establishments; Ancient Egyptian, Greek and Roman artefacts stimulate scholarly and popular interest; Academy and the Prix de Rome; reaction to Rococo; Jacques-Louis David, political as well as artistic involvement; Jean Auguste-Dominique Ingres, Neoclassical champion with Romantic tendencies.
 - **Romanticism** Church and state give ground to private patronage; literary and exotic themes favoured; 'cult of the individual' given expression in rise and fall of hero-leader Napoleon; challenge to Academic artistic methods and values; sketchiness, drawing with brush, strong colour; Théodore Géricault, Eugène Delacroix.
 - **Realism** Conflict with political and artistic establishments; egalitarian values; struggle to establish landscape genre; Barbizon School, Camille Corot, Gustave Courbet, Jean-François Millet, Honoré Daumier.

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

Neoclassicism, e.g.:

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

And/or

- David's *Death of Marat*, 1793; vertical-format depiction of dead or dying revolutionary leader Marat in his bath; figure in bottom half of painting starkly lit against dark 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, e.g.:

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

Realism, e.g.:

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

And/or

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

Understanding

- Analysis/interpretation/significance/appraisal:

Neoclassicism, e.g.:

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

And/or

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

Romanticism, e.g.:

- 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, e.g.:

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

And/or

- Courbet, *Studio of a Painter*: right side of painting depicts Courbet's friends and supporters, including the anarchist philosopher Proudhon ("property is theft") and the *avant garde* poet and critic Baudelaire; left side represents/ symbolises his perceived enemies, including the Neoclassical and Romantic Academic establishments, and Emperor Napoleon III, in the guise of a poacher (having "poached the Empire").
- "Ordinary and extraordinary subjects", e.g.:
 - Treatment of the "ordinary" – directly observed, authentic, here-and-now, mundane, everyday subjects – a core principle of Realism. Baudelaire key advocate of this.
 - Choosing "ordinary" subjects generally consistent with Realist artists' socialist sympathies.
 - Realist subject matter a conscious and predictable reaction to that of Neoclassicism, Romanticism and Academicism, which were generally narrative/ literary-based, dramatic or melodramatic and removed in time and/or place.
 - From c. 1839, almost all painting influenced to some degree by new 'realist' art of photography.
 - For some French artists in the years 1780–1870, "ordinary" or everyday living involved direct experience of "extraordinary" historical events, such as: the Revolution of 1789 and the subsequent Reign of Terror (David), the rise and fall of Napoleon (David and Ingres), the Revolution of 1830 (Delacroix) and the Commune of 1871 (Courbet).
- Any other valid content to be identified at the standardising meeting and credited.

AS1 Section 5 – British painting 1780–1850

092.105: Compare and contrast **two** examples of British painting 1780–1850 illustrating very different **artistic approaches**. Establish the artistic contexts.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:
 - **Watercolour landscape painting** Dutch influence; working outdoors directly from nature; exploiting spontaneity, fluidity and aesthetic economy of watercolour medium; John Crome, Thomas Girtin, John Sell Cotman.

And/or

- **Romantic landscape** Influenced by Claude Lorrain and Dutch landscapists; working outdoors directly from nature; challenge to Academic artistic methods and values with increasing importance given to the sketch and other aesthetic innovations; various reflections on landscape in an increasingly industrial and urban age; John Constable, J. M. W. Turner, Samuel Palmer.

And/or

- **Academicism** Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; Henry Raeburn, William Etty, Edwin Landseer.

And/or

- **Independents** Attention turned on inner worlds of fantasy, belief, obsession, dread; Henry Fuseli, William Blake, Richard Dadd.

And in summary

- Watercolour landscape painting, Romantic landscape, Academicism and/or Independents, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - John Sell Cotman's (1782–1842) *Aqueduct of Chirk*, c. 1804; watercolour composed of large flat planes of colour; clear, clean structures; direct observation of the landscape motif.
 - J. M. W. Turner's (1775–1851) *Rain, Steam and Speed, the Great Western Railway*, 1844: oil on canvas; train approaching in sharp perspective over a bridge/ viaduct; another arched bridge/viaduct visible on the left; train, sky, clouds, rain and steam very loosely rendered with little concern for fine detail.

Understanding

- Analysis/interpretation/appraisal, e.g.:
 - Cotman's *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's *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; emphasis given to imagination and creative interpretation; anticipating abstraction; nature, the British landscape and weather, used as pretext for near-abstract approach; man-made 'cloud' (of steam) produced by train also symbolic of driving force behind the Industrial Revolution.
- Broad critical appraisal of treatment of landscape, e.g.:
 - Direct observation of nature encouraging individuality of creative approach; challenge to capture fleeting British weather effects encourages some to free and loose brushwork, more Romantic than Classical/Academic; sketchiness gradually becomes increasingly accepted.
- Any other valid content to be identified at the standardising meeting and credited.

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

092.106: Critically appraise **two** works of still photography and/or film 1850–1945 exemplifying for you **very different personal styles**. Establish the artistic contexts.

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/or

- **Anti-pictorial photography** Informing and informed by abstract or semi-abstract painting; various exploratory and expressive agenda; El Lissitzky, Man Ray, Paul Strand, Alexander Rodchenko, Laszlo Moholy-Nagy.

And/or

- **Selected film directors** Dominance late 1920s to early 1950s of Classical Hollywood (or ‘continuity style’) cinema, and studio and star systems; fictive narratives working from enigma to resolution through chronological cause-and-effect conventions; variously defined genres (such as: action, western, comedy, horror, thriller, science fiction, musical, social concern); Cecil B. DeMille, Charlie Chaplin, Fritz Lang, Buster Keaton, John Ford, Sergei Eisenstein, Alfred Hitchcock, Walt Disney.

And, in summary

- Pictorial photography, anti-pictorial photography and/or selected film directors, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - Jacques-Henri Lartigue (1894–1986; ‘child prodigy’ photographer), *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.

And/or

- Robert Capa (war photojournalist, b. Endre Friedmann, Budapest, Hungary, 1913; d. Vietnam, 1954), *D-Day, Normandy, June 6, 1944, 1944*; landscape format black and white photograph with close-up but hazy image of American soldier half swimming, half wading, to shore during the D-Day landing (as memorably portrayed also by Steven Spielberg in the opening sequence of *Saving Private Ryan, 1998*); various indistinct images of angular military hardware in background; poor technical quality of Capa’s image may be due partly also to a technician’s hurried and botched development of the film.

And/or

- Alfred Hitchcock (1899–1980), *Psycho, 1960* horror film; stabbing-in-shower sequence; co-directed with Saul Bass; black and white motion picture sequence, rapid edits in extreme close-up and accompanied by Marion’s (Janet Leigh’s) screams and Bernard Herrmann’s frighteningly staccato strings-only score.

Understanding

- Analysis/interpretation/significance/appraisal, e.g.:
 - 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.

- Capa, *D-Day, Normandy, June 6, 1944*: sense of frenzied, violent movement; poor technical standard of image corresponds with, and effectively communicates, the wholly abnormal physical circumstances under which the photograph was taken – wading ashore from landing craft whilst under heavy enemy fire; illustrating Capa's famous dictum "If your pictures aren't good enough, you aren't close enough". Capa one of the earliest to exploit new small cameras and fast film which meant photojournalism no longer had to make do with studied poses of the great and the good but, rather, could capture action shots under poor lighting conditions.
- Hitchcock's *Psycho*, shower scene: close-up extreme violent movement again; black and white lens-based imagery, but 'domestic' rather than military situation, fictional rather than real, and conveyed through moving rather than still lens-based imagery. A defining moment in a complex narrative supporting a wide range of associations and interpretations, e.g.: varied pacing of scenes, eye-vortex-camera, white bathroom-water-possibility of redemption-denial, shower curtain-cinema screen-(blonde) beauty violated, etc..
- "Personal styles" involving, e.g.:
 - the interplay between, or coherence of, subject matter and technique
 - subject matter being linked, to greater or lesser extents, to particular times/periods and places
 - techniques involving everything from basic choice of medium through to framing/ composition (see *Major Terms and Concepts* study note for fuller treatment of "style", and also *On Analysing Works of Art and Design* study note).
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 7 – Painting, 1880–1945

092.107: Which movement do you consider made the greatest contribution to painting in the years 1880–1945? Give your reasons and refer to appropriate movements, painters and works in support of your answer.

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

 - **Cubism in France** Challenging Greek/Renaissance canon of beauty and representation; three main phases; EARLY, c. 1907–09; development of Cézanne's multi-viewpoint anti-perspectivism married to African tribal art influence; HIGH/ ANALYTIC, c. 1910–12, multi-faceted, monochromatic, use of letter-forms and collage; SYNTHETIC, c. 1913–14, more individualistic, less fragmented formally, colour returns; Pablo Picasso, Georges Braque, Juan Gris.

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.

Or

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

Or

 - **Independent Expressionists** Unique experiences uniquely envisioned, arguably reflecting the North European's sense of introspection and isolation; painting of James Ensor, Edvard Munch, Paula Modersohn-Becker, Max Beckmann, Oskar Kokoschka.
- And, in summary
- Fauvism, Cubism in France, Futurism, Die Brücke and Der Blaue Reiter, and/or Independent Expressionists, as not already covered.
- Identification of required movements, practitioners and works, and descriptions of works, eg:
 - Fauvism, e.g.:
 - Henri Matisse (1869–1954), *Dinner Table, Red Version*, 1908; woman, dinner table and chair shown schematically against flat bright red ground; large arabesque forms of wallpaper carry through onto horizontal surface of the table itself; also spatially ambiguous is the garden scene top-left – window, mirror or picture-within-a-picture?

Or

 - Cubism in France, e.g.:
 - Pablo Picasso (1881–1973), *Les Femmes d'Alger (O. J. R. Version O)*, 1911–12; five female nudes, in three different angular styles, shown in shallow pictorial space against icy blue and white ground, with brown curtain on left and still-life of fruit on a white tablecloth centre foreground; forms semi-abstract and spatially ambiguous.

Or

Futurism, e.g.:

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

Or

Die Brücke and Der Blaue Reiter, e.g.:

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

Or

Independent Expressionists, e.g.:

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

Understanding

- Analysis/interpretation/significance/appraisal, e.g.:
 - Fauvism; Matisse restricting perspective/depth effect; decorative two-dimensional forms held in balance with illusionary three-dimensional; Islamic influence evident in use of arabesques and flat, decorative colour planes, as also influence of Early Renaissance Italian 'primitive' Giotto.

And/or

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

And/or

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

And/or

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

And/or

- Independent Expressionists; Munch rejects Renaissance-style realism/naturalism for semi-abstract self-expression of a troubled inner reality.
- General context
 - Relating to challenges to religious, philosophical, artistic, social and/or political orders, such as Nietzschean challenge to Platonic philosophical framework; psychoanalysis of Freud and Jung; World Wars.
- Any other valid content to be identified at the standardising meeting and credited.

AS1 Section 8 – Painting 1910–1945

092.108: Give a broad critical appraisal of **either** abstract **or** representational painting from the years 1910–1945, briefly establishing artistic contexts and referring to appropriate movements, 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.

And/or

- **Surrealism** Active across Europe c. 1920–39; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Freud and Jung; use of accident, chance, automaticism; ‘Automatic’ Surrealism, Max Ernst, Joan Miró, André Masson; ‘Dream’ Surrealism, Salvador Dali, René Magritte, Paul Delvaux.

And/or

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

And/or

- **North American** Armory Show, 1913; influence of immigrant European avant garde; search for an artistic American identity corresponding with USA’s rise to super-power status. REGIONALISM: aesthetically and politically conservative; Grant Wood, Thomas Hart Benton. INDEPENDENTS: Georgia O’Keeffe, Edward Hopper.

And in summary

- Abstraction, Surrealism, School of Paris and/or North American, as not already covered.
- Identification of required movements, practitioners and works, and descriptions of works:

Abstract painting, e.g.:

- 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”.
- 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.
- 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.

Or

Representational painting, e.g.:

- Edward Hopper (1882–1967); American independent realist painter; *Automat*, 1927; a bare and coldly lit late-night café with a young woman sitting alone at a corner table; immediately behind her, on a low window-ledge, a bowl of fruit; the large window, taking up most of the painting, reveals only darkness and the reflection of two rows of the café’s own internal lights, receding in sharp perspective.

- Henri Matisse (1869–1954), leader of Fauvism (c. 1899–1908) and, later, one of the principal School of Paris painters; *Decorative Figure on an Ornamental Ground*, 1927; surprisingly rectilinear female nude, just right of centre, depicted against curvaceous floral and other decorative forms; a gilded Rococo mirror across the corner of the room behind her; to the left a plant in a blue and white jardinière; centre foreground a dish of four lemons; right foreground what may be corner of an upholstered seat or settee; rich and rather improbable palette of blues, reds, pinks, oranges, greens and browns.
- Salvador Dali (1904–89), leading ‘Dream’ Surrealist painter; *Christ of St John of the Cross*, 1951; upper two thirds of the vertical canvas contains a top-down view of figure of Christ and the Cross, strongly lit from right hand side, both seemingly floating within a black spatial void. The foot of the Cross merges with golden clouds over a blue sky and, below it, a ground-level view of a lake or bay with two small boats and three men in the foreground and a range of barren brownish hills in the background. The individual elements of the painting naturalistically rendered; the combined effect, though, supernatural.

Understanding

- Analysis/interpretation/significance/appraisal:
Abstract painting, e.g.:
 - 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 referrers); aesthetic pleasure taken from painterly elements of line, colour, shape *almost* divorced from material world.
 - 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.
 - 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.

Or

Representational painting, e.g.:

- Hopper, *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.
- Matisse, *Decorative Figure*: the ‘hedonism’ typical of Matisse’s middle-period paintings here tempered by severe geometry in the female nude herself, bound within a right-angle formed by her left thigh and torso; working against expectations in that ‘voluptuousness’ of line, colour and pattern is elsewhere (in the floral wall/screen decorations, carpet, plant, mirror); the upholstered seat forms another right-angle across the bottom-right corner of the painting, helping to flatten the pictorial space, as do the mirror, hung across a corner of the room, and the straight blue lines in the carpet/rug, receding in parallel, rather than converging; gilt of the mirror balanced by the lemons within the blue-green bowl.
- Dali, *Christ of St John of the Cross*: hallucinatory, ‘photo-realist’, illusionism; imaginative evocation of the spiritual/supernatural and material/natural coming together in the figure of Christ.
- General context
 - All avant garde artistic movements/practitioners of the period, even nominally ‘representational’ ones, affected by dissatisfaction with ‘Academic’ or photograph-like realism/naturalism and willing to embrace elements of abstraction.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 9 – Sculpture 1870–1945

092.109: Give a broad critical appraisal of sculpture from the years 1870–1945, briefly establishing artistic contexts and referring to appropriate movements, sculptors and works.

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.
 - **Dada** Active Zürich, Berlin, Cologne, New York, c. 1915–22; break with all traditions of artistic creation, including manual craftsmanship; use of accident, chance, readymade, performance; Jean (Hans) Arp, Marcel Duchamp.
 - **Surrealism** Active across Europe c. 1920–39; publicly launched Paris 1924; development from Dada; artistic exploration of irrational and subconscious; influenced by psychoanalysis of Freud and Jung; Max Ernst, Joan Miró, Jean (Hans) Arp, Alberto Giacometti.
 - **Independents** From Realism/Impressionism to Abstraction; Auguste Rodin, Henri Gaudier-Brzeska (Gaudier), Jacob Epstein, Pablo Picasso, Henry Moore, Barbara Hepworth.
- Identification of required movements, practitioners and works, and descriptions of works:
Cubism and Futurism, e.g.:
 - Henri Laurens (1885–1954), *Woman with Guitar*, 1918 (stone, 59 x 25 cm/23 x 10 in); severely rectilinear and angular forms combined with stylised curvilinear ones – for hair and torso/guitar.

And/or

- Umberto Boccioni (1882–1916), *Unique Forms of Continuity in Space*, 1913 (bronze, cast 1931): schematic form of running or striding human figure apparent beneath an ‘envelope’ of turbulent curved and angular abstract forms, reminiscent of a loosely clothed figure in a wind tunnel.

Dada, e.g.:

- Jean (Hans) Arp (1887–1966); Dada and Surrealist sculptor and painter; *Collage Made According to the Laws of Chance*, 1916, or *Upside-down Blue Shoe with Two Heels*, 1925; examples of automatic or chance-based techniques; abstract forms.

Surrealism, e.g.:

- Alberto Giacometti (1901–66); Swiss sculptor and painter, associated with Surrealism until 1935; *Man Pointing*, 1947; bronze; following his more abstract Surrealist work this is a very early example of Giacometti’s mature style, rendering the human form as extremely tall and thin.

Independents, e.g.:

- Jacob Epstein (1880–1959), *Torso in Metal from the “Rock Drill”*, 1913–16 (bronze, Tate Gallery, London); a semi-abstract robotic torso and head apparently inspired by the sculptor’s experience of seeing an operator using a rock drill in a quarry; predominantly angular, geometrical forms; abdomen and engine-like rib-cage hollowed out to reveal a mysterious organic form within.

Understanding

- Analysis/interpretation/significance/appraisal:
Cubism and Futurism, e.g.:
 - Laurens, *Woman with Guitar*: close equivalent in three dimensions for two-dimensional Synthetic Cubist works by Picasso, Braque, Gris, etc; readable as woman holding a guitar but severely simplified and stylised; weight and hardness of the stone respected and conveyed through the geometrical forms (no attempt to emulate flesh, hair or wood); frontal presentation; layering effect gives limited sense of recession.

And/or

- Boccioni, *Unique Forms of Continuity in Space*: quintessential Futurist semi-abstract expression of dynamism, energy, movement – and rejection of representational art of the past (although works such as the *Nike of Samothrace*, c. 250–190 BC, and Niccolò dell’Arca’s running woman in his *Lamentation* terracotta group sculpture of c. 1485–90, can be seen as quite close precedents – see e.g. H. W. Janson, *History of Art*, 1962, 4th ed., Thames and Hudson, 1991, p. 761).

Dada, e.g.:

- Arp, *Collage Made According to the Laws of Chance*: exemplifies almost total rejection of western artistic traditions, including representation, artistic intention and technical skill; can be related to use of automaticism in Freudian and Jungian psychoanalysis.

Surrealism, e.g.:

- Giacometti, *Man Pointing*: reconnects with the representation/figuration tradition but in an original way widely seen as evocative of humanity’s “existential” condition.

Independents, e.g.:

- Epstein, *Torso in Metal from the “Rock Drill”*: taut human and machine forms fused; the heavy bronze shaft of a neck thrusts the visor-like head sideways, beyond what a merely human neck could withstand. Not unusually in Epstein’s work, there are also complex sexual references, including the fact that this frighteningly powerful and intimidating robotic figure confounds expectations by seemingly containing within itself its own progeny.

General

- Impact of WWI; Nietzschean challenge to Platonic philosophical framework; questioning of established social/political orders; rise of Freudian and Jungian psychoanalysis; questioning of scientific certainties with Einstein/Relativism and Bohr/Quantum Theory challenges to Newtonian physics.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 10 – Irish art 1900–1945

092.110: Give a broad critical appraisal of **either** Academic **or** Modernist Irish art 1900–1945, briefly establishing contexts and referring to appropriate artists and works.

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'Connor, 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 practitioners and works, and descriptions of works:

Academicism, e.g.:

- John Lavery (1856–1941), *The Bridge at Grez* [or *Grès*], 1901; sometimes known as *A Passing Salute*; Academic/Impressionistic treatment of river and bridge at village of Grez-sur-Loing, just south of Fontainebleau, France. An oarsman, left foreground, attracts the attention of two women in a punt, right middle distance. On the bridge, far right, two figures look down on the scene.
- (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; critical reputation declined as his financial success grew, but now some signs of recovery; *The Holy Well*, c. 1915; tempera on canvas, National Gallery of Ireland; one of his '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 penitents.

Or

Modernism, e.g.:

- Jack Butler Yeats (1871–1957), *The Liffey Swim*, 1923; river, swimmers and bridge on right; crowded onlookers, seen from behind, centre and left. Top left, onlookers in an open-top double-decker bus. Scene in quite sharp perspective. Very loosely and broadly painted.
- Mainie Jellett (1897–1944); pupil of French Cubists André Lhote and Albert Gleizes. *The Nativity*, 1940; heavily abstracted figures of Holy Family; soft rounded geometrical forms for most part; flatly applied oil on canvas with little or no realistic detail; generally muted palette, based on secondary rather than primary colours, but with Virgin Mary in traditional strong blue.

Understanding

- Analysis/interpretation/significance/appraisal, e.g.:

Academicism, e.g.:

- Lavery, *The Bridge at Grez*: in theme and, to certain extent, technique testimony to impact of French Impressionism on Academic painting.
- Orpen, *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.

Or

Modernism, e.g.:

- Yeats, having begun as an illustrator, progressed through Post-Impressionism into a personal form of Expressionism (similar to that of his friend, the Austrian Expressionist painter, Oskar Kokoschka). *The Liffey Swim*, a mid-career example of his work, could be classed as late Post-Impressionist–early Expressionist.
 - Jellett, *The Nativity*: exemplifies influences of Lhote and Gleizes in treating traditional – religious, mythical and historical – themes using Cubist formal means. Jellett herself, in her work, alludes to Celtic and other pre-Renaissance and non-European cultural forms.
- Any other valid content to be identified at the standardising meeting and credited.

New
Specification



Rewarding Learning

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

History of Art

Assessment Unit AS 2

assessing

Module 2: Architecture, Craft and Design

[AD121]

THURSDAY 4 JUNE, AFTERNOON

MARK SCHEME

AS 2 Generic Mark Scheme

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

Throughout this mark scheme:

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

AS 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 opposite.

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

092.201: Give accounts of **two** major examples of Greek **temple** design and discuss briefly how you think the buildings served both religious and social functions.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:
 - **Religious** Development of temple; its religious and social functions; major examples in European Greece, Sicily, Southern Italy, Greek Asia Minor. Ictinus (Iktinus), Mnesicles, Callicrates (Kallikrates).
- And in summary
 - Classical orders, Materials and methods, Civic.
- Identification of practitioners and works, and descriptions of works, e.g.:
 - Callicrates (Kallikrates) and Ictinus (Iktinus); Parthenon, Acropolis, Athens, 448–432 BC; commissioned by Pericles; architecture and sculpture overseen by Phidias; Pentelic marble used throughout; Doric peristyle of 8 × 17 columns (overall measurements 33.5 × 72.2 m/110 × 237 ft) with Ionic sculpted frieze high on outside of the cella walls; portico at each end, two columns deep; the cella divided into two rooms, the smaller, to the west, the *parthenon* or treasury; the main room or naos, opening to the east, housed Phidias's chryselephantine (gold and ivory over wooden core) statue of Athena, some 12 m/40 ft tall; other sculpture in the two pediments and ninety-two metopes.
 - Mnesicles(?); Erechtheum, Acropolis, Athens, 421–405 BC; small, venerable, uniquely complex Ionic temple; dedicated to Erechtheus, Poseidon and Athena; irregular layout and levels, with three differently sized Ionic colonnades (site slopes from north to south and from east to west); caryatid porch (flat roof supported by six columns in the form of maidens) to the south, facing the Parthenon; finely decorated friezes and capitals.

Understanding

- Analysis/interpretation/significance/appraisal, e.g.:
 - Parthenon and Erechtheum the principal temples of Athens and the city's patron goddess, Athena; Classical masterpieces; enormous expense and care lavished on their construction; in some respects more like great sculptures than buildings.
 - Athenian Acropolis and its buildings highly visible focal point for entire city, reinforcing sense of religious and social cohesion. Western room within the Parthenon also the city-state treasury.
 - Greek religious worship patterns, and the climate, exerted little pressure to accommodate large numbers of worshippers *within* temples. The religious festival of the annual Panathenaic Procession – up to and through the Athenian Acropolis and its complex of buildings – an example of how the site was used and how Greeks observed their religion and simultaneously promoted social cohesion.
 - Pursuit of perfectionism, ultimate refinement, arguably a major national characteristic. Perhaps this is key factor in their choosing to persevere with a temple structure (trabeated/post-and-lintel) that is essentially primitive and spatially inefficient (compared with arcuated/arch-based structures).
 - In Greek temple design, architectural development is closely integrated with the sculptural. Other aspects of Greek cultural life – such as the philosophical, literary and mathematical – may be similarly related (e.g., the application of mathematics in various proportioning systems proposed for the Parthenon, such as ones based on a 0.89 m module, the 4:9 ratio and/or the Golden Section).
 - Doric and Ionic orders seen as visual expressions of distinctive components of the Greeks themselves (the Dorian and Ionian peoples, and/or male and female, respectively) whilst also allowing expressions of national/civic harmony/unity.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 2 – Early Renaissance Italian architecture

092.202: Critically appraise the architectural significance of **either** Filippo Brunelleschi **or** Bernardo Rossellino, establishing the artistic context and referring to appropriate works.

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 practitioner and works, and descriptions of works:
Filippo Brunelleschi (1377–1446); leading 15thC 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. 1410–1420, (re)discovers linear/scientific perspective; innovative structural and mechanical engineer; e.g.:
 - Foundling Hospital (Ospedale/Ospitale degli Innocenti), designed 1419, built c. 1421–1451: 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.
 - Florence Cathedral Dome, 1420–1436: 1418, Brunelleschi wins the design competition; octagonal pointed arch form with eight principal stone ribs and sixteen secondary ones; the secondary ribs encased in a double-shell of stone in the lower part of the dome and herring-bone brick in the upper; the brick-laying technique derived from Ancient Roman buildings and permitted the dome to be erected without timber centring; hoists and other special equipment needed also designed by Brunelleschi; 1446–1451, lantern added, overseen and possibly partly designed by Michelozzo di Bartolommeo (1396–1472).
 - Pazzi Chapel, Santa Croce, Florence, c. 1433–1470: arched portico with six Corinthian columns fronting domed chapel.

Or

Bernardo Rossellino (b. Settignano, near Florence, c. 1409; d. Florence 1464); sculptor, architect and town planner; studied under Alberti; e.g.:

- Tomb of Leonardo Bruni, 1444–1447, marble; Santa Croce, Florence. Bruni, a leading Florentine humanist and statesman, is depicted lying on a bier, which is supported by Roman eagles, holding a copy of his book, *History of the Florentine People* or *History of Florence*, and with a laurel crown on his head. Below him is a sarcophagus with an inscribed plaque held by two angels or genii in bas-relief. Translated from Latin, the inscription reads: “At Leonardo’s passing, history grieves, eloquence is mute, and it is said that the Muses, Greek and Latin alike, cannot hold back their tears”. A fluted Corinthian pilaster either side and a semi-circular arch above frame the figure. Above the arch, a medallion of a rampant lion, the Bruni family coat-of-arms, supported either side by an angel or cupid. The niche immediately behind the figure is divided into three simple rectangular panels. Above these, a deep florally-ornamented architrave, and above this, within the arch, a tondo bas-relief of the Madonna and Child, this also supported by two angels. The arch itself is highly ornamented with laurel leaf and other decoration.
- Pienza (near Siena), c. 1459–1462; Pope Pius II’s commission for conversion of his native village of Corsignano into an ideal, papal, town/city. Rossellino responsible for: central piazza, cathedral (Duomo), bishop’s palace (Palazzo Vescovile), the Palazzo Piccolomini and the town hall (Palazzo Pubblico).

Understanding

- Analyses/interpretation/significance/appraisal, e.g.:
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.
 - Florence Cathedral Dome: largest dome since the Pantheon in Rome, c. 118–125, and the highest to that time; highly innovative and daring engineering solution; resolution involving Ancient Roman, Gothic and Renaissance forms and techniques.
 - Pazzi Chapel: exemplary Renaissance development of Classical forms and use of mathematical proportioning.
- Or
Rossellino:
 - Tomb of Leonardo Bruni: architectural and sculptural forms in close harmony; highly influential example of wall tomb. The abundant references to Greek and Roman antiquity set against the relatively few Christian ones clearly illustrate a cultural shift towards Humanism.
 - Pienza: very early realised example of ideal Renaissance town/city; the Palazzo Piccolomini much influenced by Alberti's Palazzo Rucellai, Florence, 1446–1457, on which Rossellino also worked.
- Broad critical appraisal, e.g.:
 - Rise of Humanism.
 - Study of Classical, Gothic and Byzantine legacies and intelligent informed development of aesthetic and structural principles.
 - Competitiveness, between individual architects and patrons and between city states.
 - Enlightened and wealthy patronage.
 - Extensive cross-fertilisation within the visual arts, encouraging experimentation and creativity.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 3 – European architecture Renaissance to Rococo

092.203: Give a broad critical appraisal of **Elizabethan-to-Baroque British** architecture, establishing the artistic context and referring to appropriate architects and works.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

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

Robert Smythson (c. 1534–6 –1614); trained and worked as a stonemason before becoming leading British architect of his day (the profession of “architect” not yet recognised in Tudor–Elizabethan England); influenced by Sebastiano Serlio’s (b. Bologna, Italy 1475; d. Fontainebleau, France 1554) *The Complete [or Entire] Works on Architecture and Perspective* (published in instalments 1537–1575, in collected edition 1584, and in English edition 1611), as well as Gothic and Flemish architecture; designing or helping design, e.g.:

 - Longleat, Wiltshire, 1568–c. 1580: Smythson master mason; considerable design input also from the house’s owner, Sir John Thynne, steward to the Lord Protector Somerset; symmetrical plan around two courts suggests classical influence; many large windows.
 - Wollaton Hall, Nottinghamshire, 1580–1588: built for Sir Francis Willoughby; sited on hill overlooking large park; square plan with great hall at centre, a storey higher than rest of the building, and a square tower at each of the four corners; large second-storey windows; kitchen and other service rooms in basement.
 - Hardwick Hall, Derbyshire, c. 1590–1597: built for Elizabeth (Bess Hardwick), Countess of Derbyshire, who rose from noble but impoverished circumstances by outliving four husbands (the last of whom was Lord Shrewsbury, hence the carved initials “ES”, for “Elizabeth Shrewsbury”, displayed prominently on the house); symmetrical plan shows influence of Italian classicism, including Palladio (1508–1580); hall centred and at right angles to main form of the house; no longer was the great hall used for dining, as a dedicated dining room was provided on the first floor; state apartments, a High Great Chamber and a Long Gallery on second floor, where the largest windows were also found; large windows throughout.

Inigo Jones (1573–1652), architect and designer who, probably more than any other, introduced Italian Renaissance classicism – principally through the architectural treatises of Palladio (1508–1580) and Vincenzo Scamozzi (1548–1616) – to Britain; toured the Continent, including Italy c. 1596–1605; again visited Italy 1613–1614, this time with Thomas Howard, 14th Earl of Arundel, the earliest major English collector and connoisseur of Italian Renaissance art; Jones appointed Surveyor-General of the King’s Works 1615; e.g.:

- Queen’s House, Greenwich, c. 1615–19 and 1630–35: initially commissioned for Queen Anne of Denmark; work halted on her death in 1619; recommenced for Queen Henrietta Maria (queen to Charles I) and completed in 1635; symmetrical plan, classical proportions, restrained ornament.
- Banqueting House, Whitehall, 1619–1622: built for James I; Palladian classicism contrasts strongly with the Tudor Palace of Whitehall; double-cube proportions.
- Queen’s Chapel, Marlborough Gate, 1623–1627; for Queen Henrietta Maria; added to red-brick Tudor St James’s Palace; influences of Ancient Rome, in the coffered barrel vault, and classical Palladian villas, apparent.

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 1661–1673; achieved distinction also in anatomy; earliest architectural work

c. 1662–1663; commissions largely for church or crown; 1664–1665, 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. 1670–1686; 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 larger 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”; e.g.:

- Sheldonian Theatre, Oxford, c. 1663–1669: building intended for university ceremonials; exterior derived from Serlio’s reconstruction of D-shaped Theatre of Marcellus, Rome (see under Smythson above); interior remarkable for using triangulated timber trusses to span 21.3 m/70 ft without ground supports.
- London city plan, after September 1666: proposed but not realised; squares and open spaces within gridded and radiating street-plan.
- St Paul’s Cathedral, London, 1673–1710: various designs proposed, including a domed Greek-cross with portico of giant Corinthian columns (Wren’s own preferred; 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.

Nicholas Hawksmoor (c. 1661–1736); trained under and, 1684–1712, assisted Wren; from 1689, various prestigious “clerk of works” positions held; collaborated with John Vanbrugh on Castle Howard, 1699–1726, and Blenheim Palace, 1705–1725; e.g.:

- Easton Neston, Northamptonshire, 1696–1702: his first wholly independent commission, and only country house; an assured work.
- Queen’s College front quadrangle, Oxford, 1709–1738.
- St Alphege Church, Greenwich, 1712–1714: the first of his six London churches.
- Clarendon Building, Oxford, c. 1711–1715 (now housing the Bodleian Library).
- St Anne’s Church, Limehouse, 1714–1730.
- St George-in-the-East Church, Wapping, Stepney, c. 1714–1729.
- St Mary’s Church, Woolnoth, 1716–1727.
- St George’s Church, Bloomsbury, 1720–1730; portico 6 giant Corinthian columns across; stepped pyramidal steeple.
- Christchurch (or Christ Church), Spitalfields, 1723–1729.

John Vanbrugh (1664–1726), soldier turned playwright turned architect; influenced and aided by Nicholas Hawksmoor; e.g.:

- Blenheim Palace, Woodstock, Oxfordshire, 1705–1725; national tribute to, and country residence of, Duke of Marlborough; monumental stately home; symmetrical arrangement of colonnades and porticoed and other buildings around gradually narrowing central forecourt.

Understanding

- Analysis/interpretation/significance/appraisal:

Smythson, e.g.:

- Distanced geographically, religiously and culturally from mainland Europe, produces distinctive design solutions; within British architecture, significant transition figure in progress from quintessential medieval/Gothic/Tudor craft-based master-mason towards modern concept of the professional architect.

Jones, e.g.:

- Credited by many as effectively introducing Italian Renaissance to British architecture and also establishing profession of “architect” within Britain.

Wren, e.g.:

- Sheldonian Theatre: exemplifies mathematical and scientific understanding allied to innovative, imaginative structural engineering.
- London city plan: thwarted attempt to impose a rational Italian/French Renaissance ideal city solution on the remains of the medieval city.

- 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.

Hawksmoor, e.g.:

- Apparently rather dour and retiring in personality, his darkly impressive designs rich in their vocabulary of forms, austere in detail; more sombre than those of Wren and Vanbrugh; informed and imaginative use of classical heritage; distinctive and masterly spatial treatments and massing of forms.

Vanbrugh, e.g.:

- Blenheim Palace: dramatic scale, theatricality of effect (approach through narrowing forecourt creates impression of greater distance and scale); towers at four corners of forecourt surmounted by highly sculptural lanterns testify to Italian Baroque influence.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 4 – Architecture 1835–1918

092.204: Give a broad critical appraisal of **Art Nouveau** architecture, establishing the artistic context and referring to appropriate architects and works.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:

- **Art Nouveau** Painting and plant form influences; influence of Viollet-le-Duc's "structural rationalism"; Antonio (Antoni) Gaudí, Victor Horta, Charles Rennie Mackintosh.

And in summary

- Arts and Crafts Movement, Wiener Werkstätte and Deutscher Werkbund, Independents.
- Identification of required practitioners and works, and description of works:
Antonio Gaudí (1852–1926); son of a coppersmith; based in Barcelona, where almost all of his work is found; a unique style based on organic structures, exuberantly textured and coloured; influenced by nature, religious belief, Catalan independence movement (political and artistic), Moorish design and the architectural theories of Eugène Emmanuel Viollet-le-Duc; e.g.:
 - Sagrada Familia (variously referred to as a church, cathedral or temple), Barcelona, 1875–ongoing: in 1883–1884 Gaudí replaced Francesco del Villar as architect, continuing to work on the church until his death; his predecessor's modest Neo-Gothic design, with flying buttresses, replaced by a highly complex one, of cathedral proportions, in which the arches, piers and columns are "equilibrated" (self-supporting – tilting, dispensing with the need for internal bracing or external buttressing); catenary model based on Hooke's Law ("the arch stands as the loaded chain hangs", 1660–1675; weighted loops of cord/wire suspended from ground-plan set out on a large board and then inverted, each loop corresponding with the size and loading of a particular arch).

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; e.g.:

- Hôtel Tassel, Brussels, 1892–1893: four-storeyed 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.

Charles Rennie Mackintosh (1868–1928); representative of Art Nouveau at its most severe and rectilinear; influenced by Morris and Ruskin as well as Scottish baronial and Japanese architecture; exerted considerable influence on the Austrian Secessionist architects; e.g.:

- Glasgow School of Art, c. 1897–1910: very steep inner-city site; local sandstone and brick, with ironwork; dark wood interiors; window treatments varied according to function and status of the rooms within.

Understanding

- Analysis/interpretation/significance/appraisal, e.g.:

Gaudí, e.g.:

- Sagrada Familia: prime example of Gaudí's total commitment to his art; fully consistent and coherent throughout; in plan and elevation, eschewing the "Euclidean" geometrical forms (of circles, straight lines and flat surfaces) conventionally used by architects in favour of complex "Non-Euclidean" ones (catenary, hyperboloid, conoid, paraboloid) closer to the organic forms of nature; arguably "rational" in that large volumes are enclosed with minimal material; particularly demanding on the craft skills of his masons, as constructed of cut stone rather than, say, poured concrete; distinctiveness of the architecture accords with Catalan drive for independence; the imaginative and "irrational" aspects appealed to Surrealists; following the decline of International Style Modernism in the 1950s and '60s, his work influenced the architecture of curved surfaces.

Horta, e.g.:

- 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 and technology.

Mackintosh, e.g.:

- Glasgow School of Art: rectilinear/severe example of Art Nouveau architecture; the rear/south wall, in particular, remarkable for its severely sculptural or “Cubistic” quality; Scottish baronial and vernacular, Japanese and Arts and Crafts influences; distinctive amalgam of influences/ references but brought to aesthetic resolution; Glasgow industrial influence in ironwork;
- Any other valid content identified at the standardising meeting to be credited.

AS 2 Section 5 – Architecture 1900–1945

092.205: Give a broad critical appraisal of **De Stijl and Bauhaus** architecture, establishing artistic contexts and referring to appropriate architects and works.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context
 - **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.

And in summary

- French Avant Garde, North American, Independents.
- Identification of required practitioners and works, and descriptions of works:

De Stijl (“The Style”): movement of artists, architects and designers seeking a “universal” style of pure abstract form; influences included Cubism and Theosophical mysticism; active in Amsterdam c. 1917–1932, launched by Theo van Doesburg (1883–1931) and including Piet Mondrian (1872–1944) along with Rietveld and Oud: Holland neutral during World War I; severe self-imposed constraints (use only of black, white, grey and the three primary colours; use only of verticals and horizontals – later partially ignored by some within the movement):

 - Gerrit Rietveld (b. Utrecht, Netherlands, 1888; d. Utrecht, 1964); 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; most radical of the De Stijl architects and designers; e.g.:
 - Schröder (or Schroeder or Schröder Schröder) House, Utrecht, 1924; commissioned by an artist; two-storey house, severely rectilinear with variously projecting planes; first-floor living and sleeping area open-plan with movable screens; decorative treatment confined to disposition of flat planes, and use of paint in the three primary colours plus black and white.
 - Jacobus Johannes Pieter Oud (1890–1963); influenced by the work of Hendrik Petrus Berlage (1856–1934) and Frank Lloyd Wright (1867–1959); joined De Stijl in 1917, one of its earliest members; city architect of Rotterdam 1918–1933; e.g.:
 - Housing Estate, Hoek van (Hook of) Holland, 1924–27: two terraces of workers’ houses with shops at ends; reinforced concrete; flat roofs; bare facades; undecorated apart from rounded corners at ends of the terraces, and curved canopies over the shops.

Bauhaus: Weimar 1919–1925, Dessau 1925–1932, Berlin 1932–1933; most influential 20thC school of art, architecture, craft and design; initially concentrating on crafts but, influenced in part by the De Stijl founder Theo van Doesburg, about 1923 began to shift towards architecture and designing for mass production; directors Walter Gropius, 1919–1928; Hannes Meyer, 1928–1930; and Ludwig Mies van der Rohe, 1930–1933; abstract art; functionalist craft, design and architecture; e.g.:

 - Walter Gropius (1883–1969); founding director of the Bauhaus; one of the most influential architects of the 20thC; spoke of being inspired to enter the profession by the great medieval cathedrals; studied architecture in Munich and Berlin, 1903–1907; worked under Berlin architect and designer Peter Behrens (1868–1940), 1907–1910; subsequently motivated by the squalor experienced during and immediately after World War I; e.g.:
 - 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, 1925–1926; 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.

- Ludwig Mies van der Rohe (b. Aachen, Germany, 1886; d. Chicago, USA, 1969); son of a mason and apprenticed as a stone cutter 1900–02; trained under Behrens, 1908–1911; one of the leading Modernist (or International Style) architects; director of Bauhaus 1930–1933; in 1937 emigrated to the USA; in 1938 he was appointed Director of Architecture at the Illinois Institute of Technology in Chicago; principally renowned for his contribution to the development of a “minimalist” aesthetic of the kind most commonly associated with skyscrapers.
 - Block of flats, Weissenhof Siedlung (housing estate), Stuttgart, 1926–1927; designed as part of an international exhibition of modern residential accommodation organised by the Deutscher Werkbund, with Mies van der Rohe director; Le Corbusier and JJP Oud among others participating; reinforced concrete; broad bands of windows; flat roof.

Understanding

- Analysis/interpretation/significance/appraisal:

De Stijl:

- Rietveld, Schröder House: close architectural equivalent – in colour, line and form – of a Mondrian abstract painting; conventional/traditional notion of architectural form as “boxes within boxes” contested by use of intersecting planes and volumes, creating flow between internal and external spaces – influenced by both Wright and Cubism.
- Oud, Housing Estate: took from Berlage the “truth to materials” idea (e.g., plaster over brickwork, a form of falsification); took from Wright the “destruction of the box”. Some evident difficulties reconciling the practical responsibilities of his post, as city architect of Rotterdam, and the aesthetic principles of De Stijl; in this small housing estate he produced a generally practical solution, the flat roofs and clean lines consistent with De Stijl principles but the curved corners and canopies are not.

Bauhaus:

- 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.
- Mies van der Rohe: practical, economical, austere functional; careful attention given to proportioning.
- Any other valid content to be identified at the standardising meeting and credited.

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

092.206: Give a broad critical appraisal of three-dimensional craft and design 1850–1918, establishing artistic contexts and referring to appropriate movements, practitioners and works.

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.
 - **Early industrial design** Great Exhibition of 1851 highlights poor state of British product design; widespread debate, design reforms; from craft- into batch- and mass-production; Michael Thonet, Christopher Dresser, Josef Hoffmann.
 - **Arts and Crafts Movement** Led by textile designer William Morris; reaction to industrialism; craft as art; unresolved agonizing on ethics of craft production seeking mass market; sporadically functionalist, traditional materials and techniques; Philip Webb, Charles F. A. Voysey.
 - **Art Nouveau** Fluid lines predominantly; new interior schemes; conspicuous craftsmanship, luxury; application of a decorative motif; Louis Comfort Tiffany, René Lalique, Hector Guimard, Charles Rennie Mackintosh.
 - Identification of required movements, practitioners and works, and descriptions of works:

Shaker (officially the United Society of Believers in Christ's Second Appearing): 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 8 members in 2000 – rule of celibacy meant there were no second-generation Shakers. Communal living and property, with the sexes segregated; the communities self-sufficient, hard working, orderly, believing in "plain and simple" living; 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; e.g.:

 - Shaker factory, New Lebanon, New York: Rocking chair, c. 1880; light-weight rocking chair in stained maple; simple woven seat.
- Early industrial design, e.g.:
- 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: Bentwood Chair No. 14, c. 1859; light-weight mass-produced laminated wood chair; steam treatment also used to bend solid wood.
 - Christopher Dresser (b. Glasgow, 1834; d. 1904), lecturer in botany, writer and designer of wallpaper, textiles, ceramics, glass, furniture and metalware: Model No. 2045 Crow's Foot Claret Jug, 1878; designed for and manufactured by Hulkan & Heath; electro-plate and glass; amphora-shaped glass jug supported on three feet; angular handle connecting feet and lid assemblies.
- Arts and Crafts Movement, e.g.:
- Philip Webb (1831–1915); architect, designer and founding member of Arts and Crafts Movement: Morris Chair, 1866; reclining upholstered armchair; arms backwardly extended and drilled with series of holes in which inserted pins/pegs set desired reclining angle.
 - Charles F. A. Voysey (1857–1941), *Tempus Fugit* aluminium and copper clock, c1895: quite plain, simple lines.
- Art Nouveau, e.g.:
- René Lalique (1860–1945), *Oiseau de Feu* lamp, c. 1925: softly cylindrical base of frosted fluted glass; extravagant "stopper" in form of two peacocks.

Understanding

- Analyses/interpretation/significance/appraisal:

Shaker, e.g.:

- Rocking chair: finely crafted, although also mass-produced; practical, elegant, unostentatious, durable; designed to be hung on lintel-high peg-boards when not in use, leaving floor space free for cleaning or other activities; product of a religious belief system but anticipates many of the functionalist design principles of Modernism.

Early industrial design, e.g.:

- Gebrüder Thonet, Bentwood Chair No. 14: functional, reasonably comfortable and affordable; curved lines arguably anticipate Art Nouveau.

Arts and Crafts Movement, e.g.:

- Webb, Morris Chair: essentially simple and practical design, although some fussiness of treatment in the turned rails and other decorative touches (strength also slightly compromised by the turnings).
- Voysey, *Tempus Fugit* clock: architectonic forms reminiscent of Voysey's Arts and Crafts architecture.

Art Nouveau, e.g.:

- Lalique, *Oiseau de Feu* lamp: combination of curvilinear and rectilinear forms indicative of being on cusp between Art Nouveau and Art Deco.

- General, e.g.:

- General craft–design relationship; conflict, often unresolved, between aesthetic, social and/or economic principles; tension between art and industry; catering for elite or mass markets.

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

AS2 Section 7 – Three-dimensional craft and design 1918–1945

092.207: The years 1918–1945 saw very different approaches to three-dimensional craft and design. Compare and contrast the approaches of **two** practitioners illustrating this diversity, establishing artistic contexts and referring to appropriate 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.

And/or

- **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.

And in summary

- Art Deco or Modernist, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g.:
 - 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. 1919–1920; 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.

Marcel Breuer (b. Pécs, Hungary, 1902; d. New York, 1981); Modernist architect and designer; Bauhaus student 1920–1923; head of Bauhaus carpentry/furniture workshop c. 1925–1928; 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. 1925–1927, 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.

Understanding

- Analysis/interpretation/significance/appraisal/discussion, e.g.:
 - 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.
 - 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.
 - Japanese and African artefacts were particularly strong influences on European fine art in the latter half of the 19thC (Impressionism, Post-Impressionism, Symbolism) and first two decades of the 20thC (Fauvism, Cubism, Expressionism...). Any such associations made to be credited.
 - General craft–design relationship; conflict, often unresolved, between aesthetic, social and/or economical principles; tension between art and industry; catering for elite or mass markets.
- Any other valid content to be identified at the standardising meeting and credited.

AS2 Section 8 – Textiles and fashion design 1850–1945

092.208: Critically appraise **two design works**, one textiles and one fashion, from the years 1850–1945. Establish the artistic contexts.

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) Stözl, 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 practitioners and works, and descriptions of works, e.g.:

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.
- And

Charles Worth (b. Bourne, Lincolnshire, 1825; d. Paris, 1895); English-born fashion designer based in Paris; widely referred to as the first modern couturier.

 - An example of his silk ball gowns, c. 1872; curvaceous hourglass form achieved by use of corsetry and bustle; ostentatiously expensive fabrics and trimmings [see, e.g., detailed description and illustrations at: “Charles Frederick Worth: Ball gown (C.I.46.25.1a-d)”. In *Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/wrth/hod_C.I.46.25.1a-d.htm (October 2006).
- Or

Gabrielle ‘Coco’ Chanel (b. Saumur, France, 1883; d. 1971).

 - An example of her ‘little black dress’, c. 1927; pleated wool jersey dress; finely tailored [see, e.g. 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/hd/chnl/hod_1984.28a-c.htm (October 2006).

Understanding

- Analysis/interpretation/significance/appraisal/discussion, e.g.:

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.

And

Worth:

- Ball gown: extravagant form, colour, materials and decorative treatment, finely and expensively crafted; female form extravagantly exaggerated (using corsetry, bustle and voluminous fabrics) to point where much physical activity and, by implication, female independence is curtailed; Worth's career coincident with reestablishment of French Empire, under Napoleon III, and the Empress Eugénie his major client.

Or

Chanel:

- "Little black dress": modest form, colour, materials and decorative treatment, finely and expensively crafted; simple clean lines and inconspicuous detailing often described as "classically elegant"; "boyish" lines reflecting new independence and freedom of lifestyle for western women post-WWI, for which Chanel herself was a leading role model.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 9 – Graphic design 1850–1945

092.209: The years 1850–1945 saw very different approaches to graphic design. Compare and contrast the approaches of **two** designers illustrating this diversity, establishing artistic contexts and referring to appropriate works.

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, 1914–1918, 1939–1945: James Montgomery Flagg, Alfred Leete, John Heartfield (Helmut Herzfeld), Jean Carlu, Abram Games. RUSSIAN REVOLUTION, 1917: El Lissitzky, Alexander Rodchenko.

And/or

- **Modernism** BAUHAUS: ethos of formal experiment, abstraction, functional design; Laszlo 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, e.g.:
Aubrey Beardsley (1872–1898); short-lived but unique and influential English Art Nouveau illustrator specialising in black-and-white images.
 - “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 BAISSÉ TA BOUCHE/ IOKANAAN/ J’AI BAISSÉ TA BOUCHE” (translating from the French as “I have kissed your mouth/ Iokanaan/ I have kissed your mouth”).

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 1919–1922; 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, 1933, 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 1946–1949, 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*, 1930; *Saskia*, 1932; and *Sabon*, 1964–1966; 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, e.g.:
 - 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 emphasizing erotic aspects; congruence of sex and death; Japanese prints a major influence; Beardsley a strong influence on French Symbolist painting.
 - 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 emphasizes 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

092.210: Critically appraise **two** pre-1945 automotive design examples, one family car and one other. Establish relevant contexts.

INDICATIVE CONTENT

Answers should include the following:

Knowledge

- Immediate context:

- **Family car** From batch- to mass-production; 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, e.g.:

Henry Ford (b. Michigan, USA, 1863; d. Dearborn, Michigan, 1947): engineer, designer, industrialist and pioneer of assembly-line mass production (standardized 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 1909–1919 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.

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. 1926–1928, invented new plough and three-point linkage, the Ferguson System, that revolutionized farming. 1938, he made a handshake agreement with Henry Ford whereby the Ferguson System would be used on Ford tractors (9N, 1939–1942; 2N, 1942–1947; and 8N). 1947, this agreement broken by Ford’s grandson, Henry Ford II, whereupon Ferguson sued for \$240–340m, 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, 1946–1956; *Black Tractor* prototype of 1933 led briefly to production of the *Model A* by David Brown Tractors, Huddersfield, 1936–1938, before full production of the *TE20* by The Standard Motor Company at Coventry, over 500,000 being produced 1946–1956; 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, e.g.:

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 revolutionized 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.)

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.

