

6

Do social, cultural and artistic movements reflect the era in which they take place?

- **Social, cultural and artistic movements** reflect the **time, place and space** of their **civilization**.

■ **Figure 6.1** Poster by Alexander Rodchenko encouraging workers to attend education classes following the Bolshevik Revolution in Russia

CONSIDER THESE QUESTIONS:

Factual: What are some of the social, cultural and artistic movements of the nineteenth and twentieth centuries? What factors caused these movements?

Conceptual: How are artists influenced by the time period in which they live?

Debatable: To what extent can social, cultural or artistic movements bring about change in society?

Now **share and compare** your thoughts and ideas with your partner, or with the whole class.



○ IN THIS CHAPTER, WE WILL ...

- **Find out** about different art and cultural movements.
- **Explore:**
 - the reasons why these movements developed
 - the impact of these movements.
- **Take action** by considering current cultural movements and looking at how far they reflect today's society.

DISCUSS: What can paintings tell us?

What can paintings tell us about the time period in which they were painted?

Study the paintings in Figure 6.2 and reflect on what you can learn about the societies from which they come.

Now consider and **discuss** these questions:

- How useful do you think such artwork is to a historian?
- What other art forms can be helpful to a historian in finding out about the past?



■ These Approaches to Learning (ATL) skills will be useful ...

- Critical-thinking skills
- Information literacy skills
- Transfer skills

● We will reflect on this learner profile attribute ...

- Knowledgeable – applying your knowledge of history to other disciplines and seeing the connections between them.



■ **Figure 6.2** (top) *Madonna and Child* by Berlinghiero, thirteenth-century Italy (the Middle Ages) and (bottom) *Madonna of the Meadow* by the Italian artist Giovanni Bellini in the fifteenth century, the period known as the Renaissance

◆ Assessment opportunities in this chapter:

- ◆ **Criterion A:** Knowing and understanding
- ◆ **Criterion B:** Investigating
- ◆ **Criterion C:** Communicating
- ◆ **Criterion D:** Thinking critically

KEY WORDS

proletariat

Often, as historians, we focus primarily on the political and economic developments of any given time period. However, these same political and economic developments often impact also on the art, and cultural and social developments, of the day.

Thus, by looking at art, for instance, we can learn much about the attitudes of the time as well as the technological developments which are reflected in the styles and the forms of artwork.

This chapter will look at two historical events: the Industrial Revolution and the First World War, both of which are covered elsewhere in this book from a political angle. Here, we look at how these historical developments influenced art and culture. In addition, we examine the impact of the Russian Revolution on Soviet art and culture, and the significance of the youth movement of the 1960s in causing social and cultural change in the USA and Europe.

How did the Industrial Revolution affect developments in art?

ROMANTICISM

At the start of the Industrial Revolution, the main painting style was Romantic. Romanticism referred back to a pre-industrial life; the artists used past lifestyles for their inspiration, for example, rural scenes and landscapes or scenes from classical mythology. They showed an appreciation for life before industrialization and offered an escape into a 'better', more romanticized life that had existed in the past.

REALISM

Realist artists, such as Luke Fildes and George Bellows, whose paintings are shown here, reacted against Romanticism and attempted to portray the world as it really was. The urban worker and the common labourer were now the subjects – along with real scenes from rural and urban landscapes, with artists trying to accurately portray some of the harsh conditions of the poor. Thus, while the artists of Romanticism tried to show an idealized, optimistic picture of mankind, Realism often showed a more realistic view that did not avoid unpleasant or uncomfortable aspects of how people lived at the time.



■ **Figure 6.3** *The Widower* by Luke Fildes



■ **Figure 6.4** *New York* by George Bellows

A leading Realist was the French painter Gustave Courbet (1819–77), who said that his goal was ‘to change the public’s taste and way of seeing’. Courbet claimed to never use imagination but just to paint what he saw. This shocked contemporary opinion; however, his revolutionary ideas of focusing on truth and accuracy in art spread to other countries.

In Russia, a group called the Peredvizhniki or Wanderers formed in the 1860s and included Realists such as Ilya Repin. They wanted to use their paintings to focus on inequalities and injustices in everyday life. In America, the Ashcan School included artists such as George Bellows and Robert Henri, and in England, Luke Fildes and L.S. Lowry were both Realist painters who depicted the everyday lives of the poorer sections of society.

Such paintings were bought by the new wealthy middle classes, who could afford the time and money to buy art. These people were more interested in buying paintings that reflected their own activities and real life. Their middle-class homes did not have space for vast canvases, so paintings became smaller.

The Industrial Revolution also encouraged the growth of the Realist movement by making it easier for painters to travel outside their studios to paint. The invention of metal tubes for storing oil paint was particularly important.

DISCUSS

What can you learn from these paintings about life and work in the nineteenth century? Why do you think that Courbet’s aim to paint only what he could see shocked public opinion? Why would many people still prefer Romanticism in art?



■ **Figure 6.5** *Barge Haulers on the Volga* by Ilya Repin



■ **Figure 6.6** *The Stone Breakers* by Gustave Courbet

PHOTOGRAPHY

Technological developments in the Industrial Revolution, particularly the access to chemicals, led to the invention of the camera and a new art form – photography. This helped 'Realism' to become more popular. The new wealthy middle class also encouraged photography; these people wanted to be photographed in the same way that the nobility had wanted their portraits painted in earlier times. However, it was both easier and cheaper to get portraits done by photography rather than by oil painting.

Photography also played a role in revealing – in even more detail than the Realist paintings – the conditions in factories. The American photographer Lewis Hine, for example, used photos to document child labour in the USA, thus helping to raise awareness and change child labour laws.



■ **Figure 6.7** Photo by Lewis Hine, glassworks at midnight, 1908

ACTIVITY: The impact of the Industrial Revolution on art

■ ATL



- Information literacy skills – Access information to be informed

The Industrial Revolution affected artists in many different ways. Some embraced the opportunities offered by the new conditions and new technologies, while others rejected them or tried to return to an earlier age of craftsmanship.

Write the following essay: '**Evaluate** the impact of the Industrial Revolution on artistic developments.' Your word count should be between 700 and 1500 words.

Consider the impact of the following in your answer:

- **Changes in living and working conditions and how this affected the *motives* of artists**
- **The growth of an affluent middle class**
- **Technological developments**

Before starting to write your essay, research the impact of the Industrial Revolution on the artists below. Make brief notes on each artist:

- **William Morrison**
- **Josiah Wedgwood**
- **An Art Nouveau artist of your choice**

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Knowing and understanding and Criterion C: Communicating.

DISCUSS

In what ways could Realist art and photography help bring about social change in the nineteenth century?

What impact did the First World War have on culture?

'One can say that all the fundamentals of our world have been affected by the war, or more exactly, by the circumstances of the war; something deeper has been worn away than the renewable parts of a machine ... The Mind has been cruelly wounded; its complaint is heard in the hearts of intellectual men; it passes a mournful judgement on its self. It doubts itself profoundly.'

Paul Valery, a French thinker and poet, speaking in 1922

The First World War was the first war to bring about a wealth of artistic output from soldiers who fought on the battlefields; writers and artists who took part all produced works that tried to deal with the horrors of this war and to help future generations understand what had gone on in the trenches. Paul Nash, who was sent out by the British government as an official artist, wrote:

'It is unspeakable, godless, hopeless. I am no longer an artist interested and curious, I am a messenger who will bring back word from the men who are fighting to those who want the war to go on for ever. Feeble, inarticulate, will be my message, but it will have a bitter truth, and may it burn their lousy souls.'

Nash, P. 1949. Outline: An Autobiography and other Writings. London. Faber and Faber.

▼ Links to: Literature

Why do you think the First World War captured the literary imagination? Think about the poets, novelists and writers you have studied in your Literature lessons.

DISCUSS

In pairs, and using Criterion D – analysing and evaluating sources in terms of their origin and purpose – **discuss** the value and limitations to historians of the poems, novels or plays you have researched while studying the First World War.

ACTIVITY: The First World War in art and literature

■ ATL



- Transfer skills – Inquire in different contexts to gain a different perspective

Task 1

Visit this website:

www.memorial-caen.fr/10EVENT/EXPO1418/gb/visite.html

You will find many different First World War artworks by artists of different nationalities. Choose the four paintings that you find the most powerful or interesting. Copy each one into a Word document and write your own **explanation** of the painting and why you have chosen it. Print off your document and use it to create a display of First World War artwork where you have the opportunity to read each other's comments.

Task 2

Research literature inspired by the war. Choose either a poem, a play or a novel written in the 1920s and write a review of what it reveals about the First World War. This should be no more than 700 words long.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion B: Investigating, Criterion C: Communicating and Criterion D: Thinking critically.

DADA MOVEMENT

'The painter once believed in something, but now he paints only a hole without meaning, without anything – nothing but nothingness, the nothingness of our time.'

George Grosz



■ **Figure 6.8** *Deutschland, ein Wintermärchen* (Germany, A Winter's Tale) by George Grosz, 1918

The First World War also helped to foster new artistic and cultural movements. One of these was Dada. This movement began at the start of the First World War and was a protest against bourgeois, nationalist and colonialist interests, which many believed had been responsible for the war.

It was a movement that rejected reason and logic and put value on nonsense and irrationality. In fact, it was called 'anti-art' as it was contrary to everything that art stood for. It was against beauty and attempting to please the eye; it was intended to offend people – particularly traditionalists. Indeed, given the horrors of the First World War, these artists believed that 'nice' art had no place left in the world.

Dada had only one rule, which was 'Never follow any known rules.' It developed in different ways in different countries. In Germany, which was suffering from political turbulence and economic crisis after the First World War, Dada was used by artists such as Hannah Hoch and George Grosz to express support for communist ideas. Grosz's works attack conservatism, **militarism** and ultra-nationalism.

In 1920, Grosz, along with other Dada artists, organized the First International Dada Fair in Berlin. Among the paintings was Grosz's *Gott mit uns* (God is with us), which included a sketch of a crucified Jesus wearing a gasmask and combat boots. Another exhibit which was designed to shock was the effigy of a German soldier with the head of a pig. Many Germans were outraged and Grosz and several others were put on trial for 'grossly insulting the German army'.

i Dada

The origin of the term Dada is unclear. It could be just a nonsense word, thus supporting the aims of Dada. Another theory is that the name 'Dada' came when a paper knife was stuck into a French–German dictionary during a meeting of the artists and that it happened to point to *dada*, a French word for hobbyhorse.



THINK-PAIR-SHARE

Consider the following questions on your own and then share your ideas with a partner.

- Research at least one other of George Grosz's works of art. What are your reactions to his work?
- What message do you think he is trying to give in his art works?
- What point is Hausmann making in the *Mechanical Head* (Figure 6.9)?

■ **Figure 6.9** *Mechanical Head – Spirit of Our Age* by Raoul Hausmann, 1919, made from a mannequin head, parts of a camera and watch, a tape measure and other objects

How did the Bolshevik Revolution in Russia affect culture and society?

i Revolution in Russia

In 1917, there was a revolution in Russia, which overthrew the Tsar. However, the Provisional Government, which then ruled Russia, was itself overthrown by the Bolsheviks, who followed the ideas of Karl Marx, and were aiming for a revolution led by the proletariat or workers.

The Bolsheviks were led by Vladimir Lenin. When Lenin died in 1924, after surviving a civil war against anti-Bolshevik forces, he was succeeded by Joseph Stalin. Russia became a one-party totalitarian state during this period.

Following the Bolshevik Revolution in 1917, Russian artists also experimented with new art forms that rejected the bourgeois way of life and bourgeois art. These artists were known as 'avant-garde'.

One movement which emerged in this period was the Constructivist movement. Constructivists believed that there should not be 'art for art's sake' or that art should be separate from society – but rather that art should be used to change society. One of the movement's founders, Vladimir Tatlin, wrote, 'Not the old, not the new, but the necessary'. Constructivists supported the Bolshevik Revolution and wanted to create a new proletarian culture based on the worker and on industrial technology. Art was to help alter everything – from the way people dressed to how they lived and how they travelled.

Everything was constructed in 'industrial style', which used geometrical shapes and straight lines.



■ **Figure 6.10** 1920s design for a Constructivist stage setting in a theatre by Alexandra Exter

WHAT WAS SOCIALIST REALISM?

In the 1930s Stalin put an end to all experimentation in art. Avant-garde artists were looked down upon. Instead, Socialist Realism became the officially approved type of art in the Soviet Union for nearly 60 years.

Socialist Realism had similarities to the Realism movement in that it put ordinary people – peasants and workers – at the centre of art and showed ordinary people in common life situations.

However, unlike the Realism movement of the second half of the nineteenth century, artists could not portray ordinary people exactly as they saw them. Socialist Realism had a political aim, which was to highlight and glorify the proletariat's (workers') struggle towards the ideal socialist state.

Andrei Zhdanov, in a speech 1934 at the first All-Union Congress of Soviet Writers, first used the term 'Socialist Realism'. He explained that art should 'depict life faithfully', while showing 'reality in its revolutionary development', and that 'Soviet literature must be able to show our heroes, must be able to glimpse our tomorrow'. Although he was talking about literature, the same ideas were to apply to all arts.

Thus, in paintings, workers were always portrayed in a heroic way; they were always shown as being happy, fit and healthy – enjoying their work, which was helping to develop the Socialist state. Bold colours were used and the message was easily understood; such art was designed to appeal to the masses and the intention was that, by viewing it, the workers and peasants would see the importance of their work, which would help to educate them in the goals of communism.

Stalin described the artists of Socialist Realism as ‘engineers of the soul’. Posters were the most common form of this type of art in the Soviet Union. Sculpture, literature and cinema also followed Socialist Realism.

i Case study: Vsevolod Meyerhold (1874–1940)

Meyerhold was a well-known theatre director. He was also a founder of the avant-garde theatre which had flourished in the 1920s when the Bolsheviks took over.

In 1937 Meyerhold decided to produce a play based on a novel by Nikolai Ostrovsky, called *How the Steel was Tempered*. However, the play was not allowed as it did not follow the rules for Socialist Realism; it was realistic about the horrors of the Russian Civil War that had occurred in the 1920s, but this was not the kind of realism that was now expected.

In 1937, Meyerhold was attacked in *Pravda* (the government newspaper) and then his theatre was closed. His views on Socialist Realism can be seen in Source B. He was arrested, tortured and shot in January 1940.

ACTIVITY: Critics of Socialist Realism

■ ATL



■ Critical-thinking skills – Evaluate evidence and arguments

- 1 In Source A, what points does Peter Kenez make about Socialist Realism as an art form in the Soviet Union?
- 2 In Source B, in which ways does the theatre director Meyerhold agree with Peter Kenez?
- 3 What do these sources, and the information box on Meyerhold, reveal about the link between state and culture in the Soviet Union?

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion D: Thinking critically.

SOURCE A

‘Stalinist art was counterfeit [false]; its great power resided in its ability to exchange an artificial world surreptitiously for the real one. The victims of this sleight of hand were shown an entirely imaginary and yet seemingly realistic and self-consistent universe over and over again. The make-believe universe was full of references to itself. For example, there was a series of films about a mythical revolutionary character called Maxim. He was more real to audiences than a historical character. At the time of World War Two it was Maxim who turned to the Soviet people, encouraging them to fight ... For socialist realist art to [do what it was meant to], it had to enjoy complete monopoly ... it had to completely dominate the artistic world.’

Kenez, P. *Cinema and Soviet Society: From the Revolution to the Death of Stalin*, I.B. Tauris, p. 145.

SOURCE B

‘I, for one, find the work of our theatres at present pitiful and terrifying. This pitiful and sterile something that aspires to the title of socialist realism has nothing in common with art ... go to the Moscow theatres and look at the colourless, boring productions which are all so alike and differ only in their degree of worthlessness ... In your efforts to eradicate formalism, you have destroyed art!’

Meyerhold, V. quoted in Tucker, R.C. 1992. *Stalin in Power: The Revolution from above, 1928–1941*. Norton, p. 563.

WHAT WAS THE IMPACT OF SOCIALIST REALISM IN THE SOVIET UNION?

As only Socialist Realism was allowed, artists and writers who wanted to pursue other types of art were forced to keep silent. The historian Robert Service concludes that in the USSR 'No great work of literature was published in the 1930s and all artistic figures went in fear of their lives.'

The case study on Meyerhold (page 119) gives you an idea of what happened to artists who refused to conform.

SOURCE C



■ **Figure 6.11** *The Worker and the Kolkhoz Woman*, Vera Mukhina, 1937

SOURCE D



■ **Figure 6.12** *A Kolkhoz Celebration*, 1937, by Sergei Gerasimov (1885–1964) (a *kolkhoz* was a communal farm)

SOURCE E



■ **Figure 6.13** *Unforgettable Meeting* by Vasili Yefanov, 1930s

DISCUSS

- 1 Consider Sources C–E, examples of Socialist Realism. What message is being given to the viewer in each case?
- 2 Why do you think that Socialist Realism rarely showed scenes of family or domestic life?

THINK–PAIR–SHARE

Using the examples that we have looked at in this chapter, plus any others that you are familiar with, consider the following questions. When you have come up with your own ideas, **discuss** them with a partner. Then have a class discussion.

- 1 To what extent are art movements influenced by the environment of the time?
- 2 'Art helps to change views/ideas.' How far do you agree with this statement? **Explain** the reasons for your conclusions and include examples.
- 3 **Identify** other examples where governments have used art to change people's ideas.

Why were the 1960s a period of cultural and social change?

In the 1960s, a youth movement developed which led to radical cultural and social developments. It started in the USA and in the UK and then spread throughout much of the Western world. It is often called a 'counter-culture' movement as it was anti-establishment, which means it went against the existing ideas and norms of society and politics. It also gained momentum from the fight for civil rights (see Chapter 11) for both black Americans and for women, and the protest against the Vietnam War.

WHY DID THIS MOVEMENT DEVELOP?

The 1950s was a period of affluence in the USA so it might seem strange that a rebellious movement should develop at this time. However, there are several factors that contributed to this youth movement and helped to further the protest that became a part of it:

- The 1950s had seen a 'baby boom' and so by the 1960s there were many teenagers, an increasing number of whom were attending university. This helped ideas to spread.
- These children had grown up in the Cold War with the continual threat of nuclear annihilation; there was frustration and anger about this.
- Young people also rebelled against the consumerism which had obsessed the 1950s post-war and post-depression generation.
- Films of the 1950s such as *Rebel Without a Cause* and the emergence of rock 'n' roll helped to fuel this rebellion, especially as adults hated the new type of music.



The Vietnam War

In 1965, President Johnson started sending US troops to South Vietnam to prevent the government there falling to communism. Americans believed that if Vietnam became communist, then there would be a 'domino effect' on other countries in the region causing them to become communist too.

The American soldiers fought the guerilla forces of the Vietnamese communists and casualties were high; over 68 000 Americans died in this war.

By 1968, many Americans were protesting against US involvement in the war, which seemed to be achieving nothing and resulting in so much death. The brutal actions of the US troops against the Vietnamese, which Americans watched on television, also turned many against the war. Students led the protest against President Johnson. In the first half of 1968, there were over 100 demonstrations against Vietnam, involving 40 000 students.

- Although there was increasing wealth in the USA, there were large minority groups that were not part of this wealth – many poor white Americans as well as black Americans, who had low-paid jobs and lived in slum areas of cities.
- There was growing frustration at the lack of civil rights for black Americans.
- Women who had gained freedom and work experience during the Second World War (see page 75) were frustrated at the expectations that they should remain at home. This frustration was exacerbated by the fact that increased wealth meant more household devices, which lessened the need for domestic work. The growth of suburbs, meanwhile, encouraged families to move into bigger houses and this increased the isolation of women who were at home all day. In addition, many women now had university degrees.
- In 1961 the new president of the USA, John F. Kennedy, was the youngest president ever and with his youth and glamour raised expectations that it was possible to provide solutions to America's problems. However, the **assassination** of Kennedy in 1963 disillusioned many young Americans and drove them into protest movements.

SOURCE F

Jim Morrison, lead singer of the group The Doors, 1969

'I like ideas about the breaking away or overthrowing of the established order. I am interested in anything about revolt, disorder, chaos, especially activity that seems to have no meaning. It seems to me to be the road towards freedom – eternal freedom is a way to bring about internal freedom.'

SOURCE G

A statement issued by Students for a Democratic Society (SDS) in 1962

'Universal controlled disarmament must replace deterrence and arms control as the [American] national defense goal ... It is necessary that America make disarmament, not nuclear deterrence, "credible" to the Soviets and to the world.'

SOURCE H

From the song 'The Times they are A-changin'' by Bob Dylan, written in 1963

'Come mothers and fathers throughout the land
And don't criticize what you can't understand
Your sons and your daughters are beyond your command
Your old road is rapidly ageing
Please get out of the new one if you can't lend a hand
For the times they are a-changin''

SOURCE I

Mario Savio, a student from Berkeley University, California, which was one of the centres of student radicalism

'There is a time when the operation of the machine becomes so odious, makes you sick at heart, that you can't take part; you can't even passively take part and you've got to put your bodies upon the gears and upon the wheels, upon the levers, upon all the apparatus and you've got to make it stop.'

SOURCE J

Country Joe McDonald singing at the Woodstock Festival in the 1960s. This rock festival attracted half a million young Americans and was a celebration of the hippy lifestyle

'And it's one, two, three, what are we fighting for?

Don't ask me I don't give a damn. Next stop is Vietnam

And it's five, six, seven, open up those pearly gates

Well I ain't got time to wonder why. We all gonna die.'

ACTIVITY: Source evaluation

■ ATL



- Critical thinking skills – Recognize unstated assumptions and bias

Read Sources F–J. **Analyse** and **evaluate** these sources in terms of origin and purpose and **identify** the concerns and the aims of young people in the 1960s.

Hint

Make sure you make a note of the concerns and aims expressed in each source before you write your response. Some sources may express similar ideas. Do not leave any of the sources out of your write up.

◆ Assessment opportunities

- ◆ This activity can be assessed using Criterion D: Thinking critically.

DISCUSS

Two of these sources (H and J) are from songs of the time. What effect do you think such songs would have had on young people? How useful are song lyrics as historical evidence of society at this time?



■ **Figure 6.15** Hippies in the 1960s

WHAT WERE THE RESULTS OF THE 1960S YOUTH MOVEMENT?

Social developments

By the end of the 1960s, lifestyles of the young had changed radically. This is when the term 'teenager' came into use and young people started having their own culture – magazines, television programmes, music and fashion.

The new culture brought more freedom – in relationships, which was influenced further by the introduction of the contraception pill, in fashion, for example the miniskirt, and in music, where songs were often about peace, free love and drugs.



■ **Figure 6.14** New fashions for women in the 1960s

The hippie movement

Some young people decided to drop out of society altogether and become hippies. They developed an alternative lifestyle, often travelling around the country in buses or vans or living in communes and promoting 'peace not war'. They wore distinctive clothes, had long hair and wore flowers as a symbol of peace. They experimented with drugs such as marijuana and LSD and refused to work. Many were middle-class white college students, which was a particular source of alarm to parents and politicians.

Student protest

Students were involved in protest movements in the 1960s. They organized rallies and marches to support the civil rights campaign and took part in direct action such as sit-ins (see page 259).

In addition, they led the protest against the war in Vietnam – not just in the USA but in other countries as well. In the USA, a group called Students for a Democratic Society (SDS) was established, which denounced the Cold War and demanded controlled disarmament to prevent the possibility of a nuclear war.

SDS, and students in universities across Europe, demanded a greater say in how courses and universities were run, leading to demonstrations and strikes. 1968 was a key year for students; in Paris, student protests against the establishment brought France to a standstill in this year.

ACTIVITY: Investigating the social and cultural developments of the 1960s

■ ATL

- Information literacy skills – Access information to be informed and inform others

Watch the following video: *People's Century: New Release 1968* and answer questions 1–3:

<http://youtu.be/tBjZRh4KOOI?list=PLuL26fXZ8eTNLLnugg2BTyOZQ7HT-QZk4>

- 1 What reasons do people in the programme give for youth rebellion?
- 2 What examples does the video give of the social and cultural impact of this rebellion?
- 3 What impact did this rebellion have on politics in the USA and in Europe?

Now, **investigate** the culture of the 1960s further.

How will you achieve this?

Get into groups. Each group should **investigate** one of the following areas of youth culture that developed in the 1960s:

- Fashion (for both males and females)
- Television
- Film
- Dance
- Magazines
- Protest songs

How will you present your findings?

Your group will prepare a presentation, which can be via PowerPoint, video or posters. You could also present this as a formal report with a clear introduction, main body and conclusion. Your report should be 700–1500 words long.

◆ Assessment opportunities

- ◆ This activity can be assessed using Criterion A: Knowing and understanding, Criterion B: Investigating and Criterion C: Communicating.

! Take action

- ! **Investigate** artistic developments in one country today. Find out if, and how, artists in this country are influenced by society and/or by government. Make a display of your findings.

Reflection

In this chapter we have examined the impact of the Industrial Revolution, the First World War and the Bolshevik Revolution on artistic and cultural movements. We have also investigated the momentous social and cultural developments of the 1960s.

Reflecting on our learning ...

Use this table to reflect on your own learning in this chapter.

Questions we asked	Answers we found	Any further questions now?			
Factual					
Conceptual					
Debatable					
Approaches to learning you used in this chapter:	Description – what new skills did you learn?	How well did you master the skills?			
		Novice	Learner	Practitioner	Expert
Critical-thinking skills					
Information literacy skills					
Transfer skills					
Learner profile attribute	Reflect on the importance of being knowledgeable for our learning in this chapter.				
Knowledgeable					