

**Published Mark Schemes for
GCE A2 History of Art**

Summer 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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2010

History of Art
Assessment Unit A2 1
assessing
Module 3: Art

[AD211]

WEDNESDAY 19 MAY, AFTERNOON

**MARK
SCHEME**

A2 1 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 non-synoptic knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited non-synoptic knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory non-synoptic knowledge. Recall mostly satisfactory in scope, depth, relevance and accuracy.	Good non-synoptic knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent non-synoptic knowledge. Recall extensive, relevant and accurate.
Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustained.	Limited non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory non-synoptic understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good non-synoptic understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained, with minor lapses.	Excellent non-synoptic 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. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and form/style of writing mostly satisfactory.	Good communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing, with minor lapses.	Excellent communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing.
Synopsis Apply knowledge and understanding of the relationships between elements of art historical study (AO4).	Insufficient synopsis. Lacking scope, depth, relevance, accuracy and/or substantiation.	Limited synopsis. Problematic in scope, depth, relevance, accuracy and/or substantiation.	Satisfactory synopsis. Mostly relevant, accurate and substantiated.	Good synopsis. Extensive, relevant, accurate and substantiated, with minor lapses.	Excellent synopsis. Extensive, relevant, accurate and fully substantiated.
Marks available for each AC	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15

Throughout this mark scheme:

- subject content specifically identified within any particular examination *question* and belonging to that particular A2 subject content section is deemed non-synoptic; all other content, synoptic
- *insufficient* – clear that minimum required standard for an A2 pass has not been achieved
- *limited* and *problematic* – unclear that minimum required standard for an A2 pass has been achieved.

A2 1 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the A2 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.

Subject content specifically identified within any particular question and belonging to that particular A2 subject content section will be deemed non-synoptic; all other content, synoptic.

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.)

References below to particular subject content are mostly by title, abbreviations sometimes also being used in the form of 'AS 1.1' for AS 1 subject content section 1 and 'A2 2.5' for A2 2 subject content section 5.

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).

A2 1 Section 1 – Roman sculpture

102.301: Discuss the significance of **portraiture** within Roman sculpture, establishing contexts and referring to appropriate periods and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Republican** To 27 BC; very few early surviving examples; commemorative, portrait, narrative, public; relief and in the round; triumphal arches, honorific columns and altars.
 - **Imperial** From 27 BC; shift towards ostentation; Christian era introduced with Constantine who takes Constantinople (previously Byzantium, now Istanbul) as new imperial capital; western Empire falls 476 AD; commemorative, portrait, narrative, public; relief and in the round.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Practitioner(s) unknown, *Aulus Metellus (L'Arringatore)*, early 1st C BC lifesize bronze; southern Etruscan provenance. Left arm with open palm projecting forward; toga (early kind) draped over left shoulder and arm; left foot slightly forward; short-cropped hair; quite naturalistic treatment.
 - Practitioner(s) unknown, *Augustus of Prima Porta*, c. 20 BC–15 AD; marble, just over lifesize; Vatican Museums, Rome. Right hand raised in salute/blessing; left hand holds staff of office; toga wrapped around waist and hanging over left forearm and exposing military breastplate which itself depicts various allegorical scenes; weight on right leg with left leg bent and relaxed; small naked cupid figure at right foot.
 - Practitioner(s) unknown, *Barberini Togatus* or *A Roman Patrician With Busts of His Ancestors*, c. late 1st C BC – 15 AD; lifesize marble, Museo Capitolino, Rome. Middle-aged, bald, Roman wearing toga, weight on his right leg, holds a male bust in each hand, the one in his right hand supported by the stump of a palm-like tree and dating c. 50–40 BC, the one in his left, with a clear family resemblance to the first, dating c. 20–15 BC. Patrician's own head, dating c. 40 BC, unrelated and recently added to replace missing original (see, eg, Honour and Fleming, *A World History of Art*, 1984, 6th ed, 2002, p. 212; or J. Boardman, ed., *The Oxford History of Classical Art*, 1993, p. 243).

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - *Aulus Metellus (L'Arringatore)*. Naturalistic, quite closely and accurately observed and depicted; general pose probably influenced by Greek works such as *Doryphorus (Spear Bearer)*, c. 450–440 BC, by Polyclitus; specific pose/gesture, denoting address/salutation, much used in later Roman portrait statues.
 - *Augustus of Prima Porta*. Idealized hero figure expressing divine or semi-divine status, on cusp between Republican and Imperial. Closely modelled on the *Aulus Metellus (L'Arringatore)* and Greek works such as the Polyclitus *Doryphorus*. Short-cropped hair; face idealized but with sense of believable individual.
 - *Barberini Togatus* or *A Roman Patrician With Busts of His Ancestor*. Refers to Roman nobility's ancestor worship, use of wax death masks, and custom of carrying ancestral death masks or marble effigies in funeral and other ceremonial occasions. Portrait-making of this kind restricted by law to nobility. Accurate likeness a prerequisite. Impermanence of wax created demand for masks to be transcribed into marble, with inevitably some kind of interpretation or meaning introduced.

- General characteristics
 - Strong tendency towards realism, reinforced by use of commemorative sculptures in ancestor worship; old age probably sign of success, hence wrinkled faces celebrated.
 - Sense of dignity and 'decorum'.
 - Heavy market demand created by the fashion for collecting, as with the need for large numbers of imperial sculptural portraits, tended to limit general aesthetic quality, at least relative to Classical Greek production.

SYNOPSIS

- Referencing one or more of, eg:
 - Roman sculpture
 - Etruscan and Greek influences
 - Greek sculpture
 - Roman architecture
 - Early Renaissance Italian art
 - Neoclassical painting (AS 1.4)
 - High Renaissance and Mannerist Italian art.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 2 – High Renaissance and Mannerist Italian art

102.302: Compare and contrast **two** major examples of **Mannerist** Italian art, establishing relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Mannerist painting and sculpture** Traumatic time for Italy with war and religious upheaval; Counter-Reformation, ostentation, emotional output; Correggio, Parmigianino, Giovanni Bologna (Jean Boulogne; Giambologna), Tintoretto (Jacopo Robusti).
- Identification of required practitioners and works, and descriptions of works, eg:
 - Correggio (b. Antonio Allegri, Correggio, Modena c. 1489–94; d. Correggio 1534). High Renaissance–Mannerist painter of school of Parma, who took his name from the small town where he was born, and whose lyrical and sensuous work influenced many Baroque and Rococo artists. Little known of his early life and training, but probably studied in Mantua and was influenced by Mantegna (c. 1431–1506), Leonardo da Vinci (1452–1519) and Raphael (1483–1520); closer to Leonardo’s chiaroscuro and atmospheric effects than to the linear clarity of Mantegna.
 - *Noli Me Tangere (Touch Me Not)*, c. 1525; oil on panel transferred to canvas; Museo del Prado, Madrid. Depicting scene from John 20:14–18 in which at dawn on the third day after Christ’s crucifixion Mary Magdalene discovers the empty tomb and someone she thinks first is the gardener, and Christ says to her “Touch me not: for I am not yet ascended to my Father...” Vertical format, wooded background and dark blue hills in distance, dark sky with sun rising on right, behind trees and Christ’s head. Christ in dark blue raiment with his left arm pointing up and his right lowered, in gentle rebuke, towards the kneeling Mary Magdalene on the left. Mary Magdalene, the penitent sinner, is shown, with long dark blond hair and dressed in dark gold dress with muted-red cloak, looking up in wonder at Christ.
 - Tintoretto (b. Jacopo Robusti, Venice c. 1518; d. Venice 1594). Leading Venetian Mannerist painter; name ‘Tintoretto’ derives from his father’s trade of silk dyer (*tintore*). Little known of his early life and training but probably worked very briefly in Titian’s studio; reputed to have been independent in character, precociously talented, a very quick worker, and disliked for his aggressive competitiveness in pursuing commissions; competitiveness perhaps honed by arrival in Venice of artists from Rome, following that city’s sack in 1527. At the time, enriching flow of artistic influence to and from mainland Italy. His patrons tended to be of lower social class than those of Titian and Giorgione.
 - *Last Supper*, 1592–94, oil on canvas, S. Giorgio Maggiore, Venice; one of several versions of the subject by Tintoretto. Table recedes in strong perspective from bottom left to top right, dramatically lit against dark background. Light emanating from halo of the standing Christ, centre middle-ground, and to lesser extent those of 11 of the disciples, plus a burning lamp upper left. Judas, wearing orange and without a halo, to right of the table; Christ and the other disciples on the left. Ghostly flying presences to left and right above Christ. About 9 servants attend, some flashes of strong colour in their clothing. A small second table, holding bread(?) and fruit, on extreme right. Right foreground, a kneeling woman servant, washing dishes, holds out a cup or chalice to a man servant on the right.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Correggio:
 - *Noli Me Tangere*. Richly atmospheric effect with dawn breaking; symbolic dawning of Christianity also, in sense of it turning on Christ's resurrection, and the first witness to this is not just a woman but a reformed or penitent courtesan. Classic Renaissance-style pyramidal composition (right side reinforced by a hoe leaning into picture from bottom right corner); dark gap, physical and symbolic, remains between the two figures, Christ's right hand, central, in this dark gap. Christ's arms and gaze impart a diagonal Mannerist-style movement.
 - Tintoretto:
 - *Last Supper*. Vigorous, sketchy, confident paint handling and composition; powerful, fluent narration; form and colour dominated by light; visionary, supernatural emphasis, eschewing sober naturalism. Urgent, profound drama of sacramental transubstantiation theme matched to that of composition, lighting and paint handling. Curious positioning of the Holy table in the painting at least partly explained by fact that the painting was made for the right wall of the presbytery in San Giorgio Maggiore – the table could be seen as an extension of the high altar in the church, or vice versa. Christ, standing (like the servants), humbly administers to the disciples, expressing priestly role.
 - Comparison and contrast
 - Comparing
 - Major New Testament themes centring on Christ just before and after crucifixion
 - Rich religious symbolism
 - Atmospheric lighting
 - Some strong colour.
 - Contrasting
 - Setting (outdoors/indoors)
 - Tintoretto composition influenced by paintings intended position; Correggio composition non-site specific
 - Painting techniques/finishes.

SYNOPSIS

- Referencing one or more of, eg:
 - High Renaissance and Mannerist Italian art
 - High Renaissance painting and sculpture
 - eg, Correggio's *Noli Me Tangere* has close similarities with Titian's (c. 1487–1576) c. 1514 treatment of same theme (National Gallery, London).
 - Early Renaissance Italian art
 - Greek sculpture
 - Roman sculpture
 - European art Renaissance to Romanticism, in Italy
 - High Renaissance and Mannerist Italian architecture
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 3 – European art Renaissance to Romanticism

102.303: Critically appraise an example of European art, in the Renaissance to Romanticism period, for **each of two** of the following: Germany, Holland or Italy. Establish relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Germany** NORTHERN RENAISSANCE; Gutenberg invents printing press c. 1450; Luther and Reformation; Albrecht Dürer, Matthias Grünewald, Hans Holbein.
- and/or
 - **Holland** Protestant, trading ethos; merchant-class patronage, primarily small-scale private, municipal or trade organisation commissions; Frans Hals, Rembrandt (Harmensz van Rijn), Jan (Johannes) Vermeer.
- and/or
 - **Italy** BAROQUE: Counter-Reformation to Age of Enlightenment; shift from Church to private patronage; Caravaggio, Gianlorenzo Bernini, Canaletto (Antonio Canale).
- Identification of required practitioners and works, and descriptions of works, eg:
 - Albrecht Dürer (b. Nürnberg/Nuremberg 1471, d. Nürnberg 1528). Leading German Renaissance painter and printmaker. Son of a goldsmith and godson of Anthony Koberger, one of Germany's foremost printers and publishers. Showed precocious talent as a draughtsman in his father's workshop. 1486–89, studied under painter and woodcut illustrator Michael Wohlgemuth; through Wohlgemuth, introduced to humanist Willibald Pirckheimer, who directed his interests towards Italy and humanism. 1490–94, travelled widely, including to the Netherlands, Alsace, Basle in Switzerland, and Strasbourg, before returning to Nuremberg to marry Agnes Frey. Autumn 1494–spring 1495, visited Italy, and was strongly influenced by the work of Pollaiuolo and Mantegna.
 - *The Four Horsemen of the Apocalypse*, 1497–98, woodcut print. Based on Revelation 6:1–8, vertical-format illustration of an avenging angel (upper centre) and the four horsemen of the Apocalypse (from top right to bottom left), Conqueror, War, Famine and Death punishing the wicked (bottom right), including (bottom left) a bishop or other ecclesiastic with his head inside the mouth of a monster, symbolising Hell.
 - Caravaggio (b. Michelangelo Merisi [da Caravaggio], possibly in Milan, or Caravaggio, near Bergamo, c. 1571–73; d. Port'Ercole, Tuscany 1610). Italian painter whose startlingly dramatic use of chiaroscuro and naturalism – his models very far from idealized types – revolutionized Baroque painting. Orphaned about age 11; c. 1582, entered studio of Simone Peterzano of Milan. About 1588–92, in Rome and already technically accomplished in the naturalism of Lombard and Venetian painting (as opposed to the idealism of Florentine painting); impoverished, living in depressed neighbourhood of Campo Marzio and working as assistant to lesser painters. 1592–95 work usually small scale still lives and non-dramatic subjects with half-length figures. About 1595, established his own studio and began selling his work through the dealer Maestro Valentino, who brought it to the notice of Cardinal Francesco del Monte, who in turn became his patron and helped secure some major religious painting commissions. 1598–1601, three major works – *St Matthew and the Angel*, *The Calling of St Matthew* and *The Martyrdom of St Matthew* – produced for Contarelli Chapel in the Church of San Luigi dei Francesi in Rome, immediately establishing his reputation as a painter of considerable narrative power, dramatic effect, and controversial genius.

- *The Taking of Christ*, c. 1598, oil on canvas; National Gallery of Ireland, Dublin (possibly copy of version in Museum of Western and Eastern Art, Odessa). Typically of Caravaggio, figures close to picture plane and dramatically highlighted by raking shafts of light (main light source from top left) against a very dark and shallow background. Phalanx of three heavily armoured and helmeted soldiers plus Judas Iscariot and a man holding a lantern (generally thought a self-portrait) lunge forward from the right. One soldier reaches for Jesus' throat. Judas vigorously embraces Jesus and thrusts his face forward to kiss. Jesus, dressed in red with a dark blue wrap, recoils from the embrace, his eyes cast down and his fingers interlaced at hip height. Immediately behind and to left, St John the Evangelist flees with his mouth wide open in a cry or scream; his red cloak, over a green garment, billows up behind him, framing his own head and those of Jesus and Judas.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Durer:
 - *The Four Horsemen of the Apocalypse*. Three categories of subject (angel, horsemen and horses, and the people) arranged in three levels. Crowded scene and compressed pictorial space. Strong Gothic quality in Dürer's prints of this time, and particularly in his *Apocalypse* series, whereas his paintings reflect more his Italian and humanist influences (see our *The Order Within* study note for more detailed treatment of this work).
 - Caravaggio:
 - *The Taking of Christ*. Powerfully realistic, brutal, concentrated and dramatic depiction of Judas's betrayal of Christ (although style of armour anachronistic). All extraneous elements eliminated; single self-image stands for everyman; aggression of soldiers and Judas contrasted strongly with the recoiling passivity of Christ.

SYNOPSIS

- Referencing one or more of, eg:
 - European art Renaissance to Romanticism
 - Germany, Holland, Italy and/or Spain, as not already covered.
 - Dürer:
 - *The Four Horsemen of the Apocalypse*. Produced just prior to 1500, the half-millennium, which many across Europe feared would herald Christ's Second Coming and the Apocalypse; time of war, plague, and philosophical and religious dispute. Germany around this time host to two globally significant events, Gutenberg's invention of printing press c. 1450 (beginning liberation of knowledge from church control), and Luther's launching of the Reformation c. 1517.
 - European art Renaissance to Rococo in Netherlands (AS 1.3).
 - Caravaggio:
 - Film-set-like quality of Caravaggio's paintings often remarked upon, as also the lack of known drawings – both points supporting David Hockney's controversial thesis that Caravaggio and many other western painters, from about 1430 on, availed of mirrors and lenses as optical aids (*Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, 2001; see our *The Order Within* and *Perspectives on Realism* study notes for brief accounts).
 - Influenced Rembrandt (Holland, A2 1.3).
 - Influenced Velázquez (Spain, A2 1.3).
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 4 – French painting 1860–1900

102.304: Compare and contrast the approaches to painting of the French Impressionists and Post-Impressionists within the years 1860–1900, establishing contexts and referring to appropriate painters and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Impressionism** Reaction to academic/salon art; influence of and reaction to photography; outdoors painting; improved painting materials; improved scientific understanding of colour; Japanese influence; Édouard Manet, Claude Monet, Auguste Renoir, Edgar Degas, Berthe Morisot, Henri de Toulouse-Lautrec.
 - **Post-Impressionism** Influence of and various reactions to Impressionism; individualism; influence of other cultures, especially Japanese; 'primitive' techniques and themes; Paul Cézanne, Vincent van Gogh, Paul Gauguin, Georges Seurat.
- Identification of required practitioners and works, and descriptions of works:
 - Impressionism, eg:
 - Édouard Manet (1832–83). On periphery of Impressionism, treating 'here and now' but, unlike mainstream Impressionists, retaining use of black, grey and earth colours.
 - *Le déjeuner sur l'herbe (The Picnic; originally titled Le bain, Bathing)*, 1863. Forest setting with, in middle distance, a small river in which a woman in a chemise is bathing. A boat on the right. Sitting on the grass centre foreground, two men, dressed in black jackets and grey trousers, and, on the left, a female nude, who looks directly out at the viewer. Left foreground, a discarded blue dress and a basket, fruit, bread and silver flask. Bottom left corner, a green frog. Centre top, a flying bullfinch.
 - Claude Monet (1840–1926). Leader of mainstream Impressionism.
 - *Poplars on the Banks of the Epte*, 1891. Curving line of tall poplar trees receding from left to right; warm summer sun out of picture, low on left; bright blue sky with a few high wispy white clouds; distinct brushmarks of strong yellows, blues, reds and oranges in the foliage.
 - Henri de Toulouse-Lautrec (1864–1901). Late Impressionist; renowned also for his lithographic poster designs.
 - *At the Café La Mie*, c. 1891. Watercolour and gouache on paper, mounted on millboard and panel; Museum of Fine Arts, Boston. Woman on left, moustached man with bowler-type hat on right, seated at small café table; 'Bohemian'-types; wine bottle, glasses, plate and knife on table; rapid, sketchy quality.
 - Post-Impressionism, eg:
 - Paul Cézanne (1839–1906). Work falls into 4 main periods: Baroque-Expressionist, 1863–72, aggressively primitive in conception and execution, working primarily from imagination on themes of sex and violence; Impressionist, 1872–77, influenced by Camille Pissarro (1830–1903) to work in more disciplined manner from direct observation of nature; Constructive, 1878–87, Impressionist sense of colour allied to firm sense of structure in both the subject itself and in the pictorial composition; Synthetic, 1888–1906, new sense of resolution and harmony achieved.
 - *Vessels, Basket and Fruit (The Kitchen Table)*, 1888–90. Still life of a kitchen table loaded with jars, jug, fruit, basket and a white tablecloth. Brushwork apparent; objects at odd angles and clearly not in 'correct' scientific or vanishing point perspective.

- Vincent van Gogh (1853–90).
 - *Peach Trees in Blossom*, 1889. Warm Mediterranean-type view looking down on a yellow wooden fence with an orchard of blossoming peach trees beyond; some isolated pale yellow houses with terracotta roofs in the middle distance, and a low line of blue hills in the far distance; the slightly cloudy sky depicted with distinct horizontal pale blue brushmarks. Heavy application of paint throughout the work.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
 - Impressionism, eg:
 - Manet
 - *Le déjeuner sur l’herbe*. ‘Here and now’ realism of the nudity scandalised the 1863 Paris viewing public who saw it as effectively celebrating prostitution or, at least, louche behaviour. Direct painting technique also offended academicians of the time.
 - Monet
 - *Poplars on the Banks of the Epte*. Example of *plein air* use of newly expanded colour range available to artists through development of synthetic dyes; pre-19th C, most strong blues, for instance, were derived from the lapis lazuli semi-precious stone and had to be used circumspectly, hence the typical sunny Impressionist landscape painting would have been very difficult and/or expensive to achieve earlier. Monet’s interest lies essentially with the *specific* – particular times, places, people.
 - Toulouse-Lautrec
 - *At the Café La Mie*. Photograph source available (see, eg, Carolyn M. Bloomer, *Principles of Visual Perception*, 1976; 2nd. ed., Herbert Press, London, 1990, ISBN 1-871569-20-6, p. 163); illustrating how even as gifted a draftsman as Toulouse-Lautrec sometimes made use of photographic sources; Courbet, Manet and Degas are among other major painters of the time known to have on occasion used photographic sources.
 - Post-Impressionism, eg:
 - Cézanne
 - *Vessels, Basket and Fruit*. White tablecloth over middle of table disguises non-alignment of left and right sides (similar treatments can be seen in many of his still life, figure, portrait and landscape paintings). This and the clear use of multiple viewpoints elsewhere in the painting underline Cézanne’s rejection of Renaissance-style or snapshot-style pictorial representation: “We see the world, rather, through *two eyes, moving eyes, within heads and on bodies that also move*. We are *in* the world: not disinterested observers of it” (from our *Paul Cézanne* study note); Cézanne’s interest lies essentially with the *classic* (what is unchanging, timeless).
 - Van Gogh
 - *Peach Trees in Blossom*. Mass production of artists’ oil paints using new synthetic dyes, with a consequent fall in the cost of materials, encouraged experimentation in the way paint was applied, in van Gogh’s case, so thickly, straight from the tube, that it acquires a distinctive physical presence, adding significantly to the overall expressive effect, especially when allied to his characteristic use of vortice-like brushwork. The collapsible lead paint tube, invented c. 1841, also facilitated working outside the studio.

- Comparison and contrast
 - Comparing
 - Generally working from direct observation of the 'here and now'
 - Generally heightened sense of colour
 - Direct (*alla prima*) painting techniques
 - A diversity of approach within both Impressionism and Post-Impressionism (each resistant to precise definition).
 - Contrasting
 - Senses of structure and/or meaning.

SYNOPSIS

- Referencing one or more of, eg:
 - French painting 1860–1900
 - Symbolism
 - Impressionism:
 - Manet, major transition figure between Realism and Impressionism but went beyond his – often controversial – treatment of the 'here and now' to make sophisticated iconographic, compositional and other art historical references (see our *Édouard Manet* study note). His direct painting technique – influenced by Velázquez and Goya (A2 1.3), and by Courbet and Delacroix (AS 1.4) – also offended academicians of the time; profound influence on development of Modern art: *Le déjeuner sur l'herbe* making direct reference to *Concert Champêtre*, c. 1508, by Titian and/or Giorgione (A2 1.2). Flattened spatial treatment influenced by Japanese painting; Manet himself strongly influencing the general development of subsequent Modernist painting.
 - French painting 1780–1870
 - Academicism (study note 10530)
 - Lens-based art 1850–1945
 - Painting 1880–1945
 - Architecture 1835–1918
 - Three-dimensional craft and design 1850–1918.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 5 – British painting 1850–1900

102.305: Compare and contrast the painting approaches of the Pre-Raphaelites and Victorian Realists within the years 1850–1900, establishing contexts and referring to appropriate painters and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context:
 - **Pre-Raphaelitism** Active c. 1848–53 but influential to c. 1900: influenced by Nazarenes, writings of John Ruskin, and Romantic literature; HEIGHTENED REALISM, naturalism; technical developments; John Everett Millais, William Holman Hunt. MEDIEVALISM, Dante Gabriel Rossetti, Edward Burne-Jones.
 - **Victorian Realism** Height of British industrial and imperial power; work ethic made manifest; influence of John Ruskin; influence of and reaction to photography; some anticipation of Impressionist colour; Ford Madox Brown, John Brett, William Powell Frith.
- Identification of required practitioners and works, and descriptions of works:
 - Pre-Raphaelitism, eg:
 - John Everett Millais (1829–96), *Christ in the House of His Parents*, 1849–50. Naturalist portrayal of young Christ in Joseph's carpentry shop, heavy with portentous symbolism.
 - William Holman Hunt (1827–1910), *The Awakening Conscience*, 1851–53. Naturalist portrayal of a 'kept' woman rising from her lover's knee as she begins to regret her way of life.
 - Dante Gabriel Rossetti (1828–82), *Beata Beatrix*, 1864–70. Dreamy, drug-influenced, religiously symbolic portrayal of artist's – at the time, dead – wife as Dante's Beatrix.
 - Edward Burne-Jones (1833–98), *The Beguiling of Merlin*, 1873–74. Elongated, idealised female form in a dreamy, claustrophobic mythical setting.
 - Victorian Realism, eg:
 - Ford Madox Brown (1821–93), *Work*, 1852–65. Painstakingly detailed painting on theme of *work*, inspired by hard working navvies (abbreviation of navigators, itinerant labourers employed in building industrialised Britain's infrastructure of roads, canals, railways, sewers...) seen laying water supply piping in a road near the artist's Hampstead studio. Theme extended to 'brainworkers', eg, on the right, the historian and social critic Thomas Carlyle and, to his right, the Christian Socialist Rev Frederick Maurice – two critics of materialism and industrialisation, and campaigners for improved conditions for the working class.
 - William Powell Frith (1819–1909). Famous, and extremely popular and financially successful at the time, for his three large and detailed crowd scenes of "modern life": *Life at the Seaside* or *Ramsgate Sands*, 1851–54 (bought by Queen Victoria); *Derby Day*, 1856–58 (containing almost ninety figures); and *The Railway Station*, 1862. In his 1887 autobiography he wrote of being attracted by the variety and conditions of people drawn together on such occasions.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
 - Pre-Raphaelitism, eg:
 - Biblical and Romantic literary influences and symbolism; tension between realist/naturalist and medievalist PRB strands; ferociously/insanely exact observation versus dreamy, eroticised escapism.

- Victorian Realism, eg:
 - Brown: appropriate to theme, painstakingly detailed and laboured over (some 13 years in making); widespread Victorian view (shared by Ruskin and Brown but notably not James McNeill Whistler) that hard work equated to high quality and achievement. Industrialisation leading to enormous social changes (including major influxes of population from countryside and poorer regions), pressing issues and debate.
 - Frith: lively scenes with well observed detail; quite accomplished grouping of figures within the broader compositions; limited artistic imagination and creativity; appealing to popular taste for technical skill and diligence, and explicit visual and narrative anecdote; criticised by the Pre-Raphaelites for the vulgarity of his subject choice; he in turn criticised the Pre-Raphaelites for their idealism and aestheticism.
- Comparison and contrast
 - Comparing
 - Heightened Realist strand of Pre-Raphaelitism close affinity with Victorian Realism in attention to precise detail
 - Work ethic made manifest
 - Strong narrative.
 - Contrasting
 - Pre-Raphaelite sense of idealism and aestheticism against Victorian Realists' anecdotal realism.

SYNOPSIS

- Referencing one or more of, eg:
 - British painting 1850–1900
 - Fin de Siècle.
 - British painting 1780–1850.
 - Arts and Crafts Movement architecture.
 - Arts and Crafts Movement three-dimensional craft and design.
 - Arts and Crafts Movement textiles.
 - French Symbolist painting (A2 1.4)
 - Eclectic Romantic architecture (A2 2.3).
 - Early 19thC Britain saw certain general revival of religious feeling but, in second half of 19thC, challenges of Darwinism and new interpretations of fossil and geological records; advances of science, technology, and industry; advances of British imperialism and colonialism; questioning of established social/political orders.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 6 – Lens-based art 1945–present

102.306: Who do you consider made the single greatest contribution to lens-based art – in still photography or in film – since 1945? Establish contexts and refer to appropriate practitioners and works in support of your choice.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Selected photographers** Photography now ubiquitous; colour practical proposition from 1930s; Cold War era; continuing interchange between photography and painting; various approaches; Bill Brandt, Henri Cartier-Bresson, Irving Penn, Arnold Newman, Diane Arbus, Richard Avedon, Elliott Erwitt, Annie Leibovitz, Cindy Sherman.

or

- **Selected film directors** Various challenges to Classical Hollywood Cinema; John Ford, Alfred Hitchcock, Carol Reed, Akira Kurosawa, Federico Fellini, Stanley Kubrick, Ridley Scott, Steven Spielberg, Martin Scorsese.
- Identification of required practitioner and works, and descriptions of works, eg:
 - Henri Cartier-Bresson (1908–2004). French photojournalist, son of a wealthy textile dealer. Trained in painting and influenced by Surrealism. 1930, lived briefly as a hunter in Africa. 1931–32, bought the Leica 35mm camera that he would use throughout his photographic career. Early adopter of 35mm format and “street photography” style. 1940–43, German prisoner of war. 1943–45, escaped and joined French underground resistance movement. About 1945–72, returned to photography. Renowned for capturing *the decisive moment* (title of a book he published in 1952); his images un-staged and he also always insisted on no post-event editing or manipulation. As a photographer, interested only in people interacting with spaces (uninterested in sports, fashion, war or other such genres). 1972, ceased working as a photographer and returned to painting.
 - *Prisoner of War Camp in Dessau, Germany or Gestapo Informer, Dessau, Germany, 1945.* A prisoner of war camp on the border between the American and Soviet zones, just after liberation, sometime between 21 April and 2 Jul 1945. The horizontal-format black and white photograph records an ex-prisoner, a woman in a dark dress centre right, confronting the Gestapo informer – a Belgian woman, centre left, wearing dark rumpled fatigues – who had had her sent to prison. A motley crowd of onlookers in the background, one on the extreme left still wearing his striped prisoner clothes, and another, centre composition, in a paramilitary-like jacket, belt and beret (resistance fighter?). Just visible behind the onlookers, a nondescript building. Centre foreground, a plain table with identity cards of some description on it. Sitting impassively at this table, on the right, a neatly dressed, bespectacled, blonde-haired man with a pen and notepad.
 - *Rue Mouffetard, Paris, 1954.* Vertical-format black and white image. Centre foreground, a working class boy, aged about 7 or 8 and wearing short trousers and a pullover, approaches the camera carrying an unlabelled bottle of red wine under each arm; a look of proud responsibility on his face. Immediately above and behind his head, the plastered corner of a building looks like a large exclamation mark. Three young girls on extreme left, the nearest one cut off by the frame and the other two out of focus; the two in the middle distance look towards the boy, one smiling and possibly applauding him. Beyond, and further out of focus, some women and cars.

- *Alberto Giacometti*, 1961. Vertical-format black and white photograph of Swiss-born sculptor Giacometti, associated for a time with Surrealism, striding across his studio holding a sculpture (moving – form blurred), his own posture and tone echoed in one of his *Man Walking* bronzes seen immediately to the left. Immediately to the right of the artist is another of his sculptures, a standing figure, very light in tone (probably a plaster original) and well over life size. Two drawings or paintings by the artist lean against the back wall. Bottom left are three male head-and-shoulder busts, two in plaster and one in bronze.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Cartier-Bresson:
 - *Prisoner of War Camp in Dessau, Germany*, 1945. Table is seen with one corner towards camera, creating arrow-like lead into the composition (similar to sharply angled table central foreground in Picasso's *Les demoiselles d'Avignon*, 1906–07). Two main protagonists divided by this 'arrow'. Cartier-Bresson an ex-prisoner of war and ex-resistance fighter himself. Blonde-haired clerical figure is Aryan looking, perhaps bringing to mind the obsessive documenting of the Nazis – bureaucracy that extended to the management of genocides.
 - *Rue Mouffetard, Paris*. Low key good-natured everyday human scene; happy children playing out roles in some anticipation of adulthood; boy assuming a maturity and confidence beyond his years and enjoying attention of the girls and photographer, his central role in the photograph emphasised by the visual "!" directly behind him.
 - *Alberto Giacometti*. The slightly blurred and, thereby made insubstantial, image of the artist in motion makes the *Man Walking* sculpture (characteristically attenuated) to the left seem surprisingly realistic; Giacometti himself perfectly framed between this bronze and the plaster sculpture to the right.

SYNOPSIS

- Analysis/interpretation/significance/appraisal, eg:
 - Lens-based art 1945–present
 - Selected photographers or Selected film directors, as not already covered.
 - Cartier-Bresson:
 - *Prisoner of War Camp in Dessau, Germany*, 1945. A snapshot on the individual human level of the regime change brought about by the Allies' defeat of Nazism; the new order not entirely reassuring – the bullied now bullying, and beginning of Cold War era; Dessau the 1925–32 home of the Bauhaus, before the Nazis forced its closure.
 - *Rue Mouffetard*. Austerity of post-WWII years beginning to ease; normality and peace, of a kind, returning.
 - *Alberto Giacometti*. Cartier-Bresson shares with his subject an association with Surrealism and a conviction that his art offers valuable insight into the reality of the human condition.
 - Lens-based art 1850–1945
 - Painting 1880–1945
 - Painting 1910–1945
 - Aftermath of WWII; Einstein/Relativism and Bohr/Quantum Theory challenges to Newtonian physics/certainties; beginning of nuclear age; beginning of Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture...
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 7 – Painting 1945–1970

102.307: Critically appraise a work by **each of two** Independent painters active within the years 1945–1970, establishing appropriate contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context:
 - **Independents** Pablo Picasso, Henri Matisse, Francis Bacon, Lucien Freud.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Pablo Picasso (b. Málaga, Spain 1881; d. Mougins, France 1973). Through his prolific life-long inventiveness dominated 20th century painting and drawing, with major contributions also in sculpture, printmaking and ceramics. His work generally semi-abstract and autobiographical, reflecting especially his complicated love life and post-1934 exile from Franco-controlled Spain. His father a painter and professor of drawing in Malaga and later in Barcelona. 1901–04, Blue Period. 1904, settled in Paris. 1904–06, Rose Period. 1906–07, launched Cubism with *Les demoiselles d'Avignon*, widely seen as single most significant 20th century painting, radically challenging Renaissance style illusionism and developing Cézanne's multi-viewpoint anti-perspectivism. 1907–14, worked closely with Georges Braque (1882–1963), Cubism an active force until outbreak of WWI. 1917–25, his painting style changed frequently between Synthetic Cubist and Neoclassical, Russian ballerina and ambitious socialite Olga Kukhova (or Khokhlova), whom he married in 1918, an influence. 1925, a Surrealist influence began to be seen, as in his biomorphic bathers and recurring Minotaur imagery. 1927, left his wife and son for 17 year old Marie Thérèse Walter, the subject of some of his major works. 1936–39, Spanish Civil War, Picasso a republican supporter, and latterly Communist, opposed to Franco's nationalist fascism. 1937, produced large scale painting *Guernica* in protest at fascists' bombing of the Basque capital (German Luftwaffe acting on Franco's request). 1943, began 10 year relationship with 21 year old art student Françoise Gilot, who bore him a son and daughter. 1950–62, extensive series of 'free interpretations' of the work of past masters (Velázquez, Poussin, Goya, David, Delacroix, Courbet and Manet, among others). 1954–73, with Jacqueline Roque, whom he married in 1961. Late work criticised at the time but now widely seen as anticipating Neo-Expressionism, his recurring theme a rueful, sometimes comical, reflection upon his physical decline.
 - *Las Meninas, After Velázquez, 1957* (for a reproduction of this work and an informative analysis and interpretation of Velázquez's *Las Meninas, 1656*, see http://en.wikipedia.org/wiki/Las_Meninas; accessed 20 Nov 08). One of Picasso's 58 free interpretations of the Velázquez. Format altered from vertical to horizontal but characters and spatial relationships otherwise largely maintained. Monochromatic treatment; forms simplified in some respects and more complicated in others (eg, the painter's head treated in a Cubist fashion, facing three ways simultaneously).
 - Francis Bacon (b. Dublin 1909; d. Madrid 1992). Following death of Picasso, widely seen as the greatest living painter of his time, working in a semi-abstract style of painterly distortion and visceral, often grotesque, imagery. Anglo-Irish, based in London, and collateral descendant of his philosopher namesake of the first Elizabethan age. Little formal education, partly due to having asthma, but, in later life an avid reader of the ancient Greek dramatists, Shakespeare and Nietzsche, among others. His homosexuality, an allergy to dogs and horses, and several instances where he was found wearing women's clothes led to strained relationships with his racehorse trainer father, Eddy Bacon, and, in 1926, his leaving home at the age of sixteen. 1927–28, spent two months in Berlin and eighteen in Paris, learning French and viewing works by Poussin and Picasso (an exhibition of Picasso's Neoclassical drawings), among others. 1928–29, settled in London and began working as an interior designer. 1928, he

saw an illustrated article on Picasso's latest 'bathers' series, work which would profoundly influence his own early 'biomorphic' painting. 1929–30, showed from his home/studio design works subsequently featured in an article "The 1930 Look in British Decoration" in *The Studio* magazine, August 1930 – rugs, carpets and furniture influenced by such as Marcel Breuer, Le Corbusier and Eileen Gray. 1930, visited Germany again. 1930, met the Australian painter Roy de Maistre, who would become a friend and mentor, and began to work more as a painter than a designer. 1931–32, shared a studio with de Maistre. 1936, his work deemed "insufficiently surreal" for the London *International Surrealist Exhibition*. Expressed interest in Surrealist *ideas* but unimpressed by Surrealist *art*. 1936–44, his reputation as a painter began to gradually build. 1945, in a group exhibition showed *Three Studies For Figures at the Base of a Crucifixion*, 1944, and *Figure in a Landscape*, 1945, works in which most elements of his mature style are present, and thereby established himself as of major artistic significance. 1948, began a long series of free interpretations of Velázquez's *Pope Innocent X*, 1650. Often used photographic sources as starting point. 1964, began relationship with George Dyer, lover and frequent subject, met apparently when Dyer fell through the skylight of Bacon's flat in the course of trying to burgle it. 1971, Dyer committed suicide by a drugs overdose, expiring in the couple's Paris hotel suite, on a toilet. 1973, Dyer's death recorded in *Triptych, May–June 1973*, one of several works in which his image continued to appear.

- *Study After Velázquez's Portrait of Pope Innocent X*, 1953. Against a dark, roughly striated background an insubstantial image of a 'pope', wearing a purple camauro (camel skin hat) and mozzetta (elbow-length cape) over a white cassock, sitting in a golden sedia gestatoria (a lightweight papal throne designed to be carried in procession). However, purple actually denotes a religious superior of the rank of bishop, not pope. Sweeping yellow curves and other yellow straight lines run through and around the throne. From the foreground (left, right and centre), dark lines curve in and up towards the figure, who tightly grips the arms of the throne. Bespectacled head, with mouth wide open and teeth and gums showing, sketchily rendered in white.

NON-SYNOPTIC UNDERSTANDING

- Analysis/significance/appraisal, eg:
 - Picasso:
 - *Las Meninas, After Velázquez*. Complex relationships within the painting, and between painting and viewer. 'Copying from the old masters' normally associated with the *academic* tradition and with *students* of art but, here, a sustained programme by the leading Modernist; *art*, not life, becomes the subject.
 - Bacon:
 - *Study After Velázquez's Portrait of Pope Innocent X*. Bacon spoke of initially being attracted to the Velázquez by the magnificent colour so it is unclear why the change from red to purple vestments, and bright to dark lighting, or why the title's reference to a pope (rather than a bishop). Open mouth capable of supporting many interpretations (scream/pain, shout/anger, laughter/cruelty, asthmatic gasping for breath...). Pope-father-female dress also telling personal associations for Bacon. Ghostly image mixed with vertical striations suggests a cinema projection before the curtains have been pulled back from the screen.

SYNOPSIS

- Referencing one or more of, eg:
 - Painting 1945–1970
 - Abstract Expressionism, Pop.
 - Picasso:
 - European art Renaissance to Romanticism, Spain (A2 1.3)
 - Picasso using strong tonal contrasts and a ‘shard’ effect reminiscent of El Greco, and of the blue and white background in his own *Les demoiselles d’Avignon*, 1906–07.
 - *Las Meninas, After Velázquez*. Velázquez’s *Las Meninas*, widely seen as one of the greatest masterpieces of western art. Three focal points within the painting – self portrait (artist shown painting a large canvas), the infant Princess Margarita (centre foreground and accompanied by two ladies in waiting, or *meninas*), and the small mirror images of King Philip IV and his queen Mariana, centred on the back wall of the room. Self portrait implies presence of second mirror where, or close to, the king, queen and viewer are standing. Major statement on rising status of artist.
 - European art Renaissance to Rococo, Netherlands (AS 1.3). In 1656, Jan van Eyck’s *Arnolfini Portrait*, 1434, was in Philip IV’s collection and certainly known to Velázquez; similar use of mirror.
 - Bacon:
 - European art Renaissance to Romanticism, Spain (A2 1.3)
 - Painting 1880–1945 (AS 1.7)
 - Cubism in France
 - Painting 1910–1945 (AS 1.8)
 - Surrealism
 - Painting 1970–present
 - Postmodernist engagement with art of the past
 - School of London
 - Three-dimensional craft and design 1918–1945 (AS 2.7)
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 8 – Painting 1970–present

102.308: Compare and contrast **two** post-1970 works exemplifying very different approaches to painting. Establish relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Super/Photo-realism** Fascination with convention of photographic realism; concern with method; Chuck Close, Malcolm Morley, Richard Estes, Gerhard Richter.and/or
 - **Postmodernism** Sensitive to Modernism's distancing from a general public but unsure how to reconnect; classical references, irony, scepticism, pastiches, parodies; Carlo Maria Mariani, Sandro Chia, Francesco Clemente, Paula Rego.and/or
 - **School of London** Francis Bacon, Lucian Freud, Frank Auerbach, R. B. Kitaj, Howard Hodgkin, David Hockney, Allen Jones.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Paula Rego (b. Lisbon, Portugal, 1935). London-based figurative painter and printmaker; early influences Mantegna, Goya, Surrealism; wholly accessible and readable images, although with mysterious and often disturbing meanings implied.
 - *The Family*, 1988. A man in suit and tie is seated on the foot of a bed on the left. A young girl behind him and another in front appear to be about to remove his jacket. On the right, another young girl in front of a sunlit window observes the scene, casting her shadow toward the other three figures. Back right, on what is perhaps some kind of wardrobe, is a small image of what appears to be two female figures, one about to strike with a sword something or someone on the ground under her foot.
 - Francis Bacon (b. Dublin 1909; d. Madrid 1992). Following death of Picasso, widely seen as the greatest living painter of his time, working in a semi-abstract style of painterly distortion and visceral, often grotesque, imagery. Anglo-Irish, based in London, and collateral descendant of his philosopher namesake of the first Elizabethan age. Little formal education, partly due to having asthma, but in later life an avid reader of the ancient Greek dramatists, Shakespeare, Nietzsche, among others. His homosexuality, an allergy to dogs and horses, and several instances where he was found wearing women's clothes led to strained relationships with his racehorse trainer father, Eddy Bacon, and, in 1926, his leaving home at the age of sixteen. 1927–28, spent two months in Berlin and eighteen in Paris, learning French and viewing works by Poussin and Picasso (an exhibition of Picasso's Neoclassical drawings), among others. 1928–29, settled in London and began working as an interior designer. 1928, he saw an illustrated article on Picasso's latest 'bathers' series, work which would profoundly influence his own early 'biomorphic' painting. 1929–30, showed from his home/studio design works subsequently featured in an article "The 1930 Look in British Decoration" in *The Studio* magazine, August 1930 – rugs, carpets and furniture influenced by such as Marcel Breuer, Le Corbusier and Eileen Gray. 1930, visited Germany again. 1930, met the Australian painter Roy de Maistre, who would become a friend and mentor, and began to work more as a painter than a designer. 1931–32, shared a studio with de Maistre. 1936, his work deemed "insufficiently surreal" for the London *International Surrealist Exhibition*. Expressed interest in Surrealist *ideas* but unimpressed by Surrealist *art*. 1936–44, his reputation as a painter began to gradually build. 1945, in a group exhibition showed *Three Studies For Figures at the Base of a Crucifixion*, 1944, and *Figure in a Landscape*, 1945, works in which most elements of his mature style are present, and thereby established himself as of major artistic significance. 1948, began a long series of free interpretations of Velázquez's *Pope Innocent X*, 1650. Often

used photographic sources as starting point. 1964, began relationship with George Dyer, lover and frequent subject, met apparently when Dyer fell through the skylight of Bacon's flat in the course of trying to burgle it. 1971, Dyer committed suicide by a drugs overdose, expiring in the couple's Paris hotel suite, on a toilet. 1973, Dyer's death recorded in *Triptych, May–June 1973*, one of several works in which his image continued to appear.

- *Triptych*, 1976; oil and pastel on canvases, each 198 x 147.5 cm; collection Mr and Mrs Roman Abramovich, London. Common to the three canvases are pale blue backgrounds, centred grey internal panels, rectilinear beams of some sort extending towards the grey panels, newspapers on the floor plane, and various human and bird-like forms within or in front of the grey panels... For detailed description, analysis and interpretation, see our study note *Pictorial Analysis and Interpretation: A Case Study*.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Rego has been described by leading art critic Robert Hughes as “the best painter of women's experience alive today” and she herself, in both her work and interviews, emphasizes a female perspective.
 - *The Family* is typical of the sinister and disturbing quality she brings to her pictorial narratives, often within a family home context but raising issues of sex, violence, religion and personal or political persecution.
 - Bacon:
 - *Triptych*, 1976. According to the interpretation offered in our study note and here (more convincing interpretations are entirely possible), essentially an imaginative self-portrait bringing together personal circumstance and art historical and literary references. Left and right canvas images can be related to Velázquez's portraits of Francisco Lezcano and Philip IV, respectively. The Francis(co) image, with its Hitler-like haircut, black coat, accompanying SS lettering, and a cut ear is interpreted as referring to the young Francis and the formative experiences he had in Berlin 1927–28 and again in 1930. The foetus-like creature in the right hand canvas is read as referring to Philip IV's sickly, and childless, son Carlos II – a father-son relationship which in at least some respects parallels Bacon's own. The middle canvas, with its essentially ‘conceptual’, rather than ‘perceptual’, spatial treatment and its seeming referencing of myth (Prometheus) and religion (chalice), is interpreted in terms of art's ability to obtain for its creator, and even its subjects, a kind of immortality. The central tortured figure is seen as relating to George Dyer, Bacon's lover, who committed suicide in 1971.
 - Comparison and contrast
 - Comparing
 - Autobiographical referencing
 - Pre-adulthood experiences
 - Tensions within family home
 - Sexual references
 - Violence references
 - Contrasting
 - Painting modes (Rego – representational: Bacon semi-abstract)
 - Rego – supports narrative interpretations: Bacon – resists narrative interpretations.

SYNOPSIS

- Referencing one or more of, eg:
 - Painting 1970–present
 - Super/Photo-realism, Postmodernism and/or School of London, as not already covered.
 - Painting 1880–1945
 - Painting 1910–1945
 - European art Renaissance to Romanticism
 - Painting 1945–1970

- Sculpture 1945–present
- Affluence after austerity of immediate WWII period; Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture; rise of Feminism.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 9 – Sculpture 1945–present

102.309: Compare and contrast **two** post-1945 works exemplifying very different approaches to sculpture. Establish relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Pop and Super/Hyper-realism** POP: Eduardo Paolozzi, Edward Kienholz, Louise Nevelson, Claes Oldenburg. HYPER-REALISM: Duane Hanson, John de Andrea.
and/or
 - **Conceptualism and Minimalism** CONCEPTUALISM: Sol LeWitt, Richard Serra, Michael Craig-Martin. MINIMALISM: Anthony Caro, Donald Judd, Carl André.
and/or
 - **Earthworks and Land Art** Robert Smithson, Richard Long, Christo, Andy Goldsworthy.
and/or
 - **Kinetic Art** Alexander Calder, George Rickey, Jean Tinguely.
and/or
 - **Performance and Postmodernism** PERFORMANCE: Joseph Beuys, George Segal, Stuart Brisley, Jim Dine, Gilbert and George. POSTMODERNISM: Ian Hamilton Finlay, Robert Graham, Jeff Koons.
and/or
 - **Independents** Niki de Saint Phalle, Elisabeth Frink, Antony Gormley, Damien Hirst, Rachel Whiteread.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Robert Smithson (b. Passaic, New Jersey 1938; d. Amarillo, Texas 1973). Sculptor, painter, essayist, critic and filmmaker. Natural history a lifelong interest and reflected in his art. 1953–55, studied in evening classes at the Art Students League, New York. 1956, studied briefly at the Brooklyn Museum School. 1957, began painting in Abstract Expressionist style. 1961, visited Rome and developed interests in European history and religion. “Oppositions” a recurring interest – material/spiritual, celestial/demonic, sacred/profane... 1963, married sculptor Nancy Holt (1938–) and began to work more in sculpture than painting. Aside from Holt, Sol LeWitt (1928–2007) and Robert Morris (1931–) were acknowledged influences. 1964–65, produced what he considered his first mature works, minimalist sculptures using glass sheets and neon tubes. 1967–73, developed interests in, and published essays on, crystalline structures, the concept of entropy, 18–19th century landscape architecture (especially the “picturesque”, the “sublime”, and parks), and present day industrial excavations and their equivalence to ancient monuments. “A Sedimentation of the Mind: Earth Projects” essay published in *Artforum* magazine September 1968. 1967–68, earth and rocks, sometimes combined with mirrors or glass, exhibited as “non-site” artworks in galleries. “Site” works, in contrast, made for a specific outdoor locations. Smithson died in a plane crash in 1973 whilst surveying possible land art sites.
 - *Spiral Jetty*, 1970. “Sited” Land Art example; some 6,500 tons of basalt, salt and earth in Great Salt Lake, Utah. Large-scale landscaping to form a spiral jetty, without practical purpose. Fluctuating water levels cause the work to be sometimes submerged. On re-emergence it has a new layer of salt encrustation.
 - Damien Hirst (b. Bristol 1965). Sculptor and painter, leader of the so-called Young British Artists (YBA), dominating the British art scene since the 1990s and renowned for his *Natural History* series featuring dead animals (maggots, flies, shark, sheep, cow, calf), his celebrity, financial success, and drink- and drugs-fuelled behaviour between about 1992 and 2002. (The death of close friend Joe Strummer in 2002 had a sobering effect.) Raised in Leeds, obtained an “E”

grade in Art and was accepted into Leeds College of Art and Design on his second application. 1986–89, studied Fine Art at Goldsmiths College, University of London (again, rejected on his first application), and obtained a student placement in a mortuary. 1988, main organiser of independent student exhibition *Freeze* in a disused London Docklands building. Through the influence of Conceptualist and Goldsmiths' lecturer Michael Craig-Martin (1941–), visitors to *Freeze* included Charles Saatchi, Norman Rosenthal and Nicholas Serota – major forces in contemporary art world. 1990, *A Thousand Years*, installation comprising a large glass case of maggots and flies feeding off a cow's head, bought by Saatchi. 1991, Serpentine Gallery stages *Broken English* group exhibition, partly curated by Hirst; he signs with art dealer Jay Jopling and is offered funding by Saatchi. 1992, first YBA exhibition staged at Saatchi Gallery and Hirst shows his vitrine shark-in-formaldehyde *The Physical Impossibility of Death in the Mind of Someone Living*. 1993, *Mother and Child Divided*, a cow and calf, each split and displayed in separate vitrines, shown in Venice Biennale. 1995, won the Turner Prize. 1996, *Hymn*, 20ft high 6 ton polychromatic bronze enlargement of a 14in *Young Scientist Anatomy Set* toy, designed by Norman Emms and made by Humbrol (in 2000, Hirst was sued for breach of copyright and paid undisclosed sum to charities). 1997, *Sensation* exhibition staged at Royal Academy, London, signalling establishment approval of YBA. 2003–04, relationship with Saatchi cools. 2004, fire at Saatchi's Momart warehouse destroys much of his collection, including 17 works by Hirst. 2007, *For the Love of God*, a platinum cast of a human skull studded with 8,601 diamonds and real human teeth, sold for £50m to a consortium that included Hirst himself and his own gallery (Jay Jopling's White Cube).

- *The Virgin Mother*, 2005; partly painted bronze, 10.3 m/33.75 ft high; The Lever House Art Collection, New York. Colossal bronze figure of nude young pregnant woman, in left profile, as seen from public thoroughfare (Park Avenue); right side, from mid-thigh upwards, 'flayed', exposing polychromatic skull, muscles, foetus and flaps of turned back skin.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Smithson:
 - *Spiral Jetty*: early example of sited Land Art; influenced by monuments of antiquity; desire to reconnect with nature and the landscape, and effort to escape gallery system and notion of art as consumer product.
 - Hirst:
 - *The Virgin Mother*: figure modelled on Degas' *Little Dancer Aged 14*, 1880, sculpture, but nude rather than dressed in a (real) tutu, colossally oversized, heavily pregnant, partly 'flayed', partly coloured; stressed religious and art historical associations and comment on social issue of underage sex.
 - Comparison and contrast
 - Comparing:
 - Conception outweighs execution – making usually done at least partly by others; necessary manual skills and techniques bought in or contracted out.
 - Work extremely expensive, by reason of scale, materials and/or techniques, making substantial financing intrinsic to the artistic production, thus involving well organised financial backing/investment/speculation and/or publicity/celebrity/promotion/advertising
 - Contrasting:
 - Smithson:
 - Low volume of artistic product.
 - Wanted to bypass gallery system and art market.
 - Major theme: man working sympathetically, on a large scale, with the land.
 - Stillness, quietude, contemplation.

- Hirst:
 - High volume of artistic product, to operate effectively within gallery system and art market (latterly, his wealth and commercial acumen has enabled him to bypass gallery system and go directly to the market).
 - Major theme: death or mortality, or, some would argue, the acquisition of wealth and/or celebrity.
 - Shock factor.

SYNOPSIS

- Referencing one or more of, eg:
 - Sculpture 1945–present
 - Pop and Super/Hyper-realism, Conceptualism and Minimalism, Earthworks and Land Art, Kinetic Art, Performance and Postmodernism, and/or Independents, as not already covered.
 - Sculpture 1870–1945
 - French painting 1860–1970
 - Painting 1945–1970
 - Painting 1970–present.
 - Affluence after austerity of immediate WWII period; Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture; rise of Feminism.
- Any other valid content to be identified at the standardising meeting and credited.

A2 1 Section 10 – Irish art 1945–present

102.310: Give a broad critical appraisal of Irish **painting** since 1945, establishing contexts and referring to appropriate painters and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Painting** Tom Carr, Colin Middleton, William Scott, Gerard Dillon, Louis Le Brocquy, T. P. Flanagan, Basil Blackshaw, David Crone, Joe McWilliams, Jack Pakenham, Neil Shawcross, Carol Graham, Rita Duffy.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Neil Shawcross (b. Kearsely, Lancashire, 1940); 1962–2004, taught art at Ulster Polytechnic/ University of Ulster and to children; widely admired and inspirational teacher and painter:
 - *Nude*, 1993, pencil and watercolour on paper (reproduced <http://www.fineart.ac.uk/works/ul0007/index.html>); delicately and loosely painted image of female nude, seen from the back, lying on red bed against a green background.
 - Jack Pakenham (b. Dublin, 1938), self-taught as painter:
 - *Peace Talks*, 1992; horizontal format with crowded, conflated urban landscape and indoor scenes; scientific perspective clearly rejected, with ground plane tilted towards pictorial plane; various seemingly allegorical figures, including a female figure on left whose upper body is separated from her lower, and some masked figures.
 - F. E. McWilliam (b. Banbridge 1909, d. 1992), sculptor, joining English Surrealist group in 1938:
 - *Kneeling Woman*, 1947; cast stone, National Galleries of Scotland; commissioned by Surrealist artist and collector Roland Penrose; naturalistic drapery, head, arms and legs but torso omitted.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Shawcross:
 - *Nude*: line and wash; typical of the artist's direct and rapid painting technique, whether in watercolour or oils; elimination of all unnecessary detail; strong red lends warmth to the nude form, and green background adds vivacity to composition; both set off by the minimalist underlying drawing.
 - Pakenham:
 - *Peace Talks*: example of the artist's long-term engagement with the N. Ireland conflict as subject; quoted as saying "Over these years, I have tried to convey through a poetic language of metaphor, symbol, allegory and ambiguous narrative some of my concerns and anxieties, to use visual language to expose and comment" (<http://www.artscouncil-ni.org/collection/artists/art131.htm>; accessed 28 Aug. 2007); masks and puppets recurring features.
 - McWilliam:
 - *Kneeling Woman*: missing torso can be seen as affirming Surrealist association; also contrasts with the many sculptures of human form from Antiquity that have limbs and heads missing; the fragment long recognized as peculiarly affecting and stimulating to the imagination, but other less happy connotations as well; play between solids and space/void also recurring feature of work by other leading British sculptors of the time, Henry Moore and Barbara Hepworth.

SYNOPSIS

- Referencing one or more of, eg:
 - Irish art 1945–present
 - Other media
 - Irish art 1900–1945
 - Painting 1880–1945
 - Painting 1910–1945
 - Sculpture 1870–1945
 - Painting 1945–1970
 - Painting 1970–present.
- Any other valid content to be identified at the standardising meeting and credited.



Rewarding Learning

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2010

History of Art

Assessment Unit A2 2

assessing

Module 4: Architecture, Craft and Design

[AD221]

TUESDAY 25 MAY, MORNING

MARK SCHEME

A2 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 non-synoptic knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited non-synoptic knowledge. Recall problematic in scope, depth, relevance and/or accuracy.	Satisfactory non-synoptic knowledge. Recall extensive, relevant and accurate, but with significant lapses.	Good non-synoptic knowledge. Recall extensive, relevant and accurate, with minor lapses.	Excellent non-synoptic knowledge. Recall extensive, relevant and accurate.										
Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustainable.	Limited non-synoptic understanding. Any relevant analysis, judgements, discussion and arguments problematic.	Satisfactory non-synoptic understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated and sustained.	Good non-synoptic understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained, with minor lapses.	Excellent non-synoptic 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. Clarity, coherence extensiveness, spelling, punctuation, grammar, vocabulary and form/style of writing mostly satisfactory.	Good communication. Clear, coherent and extensive with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing, with minor lapses.	Excellent communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing.										
Synopsis Apply knowledge and understanding of the relationships between elements of art historical study	Insufficient synopsis. Lacking scope, depth, relevance, accuracy and/or substantiation.	Limited synopsis. Problematic in scope, depth, relevance, accuracy and/or substantiation.	Satisfactory synopsis. Mostly relevant, accurate and substantiated.	Good synopsis. Extensive, relevant, accurate and substantiated, with minor lapses.	Excellent synopsis. Extensive, relevant, accurate and fully substantiated.										
Marks available for each AC	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

Throughout this mark scheme:

- subject content specifically identified within any particular examination question and belonging to that particular A2 subject content section is deemed non-synoptic; all other content, synoptic
- *insufficient* – clear that minimum required standard for an A2 pass has not been achieved
- *limited and problematic* – unclear that minimum required standard for an A2 pass has been achieved.

A2 2 Mark Scheme

Candidates' demonstrated knowledge and understanding of the indicative content will be assessed against the assessment criteria and performance descriptors within the A2 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, drawn from the subject content to directly address the question.

Subject content specifically identified within any particular *question* and belonging to that particular A2 subject content section will be deemed non-synoptic; all other content, synoptic.

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.)

References below to particular subject content are mostly by title, abbreviations sometimes also being used in the form of 'AS 1.1' for AS 1 subject content section 1 and 'A2 2.5' for A2 2 subject content section 5.

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).

A2 2 Section 1 – Roman architecture

102.401: Give a broad critical appraisal of Roman **domestic** architecture, establishing contexts, identifying the three main types, and referring to appropriate examples.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context:

Domestic Domus, insula, villa; major examples.

- Identification of required types, and descriptions of works:
 - *Domus*. Form of private urban dwelling for wealthy single families found throughout the Roman Empire. Usually single storey, with outer walls blank or in the form of *cellae* (shops, accessible only from the street). Derived from Etruscan domestic architecture and, from 2nd C BC, usually incorporating a Greek-style peristyle. From the street, an entrance passageway (*vestibulum*, *fauces* or *prothyrum*) led to an *atrium*, a generally square or rectangular inner courtyard surrounded by high-ceilinged porticoes and containing an *impluvium*, a shallow rectangular pool area for collecting rainwater from the *compluvium*, an opening in the sloping roof. Portrait images of ancestors traditionally kept in the atrium. Various rooms typically around the atrium, including: a *tablinum* (large living room, study or master bedroom), *triclinium* (dining room), *culina* (kitchen), and *cubicula* (bedrooms). A peristyle or colonnaded court, perhaps including a garden, sometimes at back of house. Eg:
 - House of the Vetti, Pompeii, early 1st C AD. Classic example of domus type.
 - *Insula* (Latin for *island*). Urban housing or tenement block, for multiple family occupancy, found mainly in Rome itself or in Ostia, the port at the mouth of the Tiber. Blocks usually continuous with one another. Built of brick and concrete, often five or more storeys high, although restricted by law to 21m/68ft, under Augustus, and 18m/58ft, under Trajan. Small central court, with shops, workshops or other commercial premises at ground level. Common internal staircase. Windows opening to the street, often with wooden or concrete balconies. Pumping technology limited water supply to lower floors; others had to avail of public water and sanitary facilities. Shoddy construction and fires caused frequent collapses. Eg:
 - Insula of the House of Diana, Ostia, c. 150 AD.
 - *Villa*. A wealthy Roman's rural or suburban retreat, perhaps only occasionally or seasonally occupied by the owner, the central building having heated rooms, baths and fine architectural detailing. Two main types: *villa rustica* comprised not just a substantial dwelling and gardens, but subsidiary buildings, a country estate with farms, orchards and vineyards; *villa urbana*, increasingly seen from 2nd C BC on, primarily a pleasure retreat, with formal gardens featuring sculptures and fountains. Principal residence generally low in elevation and one of two main plan types: *winged corridor* or *courtyard*. Eg:
 - Hadrian's Villa, near Tivoli (about 15 miles/24 km from Rome), 118–134 AD. Luxury residence with ancillary buildings and lands reputed to have covered more than 7 sq miles/18 sq km, largest known Roman villa ever built. Disparate collection of buildings, united by little more than sense of architectural virtuosity and disregard for conventional rectilinear forms; stretching about half a mile along a plateau.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
 - *Domus*. Practical and comfortable, for those who could afford one. Small-scale version of royal palaces in the Hellenistic world. Lack of windows to outside (glass an uneconomical proposition at the time) helped in extreme heat or cold and also indicates desire for security, privacy and sense of retreat and self-sufficiency.
 - *Insula*. Economical housing solution where land limited, or expensive, and population dense, but generally poor living conditions. Some social advantages, as well as disadvantages, in life being oriented towards street, as continues to be the case in many Mediterranean cultures.

- *Villa*. Self-sufficiency a source of pride for villa owners. Luxurious living required considerable scale of operations for self-sufficiency. Major villas clustered within one or two days' travel of Rome and valued highly as retreats from heat, noise and crowds of the great city.
 - Hadrian (Emperor 117–138 AD), one of the greatest ever architectural patrons (actual architect{s} unknown), as evident from not just his villa, but such as the Pantheon (118–c. 128), his Mausoleum (c. 135; now remodelled as the Castel Sant'Angelo), and the Temple of Venus in Rome (consecrated 135). His villa and other works characterised by extensive architectural knowledge, structural adventurousness and enormous ambition.

SYNOPSIS

- Referencing one or more of, eg:
 - Roman architecture
 - Greek and Etruscan influences, Materials and methods and/or Civic and religious
 - Greek architecture
 - Greek sculpture
 - Roman sculpture
 - High Renaissance and Mannerist Italian architecture
 - European architecture Baroque to Romanticism.
- Any other valid content to be identified at the standardising meeting and credited.

A2 2 Section 2 – High Renaissance and Mannerist Italian architecture

102.402: Compare and contrast what you see to be **two** very different examples of High Renaissance and Mannerist Italian **ecclesiastical** (church) architecture, establishing relevant contexts.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context:
 - **High Renaissance** Rome as centre, also Florence; period of Reformation in Germany; Church patronage; realised and unrealised projects of Donato Bramante, Michelangelo (Buonarroti), Antonio da Sangallo the Younger.
 - **Mannerism** Rome as centre, also Florence, Mantua and Venice; traumatic time for Italy with war and religious upheaval; Spanish Habsburgs in control 1529–59; Counter-Reformation; ostentation, exaggeration, experimentation; realised and unrealised projects of Michelangelo (Buonarroti), Giulio Romano, Giacomo Barozzi da Vignola; classical tendency within Mannerism, Andrea Palladio.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Donato Bramante (b. near Urbino 1444, d. 1514); architect, engineer and painter. 1477, painting in and around Milan in a style influenced by Piero della Francesca and Mantegna. 1478, remodelled much of 9th century church of Santa Maria presso San Satiro in Milan, retaining plan of Greek cross within a square within a circle, and himself painting in perspective the east (choir) wall to create illusion of depth. 1492–99, designed domed chancel at east end of Santa Maria delle Grazie, Milan. 1499, his patron Ludovico Sforza, Duke of Milan, fled the city before an invading French army, and Bramante relocated to Rome. Gained support of Cardinal Della Rovere, who in 1503 became Pope Julius II, one of the greatest papal patrons of the arts. 1503, commissioned to design rebuild of St Peter's Basilica (largest European architectural project of 16th century), building work beginning 1506 on a centralized Greek cross plan, Romano-Byzantine in form. Details of plans now lost, and subsequently much modified by others (including Raphael, Peruzzi, Sangallo and Michelangelo), but the massive building revived use of concrete and, in design, was based on the square and circle. Among other major projects: Palazzo Caprini (or House of Raphael), Rome, 1501–02; cloisters of Santa Maria della Pace, Rome, 1504; and Belvedere Courtyard in the Vatican, begun 1505.
 - Tempietto, S. Pietro in Montorio, Rome, c. 1502–11; small circular Doric colonnaded 'temple' surmounted by a dome, commissioned by Cardinal Della Rovere/Pope Julius II to mark what was believed to be site of crucifixion of St Peter.
 - Michelangelo (b. Caprese 1475, d. Rome 1564); sculptor, architect, painter, draughtsman and poet, dominating High Renaissance and helping shape Mannerism. In view of many, the greatest of all western masters. 1488, trained briefly with the Florentine painter Domenico Ghirlandaio before joining household of Lorenzo de' Medici, with access to family's art collection, and especially its sizeable collection of ancient Roman sculpture. Among many major works: colossal marble *David*, 1501–04; Sistine Chapel Ceiling fresco, 1508–12; Laurentian Library, S. Lorenzo, Florence, 1524–30; and *Last Judgement* fresco, on altar wall of Sistine Chapel, 1536–41. After about 1545, devoted himself mostly to poetry and architecture, with Pope Paul III in 1546 entrusting to him design of St Peter's Basilica.
 - St Peter's Basilica, Rome, 1546–64 (earlier work mostly to Bramante's 1503–06 plans; dome completed by Giacomo della Porta, 1590). Project had seen little progress since death of Bramante, and subsequent input from Raphael, Peruzzi and Sangallo. Michelangelo appointed following death of Sangallo. Proposed a return to Bramante's centralized Greek cross plan but, instead of Bramante's stepped hemispherical dome above a narrow drum (echoing Pantheon), designed a high dome sitting on buttresses fronted by colossal paired columns, imparting a strong sense of vertical thrust. Tall lantern further emphasized vertical, and same colossal paired columns within and without the main structure brought sense of organic unity and compactness to building as a whole.

Brunelleschi's Florence Cathedral dome, 1420–36, with its double-shell construction and Gothic profile, clearly influenced Michelangelo.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Bramante. His Roman projects and buildings generally considered most characteristic examples of High Renaissance style, and the most respectful towards Classical heritage. The Tempietto, with its severe Roman Doric colonnade, may be seen as a trial commission from Julius II in preparation for the – very far from restrained – massively ambitious St Peter's Basilica. Although his designs for St Peter's never carried out, they formed basis for the concept, scale and proportions of the Michelangelo design which, although also modified, is largely what is seen today.
 - Michelangelo,
 - St Peter's Basilica. Architectonic unity informed by use of the square and circle working in conjunction with the sculptor's eye for massing, compactness, thrust and organic unity.
 - Comparison and contrast
 - Comparing
 - Classical architectural vocabulary
 - Use of simple geometrical forms
 - Contrasting
 - Sculptor's inspired sense of organic unity.

SYNOPSIS

- Referencing one or more of, eg:
 - High Renaissance and Mannerist Italian architecture
 - High Renaissance or Mannerism, as not already covered.
 - Early Renaissance Italian architecture
 - European architecture Renaissance to Rococo
 - Early Renaissance Italian art
 - European art Renaissance to Rococo
 - High Renaissance and Mannerist Italian art.
- Any other valid content identified and/or points made to be credited.

A2 2 Section 3 – European architecture Baroque to Romanticism

102.403: Give a broad critical appraisal of **Eclectic Romantic** European architecture, establishing contexts and referring to **three** or more appropriate architects and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Eclectic Romanticism** The ‘battle of styles’; influence of writings of Pugin and Ruskin; CLASSICAL TENDENCY, John Nash, John Soane; GOTHIC REVIVAL, Charles Barry, George Gilbert Scott.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Classical tendency
 - John Nash (b. London 1752; d. Cowes, Isle of Wight, 1835); one of the principal architects and town planners of the Regency period, responsible for the layout of much of Regency London and some of its best known buildings and monuments, including: the Royal Mews, completed 1825; Buckingham Palace, 1825–35; Cumberland Terrace, 1827; Marble Arch, 1828; and Carlton House Terrace, 1827–33. Cronkill House, a small country house near Shrewsbury in Shropshire, designed by Nash for the second Lord Berwick c. 1802, has been described as the earliest example of *Italianate* architecture in Britain – Neoclassical synthesized with *picturesque* aesthetics.
 - Marylebone development: area of London north of St James’s and including Regent Street, Regent’s Park and adjacent thoroughfares; design commissioned 1811; work begun 1818. Commissioned by the Prince Regent (later George IV) to develop the area, creating streets, terraces, crescents, town houses and villas. Working with other architects, including James Pennethorne and Decimus Burton.
 - John Soane (b. Goring-on-Thames, near Reading 1753; d. 1837); a leading Neoclassical architect. Son of a Reading bricklayer or stonemason. 1768–72, trained as an architect under George Dance the Younger and, 1772–78, under Henry Holland, whilst also, 1771–77, studying at the Royal Academy Schools in London. 1777–79, awarded a travelling scholarship, which allowed him to study for two to three years in Italy and Greece. 1780, settled in East Anglia and established his own architectural practice. 1788, won the competition for designing a new Bank of England and was appointed Architect and Surveyor to the Bank of England. 1806, appointed Professor of Architecture at the Royal Academy, a post held until his death. Few of his buildings have escaped demolition or serious modification. His own house, now the Sir John Soane’s Museum, at 12, 13 and 14 Lincoln’s Inn Fields, is an exception.
 - Bank of England, London, c. 1792–1827 (partly demolished, and obscuring super-structure added, in 1925 by Sir Herbert Baker – “the greatest architectural crime, in the City of London, of the twentieth century” according to Nikolaus Pevsner). Included within the complex, the Stock Office, 1792–93, and the Rotunda, begun 1796. Long, low windowless façade with recesses containing Corinthian columns.
 - Gothic Revival
 - Sir Charles Barry (b. London 1795, d. 1860); architect working in both Neoclassical/Italianate and Gothic Revival styles and best known for his designing, along with Augustus Welby Northmore Pugin (1812–52), the Palace of Westminster, 1836–70. Son of a stationer. 1800, apprenticed to a surveyor. 1817–20, on his father’s death he obtained an inheritance that enabled him to travel extensively around the Mediterranean and Middle East, Italy especially inspiring him to become an architect. Major examples of his work are: the Royal Manchester Institution for the promotion of Literature, Science and Arts (now part of the Manchester Art Gallery), commission won by competition in 1824; the Church

of St Peter, Brighton, 1826, one of the earliest examples of English Gothic Revival; the Travellers' Club, in Pall Mall, 1829–32; the Reform Club, also in Pall Mall, 1837–41; and Cliveden House, Buckinghamshire, 1849.

- Palace of Westminster (includes Houses of Parliament and Big Ben); rebuild following 1834 fire; commission won, in collaboration with Pugin, by competition 1836; site work began 1840, with the House of Lords completed 1847, the House of Commons 1852, and other site work c. 1870; supervised, following Barry's death, by his son E. M. Barry. Brief specified that the new building be "Gothic or Elizabethan". Barry responsible for the overall design and execution: Pugin for the Gothic detailing, including all furniture and interior design. Pugin also largely responsible for the design of the clock tower, Big Ben.
- George Gilbert Scott (1811–78), most prolific and successful of the Gothic Revival architects.
 - Albert Memorial, Kensington Gardens, London, 1863–72; national memorial to Queen Victoria's consort, Prince Albert; extravagant example of Gothic Revival; enormous shrine containing seated portrait sculpture of Albert.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Classical tendency:
 - Nash:
 - Marylebone development. More than any other probably, established the visual character of much of central London; formal, secular, orderly, regimented; a lasting legacy; enlightened and powerful patronage; anticipated by several decades Paris's similar modernization programme under Baron Haussmann.
 - Soane:
 - Bank of England. Original, imaginative and yet disciplined use of Classical architectural vocabulary. Noted for adventurous use of interior space, scale and lighting. Classical ornamentation often confined to incised lines or grooves on smooth surfaces. Victim of change in public taste towards Gothic Revivalism.
 - Gothic Revival:
 - Barry:
 - Palace of Westminster. Majority political judgement that a "Gothic or Elizabethan" style reflected better the British ethos of the time than did Neoclassicism. Pugin, as leader of the Gothic Revivalist movement, had himself – along with his father, Augustus Charles Pugin, and leading art critic and theorist John Ruskin (1819–1900) – done much to nurture this cultural view, but many complex factors involved.
 - Scott,
 - Albert Memorial; 'battle of styles' between Classical and Gothic, each carrying considerable weight of complex religious, social and political associations (essentially – Classical, secular/civic/pagan; Gothic, religious/Catholic/Romantic).
 - General comparison and contrast (not formally required)
 - Comparing
 - Revivalism: respect for tradition/past (Classical or Gothic).
 - Contrasting
 - Within 19th century Britain, complex sets of religious, social and political associations, often self-contradictory, but approximating to:
Classical: secular/rational civic/pagan/southern European/upper class
Gothic: religious/Romantic/northern European/lower and middle class/culturally and nationally embedded (Reformation and other factors severely restricted Renaissance influence).

SYNOPSIS

- Referencing one or more of, eg:
 - European architecture Baroque to Romanticism
 - Baroque Italy
 - Neoclassical Britain
 - European architecture Renaissance to Rococo
 - Greek architecture
 - Early Renaissance Italian architecture
 - Architecture 1835–1918
 - Three-dimensional craft and design 1850–1918
 - Roman architecture
 - High Renaissance and Mannerist Italian architecture
 - British painting 1850–1900
 - For Scott, eg; general religious revival in Britain in early 19th C. but full Catholic emancipation only granted in 1829; mid-century, challenges to religious belief through Darwinism and new interpretations of geological and fossil records; advances of science, technology, and industry; advances of British imperialism and colonialism.
- Any other valid content to be identified at the standardising meeting and credited.

A2 2 Section 4 – Architecture 1945–1970

102.404: Who do you consider made the **single greatest contribution** to architecture within the years 1945–1970? Establish contexts and refer to appropriate architects and works in support of your choice.

Indicative content

- Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Post-war modernism** Ludwig Mies van der Rohe, Le Corbusier, Richard Neutra, Eero Saarinen; BRUTALISM, Louis Kahn, Ernö Goldfinger, Alison and Peter Smithson.
- and/or
 - **Independents** Frank Lloyd Wright, Alvar Aalto, Luis Barragán, Kenzo Tange, Felix Candela, Jørn Utzon.
- Identification of required practitioner and works, and descriptions of works, eg:
 - 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 it was the task of architect and designer to humanize mechanical forms. 1916–21, studied architecture at Helsinki Polytechnic Institute. Early work shows uneasy mix of Gothic and Classical elements – the latter relating to the Nordic Classical architectural movement, active c. 1910–30. Early examples of his work are: Tuberculosis Sanatorium, Paimio, 1928–33 (design extended to furniture and fittings); Municipal Library, Viipuri (now Vyborg, Russia), designed 1927–33, built 1933–35; and the Villa Mairea, Noormarkku, Finland, 1937–38. 1946, appointed a visiting professor at the Massachusetts Institute of Technology.
 - Baker Dormitory/House, Massachusetts Institute of Technology, Cambridge, USA, 1946–49. Senior students' dormitory block of red brick, with a serpentine front overlooking the Charles River and a busy road, and a zigzag rear looking onto the campus. Bedrooms facing the front, the serpentine form lending variety of form and view to the fairly austere cubicles. Furniture and fittings also designed by Aalto. Staged staircases, set out from the rear façade, descend symmetrically to meeting point, echoing the zigzag theme. Communal rooms rectangular and placed on the diagonal at ground level – lounge and dining area double-height and partly below ground. Horizontal windows to front: vertical to rear.
 - Town Hall, Säynätsalo, Finland, 1949–52. Small multi-purpose complex for prosperous island community mostly engaged in forestry. Four blocks, in various heights and rectilinear configurations, surrounding a raised informal courtyard accessed by two open staircases, one of timber and compacted earth. Western block contains a library, with shops below. The almost cubic eastern block, with slanting roof, contains the Council Chamber (circuitous access route ending in a narrow stairway) and municipal administration offices. The other two blocks contain apartments. Red brick construction; copper roofs; wooden ceilings; dark window frames, some vertically slatted; little or no applied decoration.
 - Cultural Centre, Helsinki, 1952–58; commissioned by the Finnish Communist Party. Constructed in red brick and comprising: a concert hall, with outer wall curved convexly to match the seating rows inside; a rectangular office building, incorporating greening copper in the façade; and a lecture theatre block joining the two. Special square or wedge-shaped bricks used to enable the curves to be formed precisely.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Aalto:
 - Baker Dormitory. Innovative design is practical, aesthetically stimulating and symbolically expressive. Traditions of red brick construction in both Finland and New England – curved bay windows also traditional to Boston and New England generally. Aalto chose especially rough bricks, for added texture and visual interest, facilitating a weathered, aged look at a time when International machine-perfect Modernism was fashionable. Concrete and stonework introduced in lounge and dining room area to contrast with brickwork.
 - Town Hall, Säynätsalo. Earth-coloured brickwork, mostly natural materials, and easy flow between steps and levels allow complex to sit very gently in the forested landscape, especially with grass encouraged to grow on one of the open staircases. Inner courtyard, reminiscent of traditional Finnish farmyard, has feeling of slowly evolving or ‘growing’, rather than having been designed. The buildings themselves quite severely geometrical – grass and surrounding fir trees act as foils.
 - Cultural Centre. Form follows function in that the rational asymmetrical fan-shape of the seating determines the outer form of the building. Fan shapes adjoining rectangles is also a recurring theme in Aalto’s designs, reflecting his wish to combine the natural and the man-made.

SYNOPSIS

- Referencing one or more of, eg:
 - Architecture 1945–1970
 - Post-war modernism or Independents, as not already covered.
 - Architecture 1900–1945
 - Three-dimensional craft and design 1918–1945
- Any other valid content to be identified at the standardising meeting and credited.

A2 2 Section 5 – Architecture 1970–present

102.405: Give a broad critical appraisal of post-1970 architecture, identifying movements, establishing contexts, and referring to appropriate architects and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Late modernism** Richard Rogers, Renzo Piano, Norman Foster.
 - **Postmodernism** Sensitive to Modernism's distancing from a general public but unsure how to reconnect; classical references, irony, scepticism, pastiches, parodies; Charles Moore, Robert Venturi, James Stirling, Michael Graves, Philip Johnson, Ieoh Ming Pei.
 - **New directions** Frank O. Gehry, Daniel Libeskind, Will Alsop, Zaha Hadid.
- Identification of required movements, practitioners and works, and descriptions of works:
 - Late modernism, eg:
 - Norman Foster (1918, London, UK), British architect and engineer. One of the world's leading architects, with many major commissions completed in Europe, Asia and America. American architect and engineer Richard Buckminster Fuller (1895–1983) an early influence.
 - Sainsbury Centre for the Visual Arts, University of East Anglia, 1974–78. Large cuboid aluminium-clad steel structure, with one end almost entirely glass, on sloping grassland site; large open-plan interior with structural steelwork exposed.
 - Postmodernism, eg:
 - Robert Venturi (b. 1925, Philadelphia, USA), Postmodernist architect and theorist.
 - Sainsbury Wing of the National Gallery, London, 1987–91; wing/extension blends with pre-existing Neoclassical building, and neighbouring buildings, but with structural and aesthetic anomalies.
 - New directions, eg:
 - Daniel Libeskind (1946–), Polish-born Jewish American architect, designer of many prestigious and much discussed buildings, and winner of the 2003 competition to rebuild the World Trade Center in New York.
 - Jewish Museum, Berlin, 1989–2001 (opening September 11, 2001, same day as World Trade Center attack). Zinc-clad building, predominantly zigzag in plan and elevation, externally and internally. Narrow windows, seemingly irrationally placed, of various unconventional rectilinear configurations and sizes. Adjoining Garden of Exile and Emigration contains a memorial to the Holocaust in the form of 49 seven-metre-high concrete columns topped with vegetation. 48 of the columns – representing 1948, the year the state of Israel was formed – contain soil from Berlin, and the 49th, in the centre, contains soil from Jerusalem. Museum contained no exhibits for its first two years. Internally, a tall, bare concrete shaft named the Holocaust Tower; plus a catwalk-crossed void called The Embodiment of Absence.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal:
 - Late modernism. Functionalism; making use of modern industrial materials and methods; structural integrity; 'truth to materials', eg:
 - Foster:
 - Sainsbury Centre. One of the architect's first major commissions and representing a further development of functionalism and modernists' interest in new building materials and methods/techniques, sometimes adapted from industrial or civil engineering sources. Hence such work sometimes being referred to as 'Hi-tech'. Building probably most resembles an aircraft hangar. Open-plan interior means partitions have to be installed for hanging artworks.

- Postmodernism. Structural and aesthetic deceit, playfulness, laxness and/or indulgence, eg:
 - Venturi arguably leading theorist of Postmodern architecture; coined phrase “less is a bore” to characterize contrast with functionalist modernism and Mies van der Rohe’s “less is more” epithet:
 - Sainsbury Wing of the National Gallery. Clearly refers to Neoclassical architectural heritage but denies the structural logic behind these forms, as over the main entrance where ‘blocks’ of Portland stone are actually merely cladding over a hidden steel frame, or where the Corinthian pilasters gradually change in form to more closely match those of the neighbouring building.
- New directions. General Deconstructivist and/or Expressionist tendencies, eg:
 - Libeskind:
 - Jewish Museum. Location within the German capital of deep symbolic significance, as also (unintentionally, except possibly by the bombers) the timing of its opening. Tilting, disorienting, aggressively angular forms, spaces and voids give powerful expression to a tragic period in recent history and to the ongoing complexities of human relationships. Continuing a line of development (taken by Wright, Stirling, Gehry and others) in which the museum itself becomes the exhibit: architecture as art/sculpture.

SYNOPSIS

- Referencing one or more of, eg:
 - Architecture 1835–1918
 - Architecture 1900–1945
 - Architecture 1945–1970
 - Three-dimensional craft and design 1918–1945
 - Sculpture 1945–present
- Any other valid content to be identified at the standardising meeting and credited.

A2 2 Section 6 – Three-dimensional craft and design 1945–1970

102.406: Compare and contrast **two very different approaches** taken to three-dimensional craft and design within the years 1945–1970, establishing contexts for the two chosen practitioners and referring to appropriate works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Craft** Hans Wegner, James Krenov, Kilkenny Design Workshops.
and/or
 - **Post-war British modernism** UTILITY FURNITURE, Gordon Russell. FESTIVAL STYLE: Ernest Race, Robin Day. CRAFT TO DESIGN: cutlery, street furniture, table- and kitchen-ware; David Mellor.
and/or
 - **Post-war European and American modernism** Less ascetic interpretations of ‘functionalist’ and ‘truth to materials’ precepts; Alvar Aalto, Arne Jacobsen, Charles and Ray Eames, Eero Saarinen.
and/or
 - **Streamlining to Pop** STREAMLINING: Raymond Loewy, Henry Dreyfuss. POP: George Nelson, Ettore Sottsass, Verner Panton, Eero Aarnio, Joe Colombo.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Hans Wegner (b. Tønder, Denmark 1914; d. 2007), a leading practitioner of Scandinavian design; son of a master cobbler and served carpentry and furniture making apprenticeships before working with leading Scandinavian designer Arne Jacobsen.
 - *Model No. JH50 Peacock* chair, designed for manufacturer Johannes Hansen, 1947; finely crafted hardwood chair with turned legs and rails; large rounded backrest with flat sections in middle of the radiating slats.
 - George Nelson (b. Hartford, Connecticut 1908; d. New York 1986); with Charles and Ray Eames he was one of the pioneers of American modernist design but is renowned more for his colourful and light-hearted Pop- or Postmodernism-oriented work.
 - *Marshmallow* sofa, designed 1956 for manufacturer Herman Miller. Set of (usually 18) round pill/marshmallow-shaped cushions individually mounted on open steel frame to form a sofa; the cushions detachable, allowing easy cleaning, rotation to alleviate wear, or changes of colour/pattern/fabric.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Wegner.
 - *Model No. JH50 Peacock* chair. Informed by modernism but, as with most 20thC Scandinavian design, softening the geometrical and mechanical in the direction of organic/natural forms, and maintaining traditional high standard of craftsmanship. Variation on traditional English Windsor chair. The chair back mindful of a peacock’s display.
 - Nelson.
 - *Marshmallow* sofa. Early example of Pop design; modernism with quirky humour; functional; economical to produce; innovative. Nelson: “What is the crowning glory of your civilization... the symbol as clear a statement as the pyramids, the Parthenon, the cathedrals? What is this symbol? What is its name? Its name is Junk. Junk is the rusty, lovely, brilliant symbol of the dying years of your time. Junk is your ultimate landscape” (stated at the International Design Conference, Aspen, 1965; [http://en.wikipedia.org/wiki/George_Nelson_\(designer\)](http://en.wikipedia.org/wiki/George_Nelson_(designer)), accessed 25 Nov 2008).
 - Comparison and contrast

- Comparing
 - ‘Truth to materials’, the Wegner within a fine handcraft tradition, the Nelson within a modernist design one, open to use of man-made materials and mass production methods.
- Contrasting
 - Production method
 - Materials.
 - Taste/fashion/market.

SYNOPSIS

- Referencing one or more of, eg:
 - Three-dimensional craft and design 1945–1970
 - Craft, Post-war British modernism, Post-war European and American modernism and/or Streamlining to Pop, as not already covered
 - Three-dimensional craft and design 1918–1945
 - Architecture 1945–1970
 - Painting 1945–1970
 - Sculpture 1945–present
 - Affluence after austerity of immediate WWII period; Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture.
- Any other valid content to be identified at the standardising meeting and credited.

A2 2 Section 7 – Three-dimensional craft and design 1970–present

102.407: Discuss the **roles** of craft **and** design since 1970, identifying movements, establishing contexts and referring to appropriate practitioners and works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context:
 - **Craft** Role of craft in post-industrial age; craft as art; James Krenov, John Makepeace.
 - **Late modernist design** Ingvar Kamprad/Ikea, Terence Conran, Braun, Herman Miller, Knoll International, David Mellor.
 - **Postmodernist design** Ettore Sottsass/Memphis, Robert Venturi, Alessandro Mendini.
 - **New directions** Philippe Starck, Tom Dixon, Jonathan Ive.
- Identification of required movements, practitioners and works, and descriptions of works, eg:
 - Craft
 - John Makepeace (b. 1939, Solihull, West Midlands); apprenticeship under Keith Cooper, 1957; Parnham House, Dorset, acquired 1976 and established as craft studio, workshop and school.
 - *Millennium 3 Chair*, 1988; curvilinear latticed armchair, native hardwood
 - *Rhythm Chair*, 1992; softly curved chair of native hardwood.
 - Late modernist design
 - Ingvar Kamprad (1926–); Swedish entrepreneur, founder in 1943 of the international home furnishing retail chain Ikea. By the 1990s, Ikea was the world's largest furniture manufacturer and Kamprad one of its wealthiest individuals. Under his direction, the company pioneered high-volume, low-cost, flat-pack furniture in practical uncluttered designs akin to those of pioneering Scandinavian 'organic modernists' such as Aalto, Jacobsen and Aarnio. The company's annual catalogue – distributed freely in-store, by mail and, more recently, online – has long been its main marketing tool, aside from the very large stores themselves. Self-assembly is promoted as minimizing manufacturing, handling and transport costs. Manufacture, as at 2008, is spread across some 50 countries, with China foremost and followed by Poland, Italy and Sweden.
 - Poäng armchair; self-assembly layer-glued bent birch or beech frame, with removable cushions and covers available in various materials, patterns and colours; designer Noboru Nakamura; date of design unknown.
 - Expedit self-assembly storage system; fibreboard and ABS over particleboard and paper core; designer and date of design unknown. Modular system of units that can be used vertically, horizontally, floor-standing, stacked or wall-hung.
 - Postmodernist design
 - Ettore Sottsass (Italian, b. Innsbruck, Austria 1917; d. Milan 2007); architect and designer whose work evolved from functional modernism, through Pop to anti-functionalism and Postmodernism; founder in 1981 of the Memphis design group.
 - *Casablanca* sideboard, wood with plastic laminates, 1981. Vertical three-section cabinet of square-edged plastic laminated-sections, with a simple black plinth and ten variously angled shelves extending symmetrically out from sides and top. The frame and shelves finished in black-speckled red laminate, the uppermost (and tallest) cabinet door, in black-speckled white, the middle one in black-speckled yellow, and the bottom one in black.
 - New directions
 - Tom Dixon (b. Sfax, Tunisia 1959); London-based industrial designer and creative director; also, in early 1980s, small-scale manufacturer and retailer. 1979–80, spent six months on Foundation Course at Chelsea Art School before dropping out. 1983, whilst recovering

from a motorcycle injury, taught himself to weld. Designed, made and sold limited editions of welded furniture. 1989, opened Space shop to sell his own and others' design work. 1994, co-founded Eurolounge to manufacture plastic products, including his own *Jack Light*. 1998, appointed head of design UK at Habitat. 2004, appointed creative director of Artek, the Finnish furniture manufacturer founded in 1935 by Alvar Aalto.

- *S-chair*; welded steel frame with wicker and rush seating, 1985–92; manufactured by Cappellini, Italy. Free-flowing “S”-shaped welded frame.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Craft
 - Makepeace
 - *Millennium 3 Chair*; conspicuous display of fine craftsmanship.
 - *Rhythm Chair*; conspicuous display of fine craftsmanship; legs and back from woodland thinnings (small-diameter trees cleared to allow others to grow to maturity) normally used as firewood or pulped, thus materials/methods of ecological significance (paraphrasing Charlotte and Peter Fiell, *Design of the 20th Century*, Taschen, 1999, ISBN 3-8228-7039-0, p. 442; see also p. 182)
 - Craft as art; seen against general culture of growing affluence, multi-national corporations, mass production, rapid product obsolescence.
 - Late modernist design
 - Kamprad/Ikea
 - Poäng armchair. Practical, economical and aesthetically pleasing within the modernist aesthetic. Very closely resembles Aalto's *Armchair 402*, 1932–33.
 - Exped storage system. Typifies both advantages and disadvantages of the Ikea “high-volume, low-cost, flat-pack” concept – economical, functional, flexible, modular, scalable (to different sized spaces), cleanly designed, but also anonymous and susceptible to wear and damage.
 - Postmodernist design
 - Sottsass
 - *Casablanca* sideboard. Functionality as a cabinet clearly limited by the sloping shelves. Heavily patterned decorative treatment deliberately “trashy, tacky” and opposed to severe modernist aesthetic. Whether ironical or not, connects with popular/Pop culture) rather than elitist modernism – speckled laminate/‘Formica’ appearance has connotations of 1950s cafés, milk bars or American diners. Significance of the name *Casablanca* unclear but perhaps alluding to the popular 1942 American film starring Humphrey Bogart and Ingrid Bergman. Unlike any previous cabinet but reminiscent of Aztec and other South and North American forms and symbols (a certain totemic quality).
 - Dixon
 - *S-chair*. Associations with Adhoc and Post-industrial design. Similarities with Verner Panton's free flowing plastic *Panton Chair*, 1960–67. Exemplifies his declared interest in the interface between industrial technologies and handcraft.

SYNOPSIS

- Referencing one or more of, eg:
 - Three-dimensional craft and design 1918–1945
 - Three-dimensional craft and design 1850–1918
 - Three-dimensional craft and design 1945–1970
 - Architecture 1945–1970
 - Architecture 1970–present.
- Any other valid content to be identified at the standardising meeting and credited.

A2 2 Section 8 – Textiles and fashion design 1945–present

102.408: Compare and contrast **two very different approaches** taken to textiles and/or fashion design since 1945, establishing contexts for the two chosen designers and referring to appropriate works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Textiles** Marianne Straub, Lucienne Day, Issey Miyake, Zandra Rhodes.
and/or
 - **Haute couture** Economic, practical, technological, gender, personal, lifestyle, social, cultural factors; Cristobal Balenciaga, Christian Dior, Issey Miyake, Yves Saint Laurent, Karl Lagerfeld, Vivienne Westwood, Jean-Paul Gaultier, John Galliano.
and/or
 - **Ready-to-wear** Prêt-à-porter; economic, practical, technological, gender, personal, lifestyle, social, cultural factors; André Courrèges, Laura Ashley, Giorgio Armani, Mary Quant, Ralph Lauren.
- Identification of required practitioners and works, and descriptions of works, eg:
 - Christian Dior (b. Granville, Normandy 1905; d. 1957). 1935, began working as fashion illustrator. 1938, joined couture house of Robert Piquet, followed by that of Lelong in 1942; opened his own in 1946.
 - *Corolle Line*, more popularly known now as the *New Look*, 1947. Large pleated skirts to below the knee, lined with tulle to create volume; tiny waists; usually with hats worn to side of head.
 - Vivienne Westwood (b. Vivienne Isabel Swire, Glossop, Derbyshire, 1941). With Malcolm McLaren (b. 1946), major creator of Punk fashion.
 - *'Bondage'* suit, 1976; black cotton jacket trousers and 'over-kilt', with bondage straps between the knees, metal fittings (for illustration and detailed description see http://www.metmuseum.org/toah/hd/vivw/hod_2004.15a,b.htm).

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Dior
 - *Corolle Line/New Look*. Return to 'hourglass' profile; reaction to Chanel's 'Classically elegant' boyish look, and also to the austerity of WWII wear. Return to femininity and Romanticism. Criticised for its extravagance and ostentation, particularly as rationing had not yet ended, in Britain at least. Criticised by Chanel and others for what was seen as regressive attitude to women.
 - Westwood
 - *'Bondage'* suit. Associating with street culture; anti-establishment; "...sado-masochistic look promoted at the time for its shock value. Pushing this traumatic aesthetic to its obvious conclusion creates the feel of a straightjacket and plays with all the implications of the insane" {"Vivienne Westwood and Malcolm McLaren: 'Bondage' suit (2004.15a,b)". In *Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/vivw/hod_2004.15a,b.htm (October 2006)}.
 - Comparison and contrast
 - Comparing
 - Reflective of times/attitudes in significant ways.
 - Physically restricting in some ways.
 - Significantly impacting on normal everyday activities.
 - Costly in materials, time and/or effort to achieve the look.
 - Aesthetically innovative.

- Contrasting
 - Sexual stereotypes.
 - Social norms.
 - Intention to shock or offend.
 - Production values/craft skills.

SYNOPSIS

- Referencing one or more of, eg:
 - Textiles and fashion design 1945–present
 - Textiles, Haute couture and/or Ready-to-wear, as not already covered.
 - Textiles and fashion design 1850–1945
 - Lens-based art 1850–1945
 - Painting 1880–1945
 - Painting 1910–1945
 - Sculpture 1870–1945
 - Architecture 1900–1945
 - Lens-based art 1945–present
 - Painting 1945–1970
 - Painting 1970–present
 - Sculpture 1945–present
 - Affluence after austerity of immediate WWII period; Cold War and Space Race between USA and USSR super-powers, representing forces of Liberal Capitalism and Communism respectively; television; youth culture; Feminism.
- Any other valid content to be identified at the standardising meeting and credited.

A2 2 Section 9 Graphic design 1945–present

102.409: Compare and contrast **two very different approaches** taken to **typography** since 1945, establishing contexts for the two chosen designers and referring to appropriate works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context:
 - **Typography** Jan Tschichold, Robert Brownjohn, Adrian Frutiger, Alan Fletcher, Derek Birdsall, Matthew Carter, Neville Brody
- Identification of required practitioners and works, and descriptions of works, eg:
 - 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 1935; published *Typographische Gestaltung*, Basle, 1933, 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 1946–9, 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.
 - Penguin Books cover design development, 1947–49; orange and black over white paperback cover, featuring penguin logo; symmetrical typography.
 - *The Pelican History of Art* prospectus cover, 1947, with Pelican symbol drawn by Berthold Wolpe; symmetrical typography.
 - 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 white-edged black band bordering each of the four sides; white 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.
 - Neville Brody (b. London 1957); graphic designer, typographer and art director, internationally renowned for his experimental graphic design (early user of Apple Macintosh computers) promoting popular/youth music, fashion, and style, and his challenging typography’s traditional requirement of legibility. 1976–79, studied graphic design at London School of Printing, influenced by Russian Constructivists El Lissitzky and Rodchenko, and De Stijl. Following graduation, record cover designer for Rocking Russian, Stiff Records and Fetish Records. 1981–86, art editor of *The Face*, British style and culture magazine launched 1980. 1986, designed the geometric *Typeface Six* for *The Face*. 1983–87, cover designer for London weekly guide *City Limits*. 1987, designer for men’s lifestyle magazine *Arena*. 1988, one-man show of his graphic design at the Victoria and Albert Museum, and publication of *The Graphic Language of Neville Brody*. 1990, one-man show of his work in Tokyo. 1994, publication of *The*

Graphic Language of Neville Brody 2. 1990, became a director of German typographer Eric Spiekermann's Fontshop Berlin and, with Spiekermann, cofounded FontWorksUK, specializing in typeface design for PostScript printers – world's first retailers of digital type. 1992, designed *Summer* postage stamps for The Netherlands. 1994, cofounded Research Studios with Fwa Richards. As at 2008, Brody has designed over 20 fonts, including *Typeface Six* and *FF Tyson*, and three for Linotype, *Arcadia*, *Industria* and *Insignia* (see <http://www.myfonts.com/person/brody/neville/>). His international clients include Nike, Swatch and the Museum of Modern Art, New York.

- *The Face*, no. 59, March 1985; opening two-page spread on interview with Andy Warhol (as reproduced in Jeremy Aynsley, *A Century of Graphic Design*, Mitchell Beazley, London, 2001, ISBN 1-84000-348-0, p. 223). Black and grey type and photographs on white. Title line "Warhol" across both pages, in Brody's own lettering: large "W" white-on-black; "arhol" grey on white, with "arh" heavily underlined, and "o" encircled in black with a black "+" above. Top of the "W" black block, upside down and in two lines of small white italic running partly off the top of the page: "The girl can't help it. She wanted to sing, dance, anything, as long as the spotlight was on. Madonna grew up with a bad case of ambition and very". On left-hand page, below title line on right, "THE FACE/INTERVIEW/INTERVIEW"; and below this, two columns of right-justified copy. On right-hand page, below title line, six identical black and white photographs of Warhol.
- *Summer* postage stamps, The Netherlands, 1992; offset printing by Joh. Enschede en Zonen (as reproduced http://www.katranpress.com/stamps_brody_1_1.html, accessed 27 Nov 2008). Four sizes of sans-serif type in red, white, yellow and green, reading across and up, against soft-focus green and dark green plant forms.
- Logo and signation frames for ORF, 1992 (as reproduced in Aynsley, p. 223). Corporate identity for news programme of Austrian television channel Österreichischer Rundfunk (ORF). Digitized type phased and layered to create sequences. Reading up, down and across, and fading in and out in different sizes, upper-case sans-serif type-based sequence spelling out, in German, "mid-week" and names of days. Soft-toned purple culminating in white-on-red "ORF" and, below, black "MORGEN" (MORNING) against fading soft purple.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Tschichold
 - Penguin Books cover design development; books priced for British mass market of the time and designed accordingly; departure from his earlier asymmetrical, modernist, typography but using modernist sans serif typeface.
 - *The Pelican History of Art* prospectus cover; traditional symmetrical typography, serif typeface and symbol; departure from his earlier, modernist, asymmetrical, sans serif typography; catering for more elite market.
 - 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.
 - Brody
 - *The Face*, Warhol piece. Repetition of Warhol's image relates to the Pop artist's own practice. Typography visually eye-catching. Lead-in copy "The girl can't..." journalistically conventional but typographically unconventional, with being inverted and running off page.
 - *Summer* postage stamps. Miniscule artform but also strong functional requirement, and used by a broad population that would include the elderly and poorly sighted. Clarity/legibility achieved by: hierarchy of sizes and colours (price in largest type size and most

dominant colour; red in this case, conspicuously set off by dark green background); rational grid structure; limited to two orientations (across and up); limited copy/text.

- Logo and signation frames for ORF. Example of digital transmission of digitally-designed typography. Shaded purple background suggestive of changing times of day. White-on-red ORF links to Austrian flag (three equal-sized horizontal stripes, of red above and below white). Sans-serif font relates to modern Austrian-Swiss-German typography.
- Comparison and contrast
 - Comparing
 - Professional training
 - De Stijl, Constructivist and other Modernist influences
 - Internationally influential
 - Use of latest available technology
 - Willingness to change approach to accommodate different client and user needs
 - Contrasting
 - Importance given to clarity and legibility
 - Importance given to symmetrical design
 - Involvement in book design.

SYNOPSIS

- Referencing one or more of, eg:
 - Graphic design 1945–present
 - Posters, title sequences, Typography and/or Information systems, as not already covered
 - Graphic design 1850–1945
 - Lens-based art 1850–1945
 - Painting 1910–1945
 - Lens-based art 1945–present
 - Painting 1945–1970
 - Painting 1970–present
 - Tschichold, German-born, working in England immediately post-WWII; national war debts, rationing and other austerity measures; pressing need for mass public housing and new national infrastructure.
- Any other valid content identified and/or points made to be credited.

A2 2 Section 10 – Automotive design 1945–present

102.410: Critically appraise **one** major automotive designer or manufacturer active since 1945, establishing contexts and referring to appropriate works.

Indicative content

Answers should include the following:

NON-SYNOPTIC KNOWLEDGE

- Immediate context
 - **Family car** Citroën, BMW, Mercedes-Benz, Volkswagen, Raymond Loewy, Pininfarina, William Lyons/Jaguar, Alec Issigonis, Giorgio Giugiaro.

or

- **Other** Off-road or utility; sports/touring and/or bus: Land Rover/Range Rover, Raymond Loewy, Enzo Ferrari, William Lyons/Jaguar, BMW, Aston Martin, Ferry Porsche/Porsche, Lamborghini, Colin Chapman/Lotus.
- Identification of required practitioner(s) and works, and descriptions of works, eg:
 - Colin Chapman (b. London 1928; d. 1982); inventor; designer and manufacturer of sports and racing cars; racing team boss at various formulae, including Indianapolis 500 and Formulae 1 and 2. Studied structural engineering. Brief experiences of flying and aeronautical engineering. 1966, introduced advertising sponsorship into motor racing, beginning motor racing's development from rich man's pastime into today's richly funded high-technology enterprise.
 - *Lotus 7*, 1957; two-seater open-top sports car available fully assembled or as kit of parts for self-assembly. Extremely lightweight tubular steel spaceframe chassis with stressed aluminium body panels. Could be used on the public road or for club racing on short tracks. Caterham Cars still manufacturing a version as the *Caterham Seven*.
 - *Lotus Elite* (or *Lotus Type 14*) two-seater sports coupé, first shown at 1956 London Motor Show, and manufactured 1957–61. Monocoque fibreglass body with steel subframe supporting engine (75 hp 1216 cc Coventry Climax all-aluminium I4) and front suspension. Steel hoop at windscreen to support door hinges and jacking points.
 - *Lotus 25* Formula 1 racing car, 1962. First Formula 1 car with fully stressed monocoque, or structural skin, chassis. (*Monocoque*: French for single *{mono}* shell *{coque}*); structural load supported by the object's outer skin. Monocoque construction technique first used by the German aircraft manufacturer LFG in 1916, and in cars, by Lancia, in 1923.) Car with which Jim Clark won 1963 World Drivers' Championship and Lotus the Constructors' Championship.

NON-SYNOPTIC UNDERSTANDING

- Analysis/interpretation/significance/appraisal, eg:
 - Chapman. Energetic, enthusiastic, 'near-the-edge' lateral thinker. Daring and commitment of the dedicated racer. Innovative and inventive not only in engineering but in business (and accounting?; just prior to his death, some questions asked over his financial involvement with John De Lorean's sports car project in N. Ireland). Lasting positive impact on racing, sports and family car worlds.
 - *Lotus 7*: small, simple, lightweight, reasonably affordable, innovatively engineered, high performance, arguably the earliest true Lotus car; Chapman sometimes expressed his design philosophy of paring everything to the minimum (and beyond, some critics have said) in the words of one of his university tutors, "Any fool can build a bridge that doesn't fall down. It takes an *engineer* to build a bridge that *just* won't fall down"; clear dangers/disadvantages also to such an approach.
 - *Lotus Elite*. Sports car performance obtained from modestly powered engine due mainly to advantages (see above) of the fibreglass monocoque body. Manufacturing and reliability problems only eased when manufacture was transferred to Bristol Aeroplane Company.

- *Lotus 25*. Monocoque structure significantly stiffer, stronger, safer, lighter and more aerodynamically efficient than earlier body-on-frame designs – translating into greater power to weight ratios, improved handling and greater speed. Rigorous functionalism and improved aesthetics.

SYNOPSIS

- Referencing one or more of, eg:
 - Automotive design 1945–present
 - Family car, Other and/or New directions, as not already covered
 - Automotive design to 1945
 - Three-dimensional craft and design 1970–present
 - Three-dimensional craft and design 1945–1970
 - Architecture 1900–1945
 - Architecture 1945–1970
 - Architecture 1970–present
 - Sculpture 1945–present
- Any other valid content to be identified at the standardising meeting and credited.

