

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

January 2010

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

MARK SCHEMES (2010)

Foreword

Introduction

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

The Purpose of Mark Schemes

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

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

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

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

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

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New
Specification



Rewarding Learning

ADVANCED
General Certificate of Education
January 2010

History of Art

Assessment Unit AS 1

assessing

Module 1: Art

[AD111]

MONDAY 18 JANUARY, MORNING

MARK SCHEME

AS 1 Generic Mark Scheme

Assessment Criteria	Level 1 0–12	Level 2 13–24	Level 3 25–36	Level 4 37–48	Level 5 49–60
Knowledge Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory knowledge. Recall extensive, relevant and accurate, but with significant lapses.	Good knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent knowledge. Recall extensive, relevant and accurate.
Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or 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 above.

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

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

101.101: Compare and contrast **two** works that, taken together, show how the treatment of **movement** developed in Greek sculpture.

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 colonisation under Alexander the Great; technical and artistic mastery; treatment clear, harmonious, restrained, generalised, idealised; narrative; refined drapery treatment; free-standing and pedimental figures, metope and frieze reliefs. Myron, Phidias, Polykleitos, and early work by Praxiteles and Lysippos.

and/or

- **Hellenistic**, c. 323–27 BC; fall of Greece to Rome 146 BC; technical and artistic elaboration; shift from idealism to realism; movement, emotion, drama, group compositions; most practitioners unknown; late work of Praxiteles and Lysippos.
- Identification of required (practitioners and) works, and descriptions of works, e.g.:
 - *Kore in Dorian Peplos*, c. 530 BC (Acropolis Museum, Athens); practitioner unknown; Archaic polychromatic free-standing marble female (kore) figure; rigid vertical pose; limited sense of female form beneath fairly rigid peplos garment; 'Archaic smile'.
 - *Nike of Samothrace* or *Winged Victory of Samothrace*, c. 250–180 BC (Louvre Museum, Paris); practitioner unknown but probably from Rhodes; Hellenistic Parian marble sculpture of female winged figure clothed in full-length chiton or gown closely moulded to the form; head, arms and right wing missing (a replica right wing, made of plaster and based on the surviving left one, is currently attached); pedestal in grey marble taking the form of a prow of a ship.

UNDERSTANDING

- Comparison and contrast, e.g.:
 - *Kore in Dorian Peplos*: adheres to Archaic convention of showing female (kore) figure clothed only; Egyptian influence and 'blockishness' of the stone still evident, relating to architectural form of the column; weight evenly balanced, legs in same plane, shoulders and pelvis do not veer from the horizontal; use of colour and separation of arms from torso among indications of growing realist interest but, overall, limited sense of life and movement.
 - *Nike of Samothrace*: one of the great masterpieces of Greek sculpture, probably influenced by the *Pergamon Altar*, c. 170 BC; imbued with power, energy and movement but also delicacy, refinement and creative imagination in the treatments of drapery, wings and female form; probably celebrating a Rhodian naval victory, with the Nike, or goddess of victory, shown in the act of alighting on the prow of a ship, her garment blown out behind her; movement in any or all of the following senses or suggested effects:
 - vigorous contrapposto pose (right leg advanced, body weight unevenly distributed, tilt of pelvis and shoulders relative to each other)
 - contrapposto pose further emphasised by extended wings
 - flowing form of the drapery
 - wind or sea breeze
 - forward motion of goddess
 - suggested ability of flight
 - forward motion of ship
 - 'potential' as well as 'kinetic' energy suggested by elevated position

- goddess's alighting on the ship emphasised by her being sculpted in golden-hued Parian marble (warm and life-like in colour) contrasting with the grey marble used for the ship
- sense of transition from the natural to the supernatural.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 2 – Early Renaissance Italian art

101.102: Early Renaissance Italian art is largely characterised by the artists' **direct observation** of the visible, material world around them. Discuss this statement in relation to **two** works, establishing relevant contexts.

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, c1427–28; 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 leading pioneer from Gothic and Byzantine painting traditions into Early Renaissance realism; gold backgrounds replaced by semblance of 'real' blue skies, landscape details, and perspective/foreshortening; figures and expressions individualised, informed by direct observation.
 - Masaccio major figure in further progression from Byzantine/Gothic traditions to Renaissance realism; Classical influences/references in the work; 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 *Trinity*, c1427–28; 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); realistic portraits of donors incorporated, at a slight remove, with the holy figures; leading painter in use also of shading, realism, gesture, continuous narrative; Christian symbolism with Humanist influence.
- Direct observation
 - Gothic and Byzantine sense of godly omniscience (conveyed by generalised, idealised or otherwise stylised imagery) challenged by Renaissance human-centred observation from single point fixed in space and time, powerfully expressed in painting by adoption of scientific perspective.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 3 – European art Renaissance to Rococo

101.103: Who do you consider made the single greatest contribution to European art in the Renaissance to Rococo period? Establish contexts and critically appraise appropriate artists and works in support of your choice.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context
 - **Netherlands** Emergence from Gothic tradition; technical and aesthetic developments; individualism, realism, some fantasy and grotesqueness; religious and secular subjects; Jan Van Eyck, Hieronymus Bosch, Pieter Bruegel the Elder.
- and/or
 - **Baroque Flanders and France** Baroque exuberance and sensuality in painting and sculpture, Peter Paul Rubens, Pierre Puget; classical tendency within Baroque, Nicolas Poussin; pioneering landscape genre, Claude Lorraine.
- and/or
 - **Rococo France** Fête galantes and other aristocratic dalliances; Jean-Antoine Watteau, François Boucher, Jean Honoré Fragonard; intimate and tranquil domesticity, Jean-Baptiste Chardin.
- and/or
 - **Rococo Britain** Satirical social commentary, William Hogarth; animal anatomy and 'portraiture', George Stubbs; portraits and landscapes of the gentry, Thomas Gainsborough.
- and in summary
 - Netherlands, Baroque Flanders and France, Rococo France and/or Rococo Britain, as not already covered.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Jan (or Johannes) van Eyck (c. 1390–1441), *The Arnolfini Portrait* also known as *The Arnolfini Wedding*, 1434. Very early major example of painting in oils. Double portrait of Italian merchant/banker Giovanni di Nicolao Arnolfini and his wife Giovanna Cenami, he holding her right hand, palm up, in his left hand. Arnolfini in long brown fur cape and wide-brimmed hat; his wife in long green dress, much gathered at the waist, and embroidered white mantilla. Comfortably furnished room (bed chamber, possibly bridal chamber), with brass chandelier overhead, window and oranges to the left; convex mirror (with the ten stations of the Cross vignettes in the round frame) on centre of back wall; red four-poster bed on the right and another red-upholstered bed or couch against the back wall; small terrier-type dog centre-foreground.
 - Jean-Antoine Watteau (1684–1721), *Embarkation for [the Island of] Cythera*, 1717–18. Floating cherubs and softly focused parkland provide background to expensively attired aristocrats about to board a small sailing ship.
 - George Stubbs (1724–1806), *Hambletonian, Rubbing Down*, c. 1800. A famous bay racehorse shown in right profile; active pose; accompanied by groom and stable boy and shown against expanses of grass and sky; two small nondescript buildings in background.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Van Eyck, *The Arnolfini Portrait*. Various interpretations: a marriage certificate, a depiction of the ceremony, or a celebration. Heavy look of Giovanna's stomach reflects contemporary fashion, not necessarily pregnancy. Richly symbolic in terms of love and Christian marriage, but the mirror, in particular, is a potent symbol of van Eyck's *realism*; the work, with its supreme handling of texture and form, is widely regarded as one of the greatest realist paintings ever made. It was in the collection of Philip IV of Spain in Velázquez's time and considered to have been an influence on the Spanish painter's masterpiece *Las Meninas*, 1656 (King and Queen shown as reflections in a mirror centred on a back wall), which itself influenced many leading artists (Picasso, for instance, painted 58 versions of it).
 - Watteau, *Embarkation for Cythera*. Influence of Rubens; soft, indistinct painterly forms; dreamy, unworldly, escapist, sensuous, delicately erotic; reflecting privileged existence of French aristocrats prior to 1789 Revolution.
 - Stubbs, *Hambletonian*. Acutely observed 'animal portrait' reflecting the artist's prolonged study of horse anatomy; lively, energetic pose although also unrealistic in that both fore- and rear-right legs are off the ground simultaneously; an example of Stubbs' compromising realism for sake of artistic composition.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 4 – French painting 1780–1870

101.104: Give a broad critical appraisal of French **Romantic** painting in the years 1780–1870, establishing contexts and referring to appropriate painters and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **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.

and in summary

 - Neoclassicism, Realism.

- Identification of required practitioners and works, and descriptions of works:
 - Théodore Géricault (1791–1824). Studied under Vernet and Guérin. Led French painting into Romanticism. Wealthy and did not have to paint for livelihood. Painting and horses his twin passions. Fall from a horse led to his early death. E.g.:
 - *Officer of the Imperial Guards Charging* (or *Mounted Officer of the Imperial Guard*), c. 1812. Cavalry officer in full regalia and with drawn sabre looks back towards the viewer as his dappled-grey stallion lunges forward. Smoky battle-scene with glimpses of fire in the background.
 - *Raft of the ‘Medusa’*, 1818–19. Large makeshift raft with 20 or so figures, alive and dead, shown on dark heaving sea against yellowish, stormy sky. Illustrating aftermath of the French frigate *Medusa*’s foundering off Senegal, on west coast of Africa, 1816. Allegations of incompetence and cowardice against politically appointed captain who abandoned 150 to the raft, only 15 or so surviving when rescued.
 - Eugène Delacroix (1798–1863). His father fought the 1789 Revolution cause and was later Foreign Minister under the Directoire, but ongoing speculation that his *natural* father might actually have been the statesman Talleyrand. Studied under Guérin at same time as Géricault. Following Géricault’s early death, Delacroix championed Romanticism against Ingres’ championing of Neoclassicism. His *Journals* testify to a fine and independent mind and are still valued for the insights they provide into the creative process. Literary influences (Dante, Shakespeare, Goethe, Byron...) often seen in his subject choice. Travels to England (1825) and Morocco (1832) influential on his work, the latter a vehicle for an exotic strand within his work. His work frequently criticised by Academicians but he was nevertheless awarded many prestigious government commissions. E.g.:
 - *The Barque of Dante* (or *Dante and Virgil in Hell*), 1821–22. Against a dark background, the poets Dante (1265–1321; shown here with a red hood) and Virgil (70–19 BC; shown wearing a brown cloak and crown of laurel leaves) are being ferried, by Charon, crossing the River Styx, the mythical river between the Earth, and the living, and the Underworld, and the dead. The flames of Hell are seen upper-left, silhouetting towers or city walls. In the immediate foreground, the damned struggle to clamber into the ‘barque’ or ferryboat.

- *The Death of Sardanapalus*, 1827. Based on Lord Byron's play *Sardanapalus*, 1821, which was in turn based on legend of a king of Nineveh (Assyria, c. 8thC BC) who, facing defeat, orders that his city and palace be burned, his wives, concubines and favourite horses put to death, before committing suicide himself. A scene of chaos, death and destruction in the king's bedchamber. Top left, Sardanapalus, in white robes and with a full dark beard, reclines on a large dusky pink bed (the nearest corners of which are in the form of golden elephants' heads) whilst a servant carries in from the left a poisoned drink with which the king will end his life. Top right, a glimpse of the city walls amid smoke and fire. Bottom right, a servant stabs to death a nude woman. Bottom left, a black servant pulls on the reins of a richly harnessed white horse whilst stabbing it in the neck.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
 - Géricault. Major artistic influences Leonardo (*Battle of Anghiari*, c. 1600), Michelangelo, Rubens, Gros. E.g.:
 - *Officer of the Imperial Guard Charging*. Rapid, sketchy technique (relative to Academic standards of the time) combined with Baroque-like dynamic composition. Up-beat subject and treatment can be related to series of successful French military campaigns under Napoleon.
 - *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'.
 - Delacroix. Influenced by Géricault and Constable. Widely seen as greatest French painter of the first half of 19th century. Major influence on Impressionists, both in terms of his colour and his theoretical writings. E.g.:
 - *The Barque of Dante (or Dante and Virgil in Hell)*, 1821–22. Clear influences of Michelangelo, Rubens and Géricault, especially the latter's *Raft of the Medusa*. Influence of literature also evident in this very early work. Confident use of colour throughout, as in the fiery reds and oranges of Hell contrasting against the dark greens of the water and the blue of Charon's cloak; the droplets of water also picked out with small touches of primary colours and white.
 - *Death of Sardanapalus*. A dynamic, turbulent and richly exotic scene, very different in subject, feel and treatment from what would be expected of Neoclassicism. Colour composition predominantly of pinky-red, gold and white. Languid figure of the king passively observing the violence and mayhem surrounding him; erotic as well as exotic connotations; luxury and extravagance.
- Any other valid content to be identified at the standardising meeting and credited.

AS1 Section 5 – British painting 1780–1850

101.105: Give a broad critical appraisal of **either** Academic **or** Independent British painting in the years 1780–1850, establishing contexts and referring to appropriate artists and works.

Indicative content

Answers should include the following:

KNOWLEDGE

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

ACADEMICISM:

- Henry Raeburn (1756–1823). Leading Scottish portrait painter; apprenticed to goldsmith James Gilliland and studied briefly under Edinburgh portrait painter David Martin, but largely self-taught, beginning as miniature painter and progressing to full size portraits; spent 1785 and 1786 studying in Rome; tended to work directly onto the canvas without preliminary drawings; elected Royal Academician in 1815, knighted in 1822, and appointed His Majesty's Limner for Scotland in 1823. E.g.:
 - *Portrait of Sir John Sinclair*, 1794–95. Full length portrait with subject, brightly lit against a darkly dramatic Scottish highland landscape, wearing red military jacket, sword hanging from white sash, tartan trousers and, over his left shoulder, a tartan plaid.
 - *The Reverend Robert Walker Skating on Duddington Loch*, c. 1795. Setting is a frozen loch on the outskirts of Edinburgh. Background empty apart from leaden sky and dark hills. In right profile, middle-aged man dressed all in black, apart from white cravat (and reddish laces on his skates), shown skating, mid-stride, and balanced on his left foot.
- William Etty (1787–1849). A leading mid-19th century English figure and history painter. Renowned colourist. Draughtsmanship often criticised. A baker's son, trained initially as a printer before entering the Royal Academy Schools in 1807. Trained under Thomas Lawrence. In 1816 and 1822–24 he toured Italy, admiring especially Venetian painting. Elected Academician in 1828. E.g.:
 - *The Combat: Woman Pleading for the Vanquished*, 1825. Large horizontal-format. Shore scene with sea, dark blue sky and clouds in background. In immediate foreground, two men fighting; figure on the left on his knees, with his broken sword on the ground before him, and about to be struck with a sword by the right-hand figure; a woman has her arms around the victor's waist and pleads for him to show mercy. Figures nude or semi-nude; white and dark pink silk draperies.
- Edwin Landseer (1802–73). English painter, sculptor and engraver of mainly animal subjects. Child prodigy and son of engraver and writer John Landseer. Great popularity in his lifetime. Elected full Royal Academician in 1831 and knighted in 1850. E.g.:
 - *Monarch of the Glen*, 1851. Square-format depiction of a stag, centre-foreground, against misty Scottish mountains; body facing three-quarters to the right, head three-quarters to the left; head raised and antlers silhouetted against the sky; glimpses of grass and heather in immediate foreground.

or

INDEPENDENTS:

- Henry Fuseli (1741–1825). Swiss-born Romantic painter, draughtsman, lecturer and writer on art active mainly in England, his subjects often taken from literature and centring on horror, fantasy, the supernatural, melodramatic, grotesque, macabre and erotic. Trained in holy orders (ordained for the Zwinglian ministry 1761) but did not practise. Relocated to London in 1765 and was encouraged by Sir Joshua Reynolds to take up painting. 1770–78, studied in Italy and very strongly influenced by works of Michelangelo. 1779, fell in love with a Zürich woman, Anna Landholdt, but his marriage proposal disapproved of by her father and she married another soon thereafter. Elected Royal Academician in 1790, Professor of Painting at the Royal Academy in 1799 and Keeper (effectively, head of the Academy schools) in 1804. E.g.:
 - *The Nightmare*, 1781–2 (Detroit Institute of Art). Fuseli's best known work (he painted at least four versions). A bedchamber at night with heavy dark red curtains in the background. Upper-left, a ghost-like head of a horse, with protruding white eyeballs, emerges from the darkness. Immediate foreground, a sleeping woman in a white nightdress lies outstretched on a bed, her head and arms falling down to the right, off the end of the bed; perched on her stomach is an incubus, a hunched gargoyle-like creature, that stares directly out at the viewer.
- William Blake (1757–1827). Religious and Romantic visionary, mystic, philosopher, poet, printmaker and painter, his ideas embedded in a complex personal mythology, drawing upon the Bible and Greek mythology, that harnessed both literary and visual means of artistic expression. 1772–79, apprenticed as an engraver. 1778–79, briefly entered the Royal Academy but rebelled against Sir Joshua Reynolds and academic realism generally. Heavily influenced by Gothic art and (prints of) works of Michelangelo and Raphael. Established himself as an engraver. 1782, met John Flaxman, who would become a major patron, and Catherine Boucher (or Boutcher), who would become his wife (the marriage would be long and happy). 1788, pioneered relief etching, by which method he was able to produce texts side-by-side with illustrations, which were then hand-coloured. E.g.:
 - *Songs of Innocence*, Title page (Metropolitan Museum of Art, New York), first published 1789 (dated bottom-right) and this copy printed 1825 or after (12 pages watermarked as 1825); set of 31 illuminated poems. Vertical-format relief etching handpainted with watercolour and gold and framed with simple decorative scrollwork; printed in reddish brown, with predominantly blues and golds added. Bottom-left, in right profile, a woman in a long blue dress and white bonnet is seated with a book on her lap. By her side two children gaze intently on the book. On the right is a creeper-entwined tree, the branches and leaves of which spell out "Songs of Innocence". In the background, a stream runs across a flat landscape. Across the bottom of the page is handpainted "The Author & Printer W Blake".
- Richard Dadd (1817–86). Fantasy artist; schizophrenic, possibly triggered by an arduous trip made through the Middle East in early 1840s. 1843, he stabbed his father to death, attacked a fellow passenger on a stagecoach in France, and was committed to institutions for the insane for the rest of his life. Generally sympathetically treated in these institutions and encouraged to continue painting. E.g.:
 - *The Fairy Feller's Masterstroke*, 1855–64. A small oil on canvas 'fantasy' work showing a close-up of daisies and other small plants among which are some thirty 'fairies', one of whom wields an axe, about to split what looks like an acorn.

UNDERSTANDING

- Analysis/interpretation/appraisal/significance:

ACADEMICISM:

- Raeburn, e.g.:
 - *Portrait of Sir John Sinclair*. Vigorous, robust painterly treatment and the dramatic chiaroscuro seem to accord with this Scottish military figure.
 - *The Reverend Robert Walker Skating on Duddington Loch*. Improbably dapper and arresting figure of a Scottish reverend gentleman elegantly executing a difficult skating manoeuvre. Image presented with considerable economy and wit. Unusual for artist to represent a figure in action, although it also accords in at least some respects with his vigorously direct painting technique.
- Etty, e.g.:
 - *The Combat*. Influence of Venetian school, and especially Titian, apparent in the colours and tones of the figures and drapery; strong tonal contrasts; detailed, energetic, strained anatomies.
- Landseer, e.g.:
 - *Monarch of the Glen*. Rich chestnut colour of stag's coat contrasts with the blues of the sky and distant mountains; sense of recession enhanced by stag, heather and grass in the immediate foreground, and the blue-toned mountains in the distance; limited middle-distance; title ("Monarch") and lofty pose lends credibility to often made criticism of Landseer that, although an extremely talented observer and painter of animals, he tended to humanise and sentimentalise his subjects.

or

INDEPENDENTS:

- Fuseli, e.g.:
 - *The Nightmare*. Darkly gothic qualities; horse (mare?) and incubus (a male demon that supposedly lay on sleepers in order to have sexual intercourse with them) relating to contemporary belief and folklore about nightmares (dreams of a frightening or unpleasant nature). Now, after Freud, usually interpreted in terms of unconscious, repressed or sublimated sexual desire. Also can be interpreted more specifically as expression of Fuseli's unrequited love for Anna Landholdt. Example of his use of chiaroscuro and – less so – contortion and exaggerated proportions.
 - Blake, e.g.:
 - *Songs of Innocence*, Title page. Illustrating Blake's combined literary and visual arts approach, and the affinity of his "illuminated printing" with illuminated manuscripts, texts integrated with images. Published in 1789, the year of the French Revolution, and similarly radical outlook but here in the philosophical, religious and moral spheres. Work as a whole attempts to see the world from a child's point of view, without preconceptions or sentimentality. *Songs of Experience* – including "The Tyger", "Infant Sorrow" and "The Sick Rose" – would follow in 1794 and focus on mankind's, not fate's, responsibility for cruelties and injustices in the world.
 - Dadd, e.g.:
 - *The Fairy Feller's Masterstroke*. A miniaturist's accomplishment of technique and sense of realistic detail put to service of a vivid/unhinged imagination. Various kinds of speculation possible on relationship between rationality and creativity; Dadd could be seen as anticipating Surrealism.
- Any other valid content to be identified at the standardising meeting and credited.

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

101.106: Critically appraise **two** major works by **one** film director active within the years 1850–1945. Establish relevant contexts.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **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.
- Identification of required practitioner and works, and descriptions of works, e.g.:
 - Cecil B. DeMille (1881–1959). His father an Episcopalian minister turned actor turned playwright. DeMille himself acted in and managed his mother's theatrical troupe before pioneering the feature film and Hollywood as the film-making capital. 1913, co-founded with Jesse L. Lasky and Samuel Goldwyn (previously Goldfish) the company that became Paramount, the biggest film studio (sunny climate and varied scenery of California ideal for early filmmaking). Produced and directed over 70 films, and invented or worked in most of the major genres. E.g.:
 - *The Ten Commandments*, 1923. Silent black and white movie drama/religious epic partly filmed in Technicolour, only rather loosely related to Biblical account. Begins with struggle of Moses (Theodore Roberts) with Pharaoh Rameses (Charles de Roche) to have the Hebrews released from Egyptian slavery. Series of plagues visited upon Egyptians before Rameses consents, and then almost immediately changes his mind. The Exodus begins with cast of thousands in the parting of the Red Sea episode (Hebrews cross safely; pursuing Egyptian army drowns). Time passes and the Hebrews, in the wilderness, are shown worshipping the Golden Calf, with a scantily dressed Miriam (Estelle Taylor), sister of Moses, dancing around it. A wrathful Moses descends from the mountain with the tablets of stone inscribed with the Ten Commandments and admonishes the people. Cut to present day (1923) McTavish family and a morality play where the good are eventually rewarded and the bad punished. DeMille would remake the film in 1956, but without the modern element.
 - *The Greatest Show on Earth*, 1952. 'Best Picture' Academy Award-winning action and romantic drama, set in a circus; produced, directed and narrated by DeMille. Trapeze artists, played by Betty Hutton and Cornel Wilde, compete for top billing; in love triangle with circus manager, played by Charlton Heston. Bit-parts include Dorothy Lamour, Bob Hope, Bing Crosby, and James Stewart, playing a clown who never removes his makeup. Spectacular train crash provides action climax.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - DeMille probably more than any other could claim to have founded Hollywood, and its studio and star systems. Of historical importance and successful commercially but, as a director, his artistic significance limited; allowed considerable autonomy to his actors; unashamedly catering to popular tastes.

- *The Ten Commandments*. Lavish production values; catering to public's desire for grand narrative, spectacle, special effects and risqué or lurid entertainment couched in religious/moral/historical themes (similar to Academic art in many respects); adventurous time-shift and use of colour.
- *The Greatest Show on Earth*. Combines documentary-style realism of circus performers with colourful melodrama, spectacle and romance; sometimes cited as among the least deserving of Academy Award-winning films (other 1952 films include *High Noon*, *Singin' in the Rain* and *The Quiet Man*; coincides with Senator McCarthy's anti-Communist crusade; DeMille a supporter of McCarthy whereas Carl Foreman – producer of *High Noon* – was about to be blacklisted as a Communist sympathiser).
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 7 – Painting 1880–1945

101.107: Give a broad critical appraisal of **either** Cubist **or** Independent Expressionist painting in the years 1880–1945, establishing contexts and referring to appropriate painters and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **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

 - **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 movement, practitioners and works, and descriptions of works:

either

- Cubism in France, e.g.:
 - Pablo Picasso (1881–1973).
 - *Les Femmes d'Alger (O. J. Version O)*, 1911–12. Work that effectively launched Cubism. 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. Set in a brothel, and the direct stares of the women suggest the theme is the advent of a man/client (preparatory sketches included two men, possibly a sailor and a medical student).
 - Georges Braque (1882–1963).
 - *Le Portugais*, 1911. High/Analytic Cubist treatment of what appears to be seated man with guitar; severe abstraction and very limited colour makes identification difficult; stencilled letter-forms included within the painting.
 - Juan Gris (1887–1927).
 - *Landscape at Céret*, 1913. Synthetic Cubist example; warmly colourful semi-abstract landscape (Céret in south-west France, in the foothills of the Pyrénées, bordering on Spain); hills in strong reds, yellows and oranges, interspersed with blues and greens; naturalistic elements – trees, tiled roofs, etc. – combined with geometrical.

or

- Independent Expressionists, e.g.:
 - Edvard Munch (1863–1944). Born into an Oslo doctor’s family that suffered more than normally from physical and mental illnesses and early deaths.
 - *The Scream* or *The Cry*, 1893; tempera and casein on cardboard; Nasjonalgalleriet, Oslo; one of five painted versions. Predominantly orange-red sky against dark blue and brown landscape. Centre foreground, a semi-abstract human figure (gender indeterminate), dressed in black, clasps hands to its skull-like head; mouth, eyes and nostrils distended. Immediately to the figure’s right, a fence extends back and to the left in sharp perspective, leading the viewer’s attention to two other black-clad human figures. In the far distance, a harbour with two or so sketchily rendered ships.
 - Paula Modersohn-Becker (1876–1907). Died at 31 following childbirth. Studied in London (briefly), Germany and Paris; influenced by Post-Impressionists Cézanne, Gauguin and Van Gogh. Influenced by Symbolist poet Rainer Maria Rilke and his enthusiasm for Russian peasant art and life.
 - *Kneeling Mother and Child*, 1907. Nude mother and suckling child keenly observed (painted in Paris, using an Italian model and her child). Rendered in somewhat planar forms against a blue sky and some potted plants. The mother kneels on what may be a white circular rug surrounded by six green-stalked orange fruit or vegetable forms (small pumpkins?).
 - Oskar Kokoschka (1886–1980). Austrian-born painter, printer, writer and playwright. 1916, invalided out of WWI, doctors concerned at mental as well as physical damage. Travelled extensively, recording his experiences of people and places in an increasingly liberated Expressionist manner. 1937, Nazis denounced his work as “degenerate”. 1938, emigrated to London and in 1946–7 became British citizen. 1953, relocated to Switzerland. Opposed to abstract art.
 - *The Tempest (Bride of the Wind)*, 1913. Against a predominantly dark blue background, painting of himself lying amid a swirling mass of brushstrokes and embracing Alma Mahler (widow of composer Gustav Mahler), with whom he had a passionate affair; affair had been ended by Mahler at the time of the painting. Both figures semi-nude; she appears asleep on Kokoschka’s chest; he awake, gazing contemplatively past her.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal:

either

- Cubism, e.g.:
 - Picasso.
 - *Les Femmes d’Alger (O. J. R. M.)*. In many respects can be seen as unresolved and willfully difficult, but also widely regarded as the single most significant painting of the 20th century, primarily for its revolutionary challenge to the “Renaissance” norms of pictorial representation and beauty. Develops further Cézanne’s multi-viewpoint anti-perspectivism and allies it to forms influenced by Ancient Egyptian, Iberian, African tribal artforms and, possibly, 4-dimensional spatial Non-Euclidean geometry (a recurring discussion topic within Picasso’s circle of friends at the time). Dramatic, charged theme (similar to Manet’s *Olympia*, 1863) untypical of Cubism as a whole.
 - Braque.
 - *Le Portugais*. Retains element of visual reality but one that is severely abstracted/reduced; forms expressed through loose grid-like structure of transparent or semi-transparent monochrome facets. Stencilled letter-forms draw attention to the painting surface, consistent with Braque’s strongly expressed anti-perspectivism, but also, by contrast, highlight an indeterminate kind of shallow physical reality beyond the painting’s surface.

- Gris.
 - *Landscape at Céret*. Exemplifies Synthetic Cubism in the greater individuality of treatment, reintroduction of colour and texture, limited geometric fragmentation. Also exemplifies Gris's very clear and orderly compositional sense.

or

- Independent Expressionists, e.g.:
 - Munch.
 - *The Scream*. Strident nausea-inducing curves, perspective and colour composition. Rejects Renaissance-style realism/naturalism (concerned with outward appearances) for 'primitivist' semi-abstract self-expression of a troubled inner reality. Contemporary with Nietzschean, Freudian, Jungian and other radical new approaches to studying our inner lives (unconscious/subconscious).
 - Modersohn-Becker.
 - *Kneeling Mother and Child*. Limited association with other Expressionists. Post-Impressionist influence evidenced in intensity of colour as well as simplification, flatness and primitivism of painting technique. 'Mother and child' a recurring theme in her oeuvre; personal and universal significance; conflicting claims between marriage, motherhood and domesticity, on the one hand, and art on the other.
 - Kokoschka.
 - *The Tempest*. Individualistic semi-abstract painting technique, although determinedly retaining figurative and autobiographical elements at a time when abstraction dominant. As an Austrian at this time, close connections with the birthplace of psychoanalysis, as well as painters such as Schiele and Klimt, also noted for self-exposure.
- Any other valid content to be identified at the standardising meeting and credited.

AS1 Section 8 – Painting 1910–1945

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

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:

- **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.

or

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

and in summary

- Abstraction, Surrealism, School of Paris and/or North American, as not already covered.

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

either

SURREALISM

- Automatic Surrealism; use of accident and chance extending into the formal elements, leading, for the most part, to abstraction or semi-abstraction. E.g.:
 - Max Ernst (b. near Cologne, Germany 1891; d. Paris 1976). Initially intended to study philosophy and psychology. Active Dadaist in Cologne, along with Jean Arp and others, prior to becoming a Surrealist; painter, sculptor and writer. His stated artistic aim, “to find the myth of his time”.
 - *The Edge of a Forest*, 1926. Example of his own *frottage* technique, in which a rubbing from a textured surface forms basis for further invention and manipulation. Image resembling a ploughed field, in the foreground, with a stand of brownish trees set against a green and blue sky and featuring a ‘sun’ within a red-rimmed disc. Lower part of ‘sky’ flat green, its upper edge undulating; upper part of ‘sky’ textured blue-black; ‘field’ and ‘trees’ reveal a regular ‘warp and weft’ suggesting some kind of netting or fabric was used.
 - Joan Miró (b. near Barcelona 1893, d. Palma de Mallorca 1983). Painter, sculptor and printmaker loosely associated with Surrealism 1924–29. Raised and trained as an artist in Barcelona, and moved to Paris 1919–20, meeting fellow countryman Picasso. Influenced by Cubism. From 1920, tended to spend winters in Paris and summers in Montroig, Spain.
 - *The Hunter (Catalan Landscape)*, 1923–24. Sharply drawn geometric and semi-abstract organic forms (ear, eye, birds, sea creatures...) against flat yellow ‘sky’ and muted pink ‘earth’; top left, small French and Spanish flags; bottom right, in curvilinear script, the letters “Sard”.
 - André Masson (b. Balagny, France 1896; d. Paris 1987). Studied painting in Brussels and Paris; seriously wounded in WWI, an experience deeply affecting him for the rest of his life. Closely associated with Surrealism c. 1922–28. Would deliberately induce in himself a trance-like state from which to produce ‘automatic’ art, often using adhesive onto which he would pour coloured sands. 1934–36, lived in Spain. 1941–45, lived in U.S., before returning to France. Important link between Surrealism and Abstract Expressionism.
 - *The Battle of the Fishes*, 1926–7. Various fish- and bird-like drawn forms on a white ground; drip-like forms in black, red, yellow and sand.

- Dream Surrealism; essentially limits accident or chance to the selection and juxtaposition of images or ideas, the images themselves tending to be rendered academically. E.g.:
 - 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.
 - René Magritte (b. Lessines, Brussels 1898; d. Brussels 1967). 1913, his mother drowned herself.
 - *The Human Condition*, 1933. Looking out of a curtained window to what at first appears to be a simple view of grass, trees and blue sky with some white clouds. Closer inspection reveals an easel placed in front of the window and part of the ‘view’ is actually a landscape painting.
 - Paul Delvaux (b. Antheit, Belgium 1897; d. Veurne 1994). Son of a lawyer; classically educated; at behest of his parents, studied architecture and decorative painting rather than fine art. 1920–25, began working as fine artist. About 1926, influenced by Giorgio de Chirico’s Metaphysical Art. Early 1930s, visited Spitzner Museum (medical curiosities museum) in Brussels and became fascinated by a display – behind glass and red velvet curtains – of skeletons and a mechanical Venus. Influenced by fellow Belgian Magritte. Came late to Surrealism, in 1935, but remained with it later than others.
 - *Sleeping Venus*, 1944; Tate Gallery, London. Night scene lit only by a crescent moon upper right. A square or piazza surrounded by classically-styled buildings and steep mountains beyond. Centre foreground, a female nude sleeps on red velvet atop a carved golden bed. To the right and in the middle distance, five or so female nudes gesture as if in states of distress. Left foreground, stands a human skeleton and, immediately to the right but just beyond the foot of the bed, a fully clothed woman stands impassively, her left hand directing attention towards the sleeping Venus.

or

NORTH AMERICAN

- Regionalism; rural-based and essentially academic in style; aesthetically and politically conservative; explicitly concerned with representing American subjects and themes.
 - Grant Wood (b. Anamosa, Iowa 1891; d. Iowa City 1942). Son of a farmer; varied training and work experience in art and design, including 14 months study, 1923–4, at Académie Julian in Paris. 1925–6, painting style progressed from Impressionist to Realist. 1927, received a stained-glass commission and went to Munich to study the technique, coming under influence of Jan Van Eyck and 15th century French and German primitive painters. E.g.:
 - *American Gothic*, 1930. Artist’s unmarried sister Nan and his dentist Byron McKeeby posed for picture; generally interpreted as severe mid-west farmer (right foreground) and his spinster daughter (left foreground) before a “carpenter Gothic” clapperboard farmhouse. ‘Farmer’ – bald, with round steel-rimmed glasses and wearing a formal black jacket over dungarees and a collarless fully buttoned white shirt – holds a three-pointed pitchfork and stares intimidatingly directly at viewer. ‘Daughter’ – blond hair tied back, primly dressed (colonial print apron over white-collared black dress and a small cameo brooch at her throat) – looks out to the right.

- Thomas Hart Benton (b. Neosho, Missouri 1889; d. Kansas City 1975). Especially known for his mural paintings of American life and his belligerent antagonism to modernism. Son and grandnephew of U.S. congressmen. Studied art in Chicago and, 1907–12, Paris. Influenced by Cubism and Orphism. 1918–19, served as a draughtsman in U.S. Navy and formed resolution to eschew European influence and modernism in favour of naturalism/realism and American subjects. 1919–23, travelled widely through U.S. studying fellow Americans at work (farming, ranching, mining, lumbering...) and play (burlesque, boxing, card-playing...), in their environments. Taught at the Art Students' League of New York, one of his students being Jackson Pollock. E.g.:
 - “City Activities”, scene from *Arts of Life in America* or *America Today* murals for New School for Social Research, New York City, 1930–1. Animated medley of city life scenes; bottom-left, lovers kissing on a park bench; top left, burlesque dancers; centre, worshippers praying before a preacher, combined with a street scene of a Temperance or Salvation Army band outside a garishly lit burlesque theatre; top right, a boxing match; bottom right, a subway scene with four seated men and a pretty young woman standing.
- Independents:
 - Georgia O’Keeffe (b. Sun Prairie, Wisconsin 1887; d. Santa Fe 1986). One of the most significant women artists of the 20th century and renowned especially for her desert-themed works. Studied art in Chicago, 1905–6, and at the Art Students’ League in New York City, 1907–8. 1924, married photographer, gallery owner and Modernism advocate Alfred Stieglitz. E.g.:
 - *Cow’s Skull: Red, White and Blue*, 1931. Centre foreground, cow’s horned skull and behind it a vertical black band. Left and right, red vertical bands. Between the red bands and the black one, a modulated area of sky blue, shading to white, bottom left and right. Fold-effects in the blue, drawing eye down and in towards the black band. Skull casts no shadows onto the background forms.
 - Edward Hopper (1882–1967). American independent realist painter. E.g.:
 - *Automat*, 1927; a bare and coldly lit late-night café with a young woman sitting alone at a corner table; immediately behind her, on a low window-ledge, a bowl of fruit; the large window, taking up most of the painting, reveals only darkness and the reflection of two rows of the café’s own internal lights, receding in sharp perspective.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal:

SURREALISM:

- Automatic Surrealism, e.g.:
 - Ernst, *The Edge of a Forest*. Title plays active role; hallucinatory quality; viewer encouraged to engage own imagination to try to make sense of this strange ‘landscape’; particularly for Germanic peoples, forests have long held deep and mysterious symbolic meanings.
 - Miró, *The Hunter*. Playful, unthreatening, dream-like evocation of objects and experiences from the artist’s life in Spain and France; the letters “Sard” bottom right, for instance, are probably an abbreviated reference to the “Sardana”, a Catalan dance, and, bottom left, the green triangle with a hole in one corner is probably referring to a palette.
 - Masson, *Battle of the Fishes*. Overlapping drawn images evocative of fossilised sea creatures; life and death cycle; eat and be eaten.
- Dream Surrealism, e.g.:
 - 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.
 - Magritte, *The Human Condition*. Common theme within Magritte’s work to question the natures of how we perceive and how we represent reality.

- Delvaux, *Sleeping Venus*. Typical piece; sleeping figures and night scenes are recurring themes, connecting with unconscious, dreams, hypnotic states, memory, myth. Subjects also usually involve public spaces (the architecture often classical) peopled by both the (overly) dressed and the nude (taken to the extreme in skeletons); mysterious gestures.

or

NORTH AMERICAN

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

AS 1 Section 9 – Sculpture 1870–1945

101.109: Give a broad critical appraisal of **either** Surrealist **or** Independent sculpture from the years 1870–1945, establishing contexts and referring to appropriate sculptors and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:

- **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.

or

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

and in summary

- Cubism and Futurism, Dada, Surrealism and/or Independents, as not already covered.

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

either

SURREALISM:

- Max Ernst (b. near Cologne, Germany 1891; d. Paris 1976). Initially intended to study philosophy and psychology. Active Dadaist in Cologne, along with Jean Arp and others, prior to becoming a Surrealist; painter, sculptor and writer. His stated artistic aim, “to find the myth of his time”. Began working in sculpture c. 1935, his major pieces dating from 1944, whilst living in U.S. E.g.:
 - *Anxious Friend*, 1944; bronze, cast 1957 from plaster original (now destroyed), Guggenheim Museum. Found objects used to create this small cartoon-like rectilinear figure.
- Joan Miró (b. near Barcelona 1893, d. Palma de Mallorca 1983). Painter, sculptor and printmaker loosely associated with Surrealism 1924–29. Raised and trained as an artist in Barcelona, and moved to Paris 1919–20, meeting fellow countryman Picasso. Influenced by Cubism. From 1920, tended to spend winters in Paris and summers in Montroig, Spain. Produced found-objects sculpture in early 1930s, ceramics and other sculptural forms in 1940s, and large sculpture in 1960s and ‘70s. Spoke of “wanting to kill painting”. E.g.:
 - *Moonbird or The Lunar Bird*, 1944–6 (enlarged 1966; cast in bronze 1967). Very curvilinear abstract form with various knobs and protrusions.
- Jean (Hans) Arp (1887–1966). Dada and Surrealist sculptor and painter. Committed to abstraction (as an outcome parallel to that of nature) and involvement of chance – “Art is a fruit which grows within man, like a fruit on a plant, or a child in his mother’s womb” (quoted in *Selections from The Guggenheim Museum Collection 1900–1970*, The Solomon R. Guggenheim Museum, New York, 74-122468, p. 27). Following use of materials such as paper, string and wood, in low and high relief, turned to free-standing sculptures in the round in 1931. E.g.:
 - *Growth (Croissance)*, 1938, marble, 80.4 cm/32 in. high, Guggenheim Museum. Vertical composition of softly curved organic forms.
- Alberto Giacometti (1901–66). Swiss sculptor and painter, associated with Surrealism until 1935. E.g.:
 - *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.

or

INDEPENDENTS:

- Auguste Rodin (b. Paris 1840, d. Meudon 1917). Major transition figure between Realism/ Impressionism and 20thC Modernism, achieving considerable fame and critical acclaim in his lifetime. Three times applied unsuccessfully to study at École des Beaux-Arts. Began working as decorative artist in stone. 1864, began living with seamstress Rose Beuret, marrying her within a year of his death. 1864–70, studied under Rococo-influenced sculptor Carrier-Belleuse. 1875, visited Italy, deeply impressed by “violence and constraint” in work of Donatello and Michelangelo. E.g.:
 - *Age of Bronze*, 1876, lifesize bronze nude male. Contrapposto pose, weight on left leg, and right hand resting on head. When submitted to 1877 Salon Rodin was accused of having cast the work from life; also controversial in that it had no associated literary, mythological or historical theme, as expected of academic art at time. Following exoneration of life-casting accusation, the work was purchased by the state.
- Henri Gaudier-Brzeska (b. Henri Gaudier, near Orléans, France 1891; d. Neuville-Saint-Vaast, France 1915). French sculptor and draughtsman closely associated with London-based Vorticists and especially renowned for his primitive style of direct carving. Son of a carpenter; no formal training. Influenced by Rodin, Cubism, Epstein, and Chinese and other ethnic art seen in visits to the British Museum and Victoria and Albert Museum. Visited London 1906 and 1908 before settling there, 1910–14, with Polish writer Sophie Brzeska (c. 1911, they combined their names although never married). Enlisted in French army at outbreak of WWI, received decoration for bravery before being killed in the trenches. E.g.:
 - *Seated Woman*, 1914, posthumously cast in bronze, 470 x 343 x 216 mm. Simplified, primitive forms; proportions freely altered.
- Jacob Epstein (1880-1959). E.g.:
 - *Torso in Metal from the “Rock Drill”*, 1913–1916 (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.
- Pablo Picasso (b. Málaga, Spain 1881; d. Mougins, France 1973). Spanish painter, sculptor and graphic artist who dominated 20th century European art. Son of a professor of painting. Studied under his father and in Barcelona and Madrid. 1900, visited Paris for first time and, over next four years, divided his time between Paris and Barcelona, before settling in France. In painting, further developed assault on Renaissance illusionism led by Manet, Cézanne, Gauguin and others. 1906–1907, launched Cubism, which became the dominant movement in western art at least until outbreak of WWI in 1914. E.g.:
 - *Man With Sheep*, 1943–1944; over-lifesize bronze. Standing nude bearded man calmly holding a struggling sheep. Rough surface treatment but massing of forms quite conventional.
- Henry Moore (b. Castleford, W. Yorkshire 1898; d. Much Hadham, Herefordshire 1986). Leading English sculptor, draughtsman and printmaker specialising in semi-abstract or abstract works inspired by the female human form. Studied at Leeds School of Art, 1919–21, and Royal College of Art, London, 1921–23. Influenced by sculpture of other cultures, including Sumerian, Egyptian, Pre-Columbian; influenced also by Brancusi, Epstein, Gill, Cubism. E.g.:
 - *Reclining Figure*, 1938; green Hornton Stone, Tate Gallery; commissioned by architect Serge Chermayeff for a terrace at his own home on the Downs. Simplified, abstracted reclining female form; a void substituted for the lower torso.
- Barbara Hepworth (b. Wakefield 1903, d. St Ives 1975). Studied at Leeds School of Art, 1919, Royal College of Art, London, 1920–23, and Italy, c. 1924–6. 1925, married to sculptor John Rattenbury Skeating, by whom she had a son in 1929, and divorced in 1933. 1933, married painter and sculptor Ben Nicholson, whose artistic influence can be seen in her work becoming more severely geometrical. 1933, together they travelled through France meeting Picasso, Brancusi and Arp, and joining the Abstraction-Création group in Paris. 1934, gave birth to

triplets. 1939, moved to St Ives, Cornwall. 1951, divorced. E.g.:

- *Three Forms*, 1935; Serravezza marble. Three approximately ovoid forms on a low rectangular plinth; uncoloured, apart from the marble's whiteness.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
either

SURREALISM:

- Ernst, e.g.:
 - *Anxious Friend*. Accident and chance incorporated in use of found objects as basis for the figure; similarity with primitive art; whimsical, witty, inventive.
- Miró, e.g.:
 - *Moonbird*: evocative of bird (stump wings), bull (horns and ears), moon (crescent forms); animal and human connotations; simultaneously modernist, primitive, witty, playful, innocent, sinister, erotic; characteristically Surrealist in connecting with subconsciousness, dreams, myths, irreverence.
- Arp, e.g.:
 - *Growth*: rhythmic, vertical, top-heavy curvilinear forms suggestive of standing human figure or figures; organic, spontaneous, sensual.
- Giacometti, e.g.:
 - *Man Pointing*: reconnects with the representation/figuration tradition but in an original way widely seen as evocative of humanity's "existential" condition.

or

INDEPENDENTS:

- Rodin, e.g.:
 - *Age of Bronze*. Bold, vivid realism uninhibited by Academic conventions and formalities; also looks forward to 20th century massing of abstract forms; Impressionistic surfaces but, unlike Impressionists, a concern also for inner or spiritual dimensions.
- Gaudier-Brzeska, e.g.:
 - *Seated Woman*. Free treatment of forms and massing anticipates developments in abstraction; unbound by realist constraints; expressing emotions, feelings and aesthetic pleasure; feeling of movement, dynamism.
- Epstein, e.g.:
 - *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.
- Picasso, e.g.:
 - *Man With a Sheep*. Sculpted (but not cast?) during WWII and the German occupation of France. Surprisingly traditional or conventional treatment from this most radical and revolutionary of artists. Life-affirming; reverential towards western artistic heritage; firm, calm control being exercised over the struggling animal. Recalls the Archaic Greek *Calf Bearer*, c. 570 BC. Surface treatment recalls Rodin. Christian connotations of Christ as the 'Good Shepherd'. Sheep as symbol of connection with nature (nomadic herding or settled farming) and sacrificial animal.
- Moore, e.g.:
 - *Recumbent Figure*. As is typical of Moore, the work redolent of both the female form and landscape forms. In this particular case, it would have acted as a bridge between a rectilinear Modernist house and the rolling landscape of the Downs. Carved from native English stone (quarried near Banbury, Oxfordshire). Playing with positive and negative forms; radically simplifying and making universal.

- Hepworth, e.g.:
 - *Three Forms*. Severely reduced to basic pebble-like forms; no attempt at conventional representation, although parallels drawn with her having given birth to triplets the previous year. Purity of forms enhanced by fine craft skills. The three forms and the spaces between them carefully proportioned.
- Any other valid content to be identified at the standardising meeting and credited.

AS 1 Section 10 – Irish art 1900–1945

101.110: Critically appraise the work of **one Academic** Irish artist active within the years 1900–1945, establishing relevant contexts.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Academic painting and sculpture** Artists content for most part to work within the broad artistic and philosophical traditions associated with the High Renaissance; John Lavery, Rosamund Praeger, James Humbert Craig, William Orpen, John (Seán) Keating, Frank McKelvey, John Luke, Tom Carr.

and in summary

- Modernist painting and sculpture.
- Identification of required practitioner and three or more works, and descriptions of works, e.g.:
 - (Sir) John Lavery (b. Belfast 1856, d. Kilkenny 1941). Society painter. His father a publican. Orphaned at age of three and brought up first on an uncle's farm in Ulster and later in Ayrshire. Worked as a photograph retoucher in Glasgow. 1870s, studied at Haldane Academy (or Glasgow School of Art), Glasgow, briefly at Heatherley's School of Art, London, and, in early 1880s, at Académie Julian, Paris. Painted at Grez-sur-Loing as part of a British, Irish and American community of artists. Influenced by Jules Bastien-Lepage and James McNeil Whistler. Late 1880s, returned to Glasgow and became a leading member of the Glasgow School. 1888, commissioned to produce a painting of Queen Victoria's visit to the International Exhibition held in Glasgow that year; thereafter, established as successful society painter. E.g.:
 - *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...

or

- (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. E.g.:
 - *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...

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g.:
 - Lavery, e.g.:
 - *The Bridge at Grez*: in theme and, to certain extent, technique testimony to impact of French Impressionism on Academic painting.

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

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**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2010**

History of Art

Assessment Unit AS 2

assessing

Module 2: Architecture, Craft and Design

[AD121]

TUESDAY 26 JANUARY, AFTERNOON

MARK SCHEME

AS 2 Generic Mark Scheme

Assessment Criteria	Level 1 0–12 marks	Level 2 13–24 marks	Level 3 25–36 marks	Level 4 37–48 marks	Level 5 49–60 marks
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 2 Mark Scheme

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

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

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

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

AS 2 Section 1 – Greek architecture

101.201: Give a detailed critical appraisal of the **Parthenon** on the Acropolis in Athens, establishing relevant contexts.

Indicative content

Answer 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 description of work:
 - 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 (no longer *extant*); other sculpture in the two pediments and ninety-two metopes.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g:
 - Parthenon principal temple of Athens and the city's patron goddess, Athena; Classical masterpiece; enormous expense and care lavished on construction; in some respects more like a great sculpture than a building.
 - 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 0.89m 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/civi harmony/unit.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 2 – Early Renaissance Italian architecture

101.202: Compare and contrast the architectural approaches of **two** Early Renaissance Italian architects, establishing contexts and referring to appropriate works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Florence as centre** Isolated examples elsewhere; Filippo Brunelleschi, Leon Battista (Battista) Alberti, Michelozzi Michelozzo (Michelozzo di Bartolommeo), Giovanni Pisano, Bernardo Rossellino.and in summary
 - Classical influence and rise of Humanism, Technical and aesthetic developments, as not already covered.

- Identification of required practitioners and works, and descriptions of works, e.g:
 - Filippo Brunelleschi (1377–1446). Leading 15th century Florentine goldsmith, sculptor and architect. 1403, lost to Ghiberti competition for north Baptistery doors; thereafter, concentrates on architecture, spending time in Rome studying buildings of antiquity. About 1410–20, (re-) discovers linear/scientific perspective; innovative structural and mechanical engineer.
 - Foundling Hospital (Ospedale/Spedale degli Innocenti), designed 1419, built c. 1421–51. Two-storey building with outside loggia/arcade facing onto the newly created Piazza SS. Annunziata. Loggia a series of round arches and small domes supported on delicate, unfluted columns (Composite or Corinthian – authorities differ; Composite essentially) and corbels, set into main hospital wall; an entablature above the arches, and pedimented windows above the entablature.
 - Florence Cathedral Dome, 1420–36. 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. 1446–51, lantern added, overseen and possibly partly designed by Michelozzo di Bartolommeo (1396–1472).
 - Pazzi Chapel, Santa Croce, Florence, c. 1433–70: arched portico with six Corinthian columns fronting domed chapel.
 - Leon Battista (Battista) Alberti (1404–72). Quintessential “Renaissance man” highly accomplished in a range of the arts and humanities; born into Florentine nobility but the family had been expelled from the city for political reasons in 1402, Alberti himself first recorded there in 1434:
 - Malatesta Temple (Tempio Malatestiano/S. Francesco), Rimini. Refurbished classical exterior, designed 1450, enclosing original Gothic church; ground storey only completed; a domed roof intended. Front façade of three semi-circular arches, the central one framing the main door surmounted by a triangular pediment; the two side arches, left as shallow niches. A plinth, broken at the entrance, surrounds the building and supports, on the front façade, four fluted engaged columns and, on each of the side elevations, seven deep semi-circular arches. Above the columns and arches, a heavy entablature. Small round windows throughout. The capitals of the engaged columns to Alberti’s own design, incorporating volutes, egg-and-dart mouldings, acanthus leaves and winged cherub heads.
 - Santa Maria Novella, Florence, c. 1456–70; volute screens uniting narrow upper storey with wide ground storey.

UNDERSTANDING

- Comparison and contrast, 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.
 - Alberti:
 - Malatesta Temple: Alberti's refurbishment borrows elements from the antique triumphal arch (including the Arch of Augustus in Rimini itself) but also brings an innovative and individual sense of design and massing of forms that significantly influences the development of Renaissance architecture.
 - Santa Maria Novella: innovative architectural solution of volute screens uniting narrow upper storey with wide ground storey.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 3 – European architecture Renaissance to Rococo

101.203: Compare and contrast what you see to be **two** very different examples of European architecture from the Renaissance to Baroque period, establishing relevant contexts.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Baroque France** Armies of Charles VIII of France invade Italy 1494; Italian Renaissance gradually influences French Gothic; rich mix of classical and romantic tendencies; François Mansart (Mansard), Louis Le Vau, Jules Hardouin Mansart (Mansard),
and/or
 - **Elizabethan-to-Baroque Britain** Reformation; Henry VIII breaks with Rome and establishes Church of England, 1529; period of iconoclasm; resistance to and isolation from Renaissance artistic influences; first colony established in Virginia, N. America, 1607, marking beginning of 300 years of overseas expansion; architectural expression mainly through great country houses; Robert Smythson, Inigo Jones, Christopher Wren, Nicholas Hawksmoor (Hawksmore), John Vanbrugh.
- and in summary
 - Baroque France or Elizabethan-to-Baroque Britain, as not already covered.
- Identification of required practitioners and works, and descriptions of works, e.g:
 - Louis Le Vau (1612–70):
 - Château of Vaux-le-Vicomte, Maincy, Melun, c. 1656–61: the most magnificent chateau to that time, built for Nicolas Fouquet, the French Overseer of Finance, later charged with embezzlement; interiors decorated by Charles Lebrun (1619–90) and others; extensive formal gardens, incorporating a moat, designed by André Le Nôtre (1613–1700). Double-storey arcaded structure approached through central courtyard, flanked by service buildings; rectangular hallway leading to octagonal domed saloon opening onto the gardens; a grand apartment either side, one for Fouquet and one for royal visits (Louis XIV).
 - John Vanbrugh (1664–1726), soldier turned playwright turned architect; influenced and aided by Nicholas Hawksmoor (c. 1661–1736):
 - Blenheim Palace, Woodstock, Oxfordshire, 1705–25; 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

- Comparison and contrast, e.g:
 - Louis Le Vau:
 - Château of Vaux-le-Vicomte: highly influential – used as model for Le Vau’s own redesign and expansion of the Palace of Versailles, 1669.
 - Vanbrugh:
 - 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

101.204: Critically appraise the work of **one** Wiener Werkstätte or Deutscher Werkbund architect. Establish relevant contexts.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context:
 - **Wiener Werkstätte and Deutscher Werkbund** Innovative practice in Austria and Germany; tension between “arts and crafts” and industrial approaches; Adolf Loos, Josef Hoffmann, Peter Behrens.and in summary
 - Arts and Crafts Movement, Art Nouveau, Independents.
- Identification of required practitioner and works, and description of works, e.g:
 - Peter Behrens (b. Hamburg 1868, d. Berlin 1940). Highly influential architect, and industrial, corporate identity and furniture designer. 1886–9, studied painting in Karlsruhe; 1890s, worked in Jugendstil (German Art Nouveau) style as painter and designer in Munich; 1893, cofounded Sezession movement of artists, architects and designers; 1899, influenced by J. M. Olbrich to take up architecture; 1903–7, Director of Düsseldorf School of Applied Arts, directing studies away from craft-based approach and towards industrial design and work-based practice; 1907, founding member of Deutscher Werkbund, its aim to modernise German design; 1907–14, design consultant with AEG, the electrical manufacturing company, designing buildings, products, publicity material, workers’ housing and furniture; 1908–11, gave architectural training to, among others, Gropius, Mies van der Rohe and Le Corbusier; 1922, taught at Prussian Academy of Fine Arts and became head of Architecture Department there in 1936, remaining in the post, during Nazi rule, until his death in 1940.
 - Behrens Haus (own house), at Darmstadt Artists’ Colony, Mathildenhöhe, 1901. Family home, working studio, and permanent exhibit of his new architecture; basically cubic, with red-tiled pyramidal roof; Gothic ogee gable and dormer windows; externally, decorative plaster strips on white walls.
 - AEG Turbine Factory, Berlin, 1908–10. Massive masonry corner pylons, narrowing towards top, with extensive use elsewhere of iron/steel and glass; designed with use and manufacture of very large machinery in mind; well lit functional space.
 - *New Ways* house, Northampton, c. 1923–6. Private house; flat roof, horizontal metal-framed windows; plain white walls with no applied decoration.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g:
 - Behrens:
 - Behrens Haus; transition work between curvilinear Art Nouveau and rectilinear Modernism; Gesamtkunstwerk (complete design approach), embracing house itself plus furniture and fittings;
 - AEG Turbine Factory: masonry corner pylons point to past, with innovative use elsewhere of iron/steel and glass pointing to Modernist functionalism; new materials and methods.
 - *New Ways* house: severely rectilinear and functional; one of, if not the, earliest example(s) of International Modernist domestic architecture in Britain.
- Any other valid content identified at the standardising meeting to be credited.

AS 2 Section 5 – Architecture 1900–1945

101.205: Critically appraise the work of **one** North American or Independent architect active within the years 1900–1945, establishing relevant contexts.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context
 - **North American** Innovative practice; informed by and reacting to European modernism; Frank Lloyd Wright, Richard Buckminster Fuller.
- or
- **Independents** Wells Coates, Alvar Aalto, Bethold Lubetkin.
- and in summary
 - French Avant Garde, De Stijl and Bauhaus, North American and/or Independents, as not already covered.
- Identification of required practitioner and works, and descriptions of works, e.g:
 - Alvar Aalto (b. Kuortane, Finland 1898; d. Helsinki 1976). Leading Scandinavian Organic Modernist architect, city planner, furniture and glassware designer; renowned for designing in sympathy with both the human user and the natural environment. Strongly influenced by nature and by Finnish vernacular architecture, craft and design; contended that it was the task of the architect and designer to humanise mechanical forms. 1916–21, studied architecture at Helsinki Polytechnic Institute. Early work reveals uneasy mix of Gothic and Classical elements – the latter relating to the Nordic Classical architectural movement, active c. 1910–30:
 - Tuberculosis Sanatorium, Paimio, 1928–33. Built at a time when tuberculosis was rife, affecting all conditions and classes of people, and treatment largely comprised rest in hygienic surroundings with exposure to sunlight and fresh air. Commission won through competition. Minimal disruption to surrounding natural landscape of pine trees. Reinforced concrete frame construction with glazed stairwells at the end of each block; wards arranged in a tall narrow block, with large windows and facing the morning sun; design extended to furniture and fittings; artificial light from behind the patient's head; rooms painted in soft tones with darker ceilings, encouraging rest; wall-hung cupboards eased floor cleaning; attention paid to sound insulation.
 - Municipal Library, Viipuri (now Vyborg, Russia), designed 1927–33, built 1933–35. Commission won by competition; construction delayed by local opposition to original design. Main reading room rectangular, with a set of committee and discussion rooms in an attached rectangular block; library arranged over several floors; glazed stairwell; notable for extensive use of timber, particularly in the timber-clad undulating ceiling of the long and narrow lecture room, the timber being used for aesthetics, and undulations intended to improve acoustics.
 - Villa Mairea, Noormarkku, Finland, 1937–38. Commissioned as rural retreat and guesthouse for Marie (or Mairea) and Harry Gullichsen. L-shaped two-storey dwelling of brick, concrete, timber, steel and glass enclosing courtyard with curved swimming pool; large open-plan living area; wooded setting.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g:
 - Aalto:
 - Tuberculosis Sanatorium: in many respects a model for the modern hospital; careful attention to detail to help improve health and welfare of patients; integrated architectural and design approach.

- Municipal Library, Viipuri: enclosed rectangle of the main reading room reminiscent of a Greek temple's cella, also reflecting Nordic Classical influence; glazed stairwell probably influenced by Gropius; notable for bringing to Modernism an extensive use of natural materials and forms, particularly in the lecture room; however, the need for acoustic correction in this room was largely of Aalto's own making as the room was too long and narrow; building being designed over several floors also caused practical problems for the librarians and users.
- Villa Mairea: encouraged by his wealthy clients to experiment; example of Aalto's "organic modernism"; rich combination of Finnish vernacular and modernist forms; courtyard and turfed roofs adaptations of traditional Finnish farmyard and buildings; much use of natural forms and materials – such as rattan-wrapped poles within the entrance hall – and varied textures.
- Any other valid content to be identified at the standardising meeting and credited.

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

101.206: Critically appraise **Shaker** three-dimensional craft and design, establishing contexts and referring to appropriate 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.
- and in summary
 - Early industrial design, Arts and Crafts Movement, Art Nouveau.
- Identification of required practitioners (here anonymous) and works, and descriptions of works:
 - Shaker (officially, the United Society of Believers in Christ's Second Appearing; derogatorily named Shakers or Shaking Quakers from communal dances used as part of their worship). A Protestant celibate sect originating in Manchester in 1747 (or in London in 1706, according to Shaker oral tradition), relocating to N. America under the leadership of Ann Lee ("Mother Ann") in 1774 where it expanded to a high of about 18 communities and 6,000 members between 1830 and 1850, but falling to only 4 members in 2008 – rule of celibacy meant there were no second-generation Shakers. Communal living and property, with the sexes segregated; self-sufficient, hard working, orderly communities, believing in plain and simple living; accomplished innovators in farming and manufacturing practices; building, making and other forms of work viewed as forms of worship, to be done to the very highest standards and without ostentation of any kind – beadings, mouldings and cornices in their architecture and craftworks were specifically restricted; 19th century saw downturn in the communities' incomes from agriculture and led to their selling furniture, household artefacts, seeds and medicinal herbs to fellow communities and to the general public, e.g:
 - Shaker factory, New Lebanon, New York: rocking chair, c. 1880. New Lebanon the only Shaker community to produce chairs in the tens of thousands, sales continuing until 1942. Lightweight three-slatted ladder-back rocking chair in turned and stained maple; back posts gently tapered and topped by simple rounded finials; front posts, with gentle ogee taper between seat and arms, extended through arms and ending in flat pommels; double turned stretchers to front and sides, single stretcher to back; plain wooden rockers; simple woven seat.
 - Shaker factory, New Lebanon, New York, ladder-back chair, c. 1880. As above but without arms and rockers, and with ball-and-socket tilter buttons on back legs (tilter buttons a Shaker invention enabling feet to remain flat and firm to floor, minimising damage, when chair is tilted backwards). This design awarded a medal at 1876 Philadelphia Centennial Exhibition for combining "strength, sprightliness and modest beauty"; both chair and tilter button granted patents.
 - Bedroom in the Centre Family Dwelling of the Shaker Village at Pleasant Hill, Kentucky. Typical example of Shaker interior design; plain white walls with dark coloured functional dado rail and peg-rail running around room; dado-rail to prevent chair backs damaging walls; peg-rail, just below door-lintel height, to enable chairs and other items (clothes, hats, baskets, etc.) to be hung up when not in use, making cleaning easier; door and window frames in clean simple forms; basic black wood-burning stove.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
 - Shaker, e.g:
 - Rocking and plain ladder-back chairs: finely crafted, although also produced in large numbers; practical, elegant, unostentatious, durable; lightweight and designed to be hung on peg-boards when not in use, leaving floor space free for cleaning or other activities; development and refinement of vernacular chair designs from New England and elsewhere on the Eastern Seaboard; product of a religious belief system but anticipates many of the functionalist design principles of Modernism.
 - Bedroom: functional; austerely elegant; no ostentation; individuality or idiosyncrasy.
 - General: Shaker buildings, interiors and craft products valued for their grace, simplicity, practicality, durability and quality of design and craftsmanship; peculiarly propitious circumstances for high quality design and craftsmanship created by the religious and communal ethos, and its subjugation of individuality; influenced many modern designers and craftspeople.
- Any other valid content to be identified at the standardising meeting and credited.

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

101.207: Who do you consider made the single greatest contribution to three-dimensional craft and design in the years 1918–1945? Establish contexts and refer to appropriate movements, practitioners and works in support of your choice.

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.

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 practitioner(s) and works, and descriptions of works, e.g:
 - Alvar Aalto (b. Kuortane, Finland 1898; d. Helsinki 1976). Leading Scandinavian Organic Modernist architect, city planner, furniture and glassware designer; renowned for designing in sympathy with both the human user and the natural environment. Strongly influenced by nature and by Finnish vernacular architecture, craft and design. Saw the task of architect and designer to humanise mechanical forms. 1916–21, studied architecture at Helsinki Polytechnic Institute. Early architectural work reveals uneasy mix of Gothic and Classical elements – the latter relating to the Nordic Classical movement, active c. 1910–30. 1924, married designer Aino Marsio (1894–1949), subsequently collaborating with her on numerous projects. Experimented extensively with laminated wood and plywood. 1935, with Aino and others, founded Artek, a company to mass-produce and market his laminated birch moulded-plywood furniture – designs still being produced:
 - *Paimio chair (Model No. 41)*, 1930–33; later produced by Artek; moulded birch plywood armchair with sweeping curves; designed to help recuperation of patients at the Tuberculosis Sanatorium, Paimio, 1928–33, also designed by Aalto.
 - *L-leg Stool (Model No. 60)*, 1933; later produced by Artek; three-legged birch, stacking stool; flat round seat, L-shaped legs simply screw directly to underside of seat.
 - *Tea trolley (Model No. 98)*, 1935–36, for Artek; two-tier, two-wheeled tea trolley made almost entirely – including wheels – of birch plywood and moulded-ply; curved frame.
 - *Savoy vase (Model No. 3031)*, for Karhula (later manufactured by Iittala), 1936–37; muted green glass vase, hand formed over wooden block; originally called “Eskimoerindens skinnbuxa” (Eskimo woman’s leather trousers); softly curvilinear in plan, softly vertical in elevation.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g:
 - Aalto:
 - *Paimio chair*. Functional; no applied decoration; self-coloured natural material, enhanced by varnish only, adds sense of warmth and psychological connection that would probably not be available from man-made materials such as steel or plastics; crisp and clean organic forms; connects with Scandinavian craft heritage in use of curved wood; making use of local skills and materials; pioneering use of plywood and the structural use of wood veneers (following recent developments in glue and timber cutting technologies, and mass production techniques); bentwood techniques allow efficient connection of vertical and horizontal elements; Modernism humanised; such work strongly influential on Charles and Ray Eames and other leading Modernist furniture designers.
 - *Stool*. As above; stacking ability enhances the design's usefulness, particularly for institutional or corporate use.
 - *Tea trolley*. As for Paimio chair.
 - *Savoy vase*. In plan and colour suggestive of natural landscape, such as a lake or fjord.
- Any other valid content to be identified at the standardising meeting and credited.

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

101.208: Give a broad critical appraisal of textiles and fashion design in the years 1850–1945, establishing contexts and referring to appropriate movements, designers and works.

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.
 - **Bauhaus** Ethos of abstraction, formal experiment, functional design; craft with a view to mass-production; Adelgunde (Gunta) Stölzl, Anni Albers, Léna Meyer Bergner (Helene Bergner).
 - **Art Deco** Formal simplicity infused with glamour and opulence; Sonia Delaunay, Marion Dorn.
 - **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.
- Identification of required movements, 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.
 - Adelgunde (Gunta) Stölzl (b. Munich 1897, d. Küsnacht, Switzerland 1983). Textile artist and designer who studied and taught at the Bauhaus (its only female master) and who played leading role in moving textiles design from craft-based pictorialism to abstraction-based art and industrial-production design. 1913–17, studied at the Kunstgewerbeschule (School of Applied Arts), Munich; 1917–18, served as Red Cross nurse in WWI; 1919–23, studied at Bauhaus; 1924, studied dyeing and textile production at a school in Krefeld and helped Johannes Itten establish the Ontos weaving workshops, in Herrliberg, near Zürich; 1925, returned to Bauhaus as member of teaching staff and, in 1927, was appointed Junior Master in the weaving workshop. 1929, married Israeli architecture student Arie Sharon and thereby lost German citizenship. 1931, political pressure by Nazis forced her resignation (the school itself closing 1932); 1931, emigrated to Switzerland and, with her former students Gertrud Preiswerk and Heinrich Otto Hürlimann, established S-P-H Stoffe (S-P-H Fabrics), a textile studio and weaving workshop. 1933–37, business partnerships dissolved due to financial difficulties. 1937, established her own hand weaving studio, Handweberei Flora (Hand Weaving Studio Flora):
 - *Schlitzgobelin Red-Green Rug*, 1926–27; hand-loom tapestry in cotton, wool, silk and linen; richly coloured and patterned; predominantly reds and greens, with grids and checkerboard patterns set against wave forms top and bottom.

- Marion Dorn (b. San Francisco 1899, d. 1964). Art Deco textile, carpet, interior and graphic designer. 1914–16, studied graphics at Stanford University; 1923, visited Paris and met several leading textiles designers, including Raoul Dufy; c. 1923–24, moved to London with American graphic designer Edward McKnight Kauffer, living and working with him until his death in 1954, and began to establish herself as successful freelance illustrator and designer. 1924–40, based in London, obtaining many prestigious commissions for hotels, transport companies, carpet and textiles manufacturers; e.g:
 - *Aircraft* fabric, 1936; screen-printed linen and rayon, for Old Bleach Linen Company, Randalstown, N. Ireland; used in decoration of British ocean liner *Orcades*, commissioned in 1937; simplified overlapping bird-forms, without shading or modulation, printed in yellow, green, turquoise and navy blue.
- 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 illustration 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)].
- Gabrielle “Coco” Chanel (b. Saumur, France, 1883; d. 1971). Fashion designer renowned for the comfort, practicality and simple elegance of her designs, and credited more than any other with freeing women from the constraining and generally ostentatious clothing of the previous era. Precise details of early life unclear but seems to have been raised in a convent orphanage at Aubazine, where she learned to sew. 1902–04, café-concert singer under name “Coco”. 1910, with the financial backing of Arthur “Boy” Capel, she began making and selling hats from her own shop in Paris. 1913, opened a boutique in Deauville and, in 1915, another in Biarritz, selling her own designs of hats, blouses and chemises – designed to be worn without corsets. 1916, began using jersey (a cheap material previously found mostly in underwear) for her garments; borrowing elements from menswear (sweaters, blazers, trousers...). By 1920s, she had established a couture house, textile factory and range of perfumes, including *Chanel No. 5*. 1939–53, her business closed on outbreak of WWII and, following an affair with a Nazi officer, she went into exile in Switzerland. 1954, business reopened.
 - An example of her “little black dress”, c. 1927. Pleated wool jersey dress; finely tailored [see, eg, detailed description and illustration at “Gabrielle ‘Coco’ Chanel: Day ensemble (1984.28a-c)”. In *Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/chnl/hod_1984.28a-c.htm (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.
 - Stözl:
 - Example of her freely experimental hand-woven textile art; tapestry a medium that lends itself particularly well to grids and abstract forms, fully consistent with Bauhaus approach; strongly similarities with paintings of Bauhaus master Paul Klee; richly complex and dynamic abstract patterns.
 - Dorn:
 - *Aircraft* fabric: figuration retained but severely simplified; lyrical sense of flight, sunlight and fleeting shadows; linen-rayon combination adds sheen and interest to the fabric.

- 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 are curtailed; Worth's career coincident with re-establishment of French Empire, under Napoleon III, and the Empress Eugénie his major client.
- Chanel:
 - "Little black dress": modest form, colour, materials and decorative treatment, finely and expensively crafted; innovative use of black as a fashion colour; simple clean lines and inconspicuous detailing often described as "classically elegant"; "boyish" lines reflecting new independence and freedom of lifestyle for western women post-WWII, for which Chanel herself was a leading role model; certain democratisation of style, connecting with servants' uniforms, and capable of being cheaply emulated.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 9 – Graphic design 1850–1945

101.209: Give a broad critical appraisal of **Modernist** graphic design within the years 1850–1945, establishing contexts and referring to appropriate designers and works.

Indicative content

Answers should include the following:

KNOWLEDGE

- Immediate context
 - **Modernism** BAUHAUS: ethos of formal experiment, abstraction, functional design; Laszio 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.
- Identification of required movements, practitioners and works, and descriptions of works. e.g:
 - Max Bill (b. Winterthur, Switzerland 1908; d. Zürich 1994). Bauhaus trained graphic, exhibition and industrial designer, as well as architect, painter, sculptor, writer and educationalist, and a key pioneer of the International Typographic Style (or Swiss Style). 1924–27, studied silversmithing at the Kunstgewerbeschule (Applied Arts School), Zürich. 1927–29, studied at the Bauhaus, Dessau. 1929, returned to Zurich where, 1932–33, he designed his own house and studio and from which he worked for most of the rest of his life; e.g:
 - Catalogue cover for 1944 *Konkrete Kunst (Concrete Art)* exhibition at Basle Museum of Art. Black print on plain white ground; asymmetric layout using a single typeface, the sans serif Akindenz Grottesque, in just two sizes and completely in lower case; generous margins and line spacing, emphasis otherwise confined to use of bold, bottom left, in “kunsthalle basel”.
 - Adolphe Mouron Cassandre (b. Adolphe Jean-Marie Mouron, Ukraine 1901; d. Paris 1968). Art Deco poster designer. Left Russia and, following WWI, studied painting at the École des Beaux Arts and Académie Julian in Paris; 1923, adopted pseudonym “Cassandre” for his poster designs, probably intending to keep his birth name for his paintings; e.g:
 - *Dubo, Dubon, Dubonnet* Dubonnet poster, 1932. One of several Cassandre posters promoting the alcoholic drink Dubonnet. Poster bordered top and left in dark blue, and bottom and right in wine-red. Within the border, a flat yellow background. Upper centre, seated in front of a café or bar table, a man in a dark suit and hat, in left profile, pours some red Dubonnet into a glass on the table. Apart from the bottle and glass, everything, including the man’s wide-eyed expression of delighted astonishment, is severely flattened and cartoon-like. Arrow-like shape, directing attention to the neck of the bottle, formed by the bottle, outstretched right arm, and an area of white below the arm. Below image, in dark blue sans serif capitals, and stacked on top of one another, are the words “DUBO”, “DUBON”, “DUBONNET” – “dubo”, in French, short for “dubious”, and “dubon”, “of some good”; and below “DUBONNET”, in very small red sans serif capitals, are the words “VIN TONIQUE/AU QUINQUINA”.

- Jan Tschichold (b. Leipzig, Germany, 1902; d. Locarno, Switzerland, 1974). Independent Modernist teacher, calligrapher, typographer, book designer and writer. Trained at the Academy of Graphic Arts and Book Design in Leipzig 1919–22. Influenced by Russian Constructivism, De Stijl and the 1923 Weimar Bauhaus exhibition to adopt Modernist design principles. In his book *Die Neue Typographie (The New Typography)* Berlin, 1928, advocating such as asymmetric layouts, grids, sans serif typefaces, left-justified/ragged-right text, use of photographs rather than drawn illustrations. Persecuted by Nazis and escaped to Switzerland in 1933. Published *Typographische Gestaltung*, Basle, 1935, but from this time began to question Modernism, eventually associating it with totalitarianism and fascism. Increasingly used symmetrical layouts and/or serif typefaces, especially for books. Lived in London 1946–49, working on Sir Allen Lane’s commission to redesign all Penguin Books publications (comprising 19 series – Penguin Books, Pelican Books, Penguin Classics, Penguin Shakespeare, etc – and over 500 individual titles). In 1947, as part of this redesign, he formulated the *Penguin Composition Rules*, which are still widely used as guidance on typographic practice. Typeface designs include *Transit*, 1930–31; *Saskia*, 1932; and *Sabon*, 1964–66. 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; black and white photographic still from the film within a circular frame.
 - Prospectus for *Die Neue Typographie*, 1928. Vertical A4 format with asymmetrical layout of black sans serif text on yellow ground; two unequal columns of text, with a third block of text, lower right, between the vertical midpoint and the right-hand margin; the latter block along with the left hand column fully justified; capitals, bold and solid blacks variously used.
 - The Penguin Shakespeare generic cover, 1947, for Penguin Books, London. The company’s general aim to produce a wide range of well designed books in large numbers and at affordable prices; this cover representative of one of 19 published or proposed series. Black and red on white ground; a wide-edged black band bordering each of the four sides; while lettering, hand drawn by Tschichold, reading “THE PENGUIN SHAKESPEARE” within the top band and “PENGUIN BOOKS” within the bottom; discreet foliate designs within the side borders; inside the border, the play’s title in centred red italic roman; immediately below this, a centred oval black and white engraved portrait of Shakespeare, by Reynolds Stone; below this, editor and price details, separated by a tapering red horizontal line, in small centred red roman.

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g:
 - Bill:
 - Catalogue cover for *Konkrete Kunst*. Austere asymmetric layout with white spaces very carefully considered; architectonic; indicative of importance given to grids, modules and mathematical proportioning; major influences include De Stijl, and especially Theo Van Doesburg’s (1883–1931) concept of “concrete art”, Bauhaus and Constructivism; interdisciplinary philosophy (art, architecture and design informing one another); produced in politically neutral Switzerland during WWII; period of creative consolidation and experimentation for trilingual Switzerland; confluence of French, German and Italian cultures within the country propitious for the international standing Swiss typography attained post-WWII.

- Cassandre:
 - *Dubo, Dubon, Dubonnet* poster. Severe spatial flattening and geometrising of forms can be related to Cubism and other Paris-centred developments in avant garde painting over previous 20–30 years; three-dimensionality of bottle, glass and poured drink commands attention, contrasting with flatness of man, chair, table and lettering (similar, e.g, to *trompe l'oeil* nail in George Braque's *Violin and Palette*, 1909–10, or Cubist painters' use of lettering generally; see *Cubist Painting in France* study note); humour; visual and literary economy of means.
- Tschichold:
 - *Die Hose* film poster. 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 by Constructivist, De Stijl and Bauhaus artists and designers; use of photographic image emphasises openness to new technologies, as does the fact that it is a film poster; connects also with popular culture.
 - Prospectus for *Die Neue Typographie*. A practical demonstration – for printers and graphic designers primarily but also for a much wider public – of the benefits of the “new typography”; cleaner and more flexible, functional and “modern” than the centred and usually very cluttered typography of the day; closely paralleling other developments in modernist art, architecture, craft and design.
 - The Penguin Shakespeare cover. Return to classical symmetrical/centred typography, serif typefaces and some hand-drawn lettering and illustration, but also – in its clean and relatively simple design – informed by Modernist principles; appropriate to brief in evoking the times of both Shakespeare and Tschichold; illustrates his later considered view that books were best served by symmetric typography, and asymmetric typography's role was in advertising, letter-heads and such-like.
- Any other valid content to be identified at the standardising meeting and credited.

AS 2 Section 10 – Automotive design to 1945

101.210: Give a broad critical appraisal of **sports, racing and other non-family-car** automotive design to 1945, establishing contexts and referring to appropriate practitioners and examples.

Indicative content

Answer should include the following:

KNOWLEDGE

- Immediate context:
 - **Other** Sports/racing cars: Enzo Ferrari, William Lyons/Jaguar, Ettore Bugatti/Bugatti, Aston Martin; Various, Harry Ferguson, Raymond Loewy, Henry Dreyfussand in summary
 - Family car.
- Identification of required practitioners and works, and description of works, e.g:
 - Enzo Ferrari (b. Modena, Italy 1898; d. Modena 1988). Italian motor racing driver and founder of Ferrari, leading sports car manufacturer and motor racing team. His father had a small metalworking business. Discharged from Italian army during WWI due to ill health. Worked for car company CMN converting war surplus trucks. 1919, began racing for CMN team. 1920, began working and racing for Alfa Romeo. 1923, acquired Prancing Horse badge that would become the Ferrari symbol (given to him by the mother of Italian WWI flying ace Francesco Baracca, the badge retrieved from her dead son's crashed plane). 1929, formed and managed Scuderia Ferrari, Alfa Romeo's official racing team. 1932, Ferrari himself stopped racing. 1937, designed his first racing car, still for Alfa Romeo. 1939, severed Alfa Romeo link and founded Ferrari SpA. 1946–47 (following WWII), first Ferrari racing car, the *Tipo 125*. 1951–present, many race wins (Le Mans, Formula One Grand Prix, and numerous sports car events) and manufacturers' championships. Racing Ferraris often said to be bright red and synonymous with indifference to death. 1950s, sports car production begun essentially to help fund the racing team; e.g:
 - *Ferrari 250* sports car series (numerous variants, including the *GT* and *GTO*), 1953–64: marks Ferrari's transition from one-off and small batch-production into full production-line manufacture and assembly, with standardised parts and production in the hundreds; coachwork by Pinin Farina; mostly powered by *Tipo 125* 2953 cc V12 engine, front-mounted; engine quite small, even by standards of the time, but unusually light and powerful; race-bred steering, suspension and handling; curvaceous and streamlined bodywork.
 - (Sir) William Lyons (b. Blackpool 1901, d. Leamington Spa 1985; knighted 1956)/Jaguar Cars Ltd. Lyons served an engineering apprenticeship before, with William Walmsley, co-founding the Swallow Sidecar Company, in Blackpool, in 1922. 1927, expanded from designing and making motorcycle sidecars to coach-built cars, the *Austin Swallow* an early example. 1928, business moved to Coventry. 1931, the company now called SS Cars Ltd and the first car sold under this name, the *SS1*, of 1931. 1934, Walmsley left company. 1935, the first so-called *Jaguar* model, a saloon, produced. 1945, following WWII and the unfortunate Nazi connotations of SS, the company itself became Jaguar Cars Ltd. Although without design training and although managing director of the company, Lyons himself maintained close design control, especially of styling, working with full scale 3D models (Malcolm Sayer, though, was responsible for *C-type*, *D-type*, *E-type* and *XJS* models); e.g:
 - *Jaguar SS100* 2-seat sports car (roadster and coupé versions), 1936–40. 198 (costing £395) made with 2.5 litre engine, and 116 (costing £445) with 3.5 litre; front-mounted engines developed from *Standard* unit and converted from side to overhead valve; 4-speed gearbox with synchromesh on top three gears; half-elliptical spring suspension all round with rigid axles; long low bonnet with headlights on chromed tubular steel mounts either side of upright radiator; mudguards front and back in sweeping continuous curve with running board; small flat windscreen which could be lowered if wished.

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

UNDERSTANDING

- Analysis/interpretation/significance/appraisal, e.g:
 - Ferrari:
 - *Ferrari 250* series: perhaps more than any other series, helped establish a distinctive Ferrari look, a brand image; crucial series for both Ferrari and Pinin Farina as both companies committed to substantial production runs and expensive new production facilities; production and sales reach a crucial tipping point – sufficient to establish credible position in the market whilst not undermining exclusive status.
 - Lyons/Jaguar:
 - *SS100* sports car: classic British 2-seat sports car; lightweight, speedy and reasonably affordable to buy and run; substantial potential market; considered by many to be one of the most aesthetically pleasing of Lyons’ designs.
 - Ferguson:
 - *TE20* 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.