

MARK SCHEME for the May/June 2013 series

9799 ART HISTORY

9799/02

Paper 2 (Historical Topics), maximum raw mark 60

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2013 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Relative weightings of the assessment objectives:

Paper 2	Individual Questions		Total for Paper 2	
	raw mark	%	raw mark	%
AO1	3	15	9	15
AO2	7	35	21	35
AO3	5	25	15	25
AO4	5	25	15	25
Total	20	100	60	100

Candidates are to answer three questions in total from at least two different topics. All questions carry 20 marks each.

Marking should be done holistically taking into consideration the weighting of marks for each AO as they are reflected in the descriptor.

The question specific notes describe the area covered by the question and define its key elements. Candidates may answer the question from a wide variety of different angles using different emphases, and arguing different points of view. There is no one required answer and the notes are not exhaustive. However candidates must answer the question set and not their own question and the question specific notes provide the parameters within which markers may expect the discussion to dwell.

Use the generic marking scheme levels to find the mark. First find the level which best describes the qualities of the essay, then a point within the level using a mark out of 20. Add the 3 marks out of 20 together to give a total mark out of 60 for the script as a whole.

Examiners will look for the best fit, not a perfect fit when applying the bands. Where there are conflicting strengths then note should be taken of the relative weightings of the different assessment objectives to determine which band is best suitable. Examiners will provisionally award the middle mark in the band and then moderate up/down according to individual qualities within the answer.

Rubric infringement

If a candidate has answered four questions instead of three, mark all questions and add the marks for the three highest questions together to give the total marks. If the candidate has answered fewer questions than required or not finished an essay, mark what is there and write “rubric error” clearly on the front page of the script.

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18–20	Excellent	- Comprehensive, detailed development and complex visual analysis in response to specific examples or in certain circumstances a single example. Imaginative and sensitive understanding of materials and techniques. - Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis. - Excellent ability to distinguish between fact, theory and personal judgement. - Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.
15–17	Very good	- Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques. - Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis. - Assured ability to distinguish between fact, theory and personal judgement. - A thoughtful and well-argued response to the question with very confident use of subject terminology.
12–14	Good	- Relevant analysis with some detail and development in response to specific examples or in certain circumstances a single example. Solid but descriptive rather than analytical understanding of materials and techniques. - Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis. - Good ability to distinguish between fact, theory and personal judgement. - A well argued but not as extensively developed response to the question. Competent use of subject terminology.
9–11	Satisfactory	- Mostly relevant analysis in response to specific examples or in certain circumstances a single example, but lacking detail and development. Limited understanding of materials and techniques. - Some examples of contextual evidence of historical sources and concepts other than visual or other forms of analysis, but with some inaccuracies and limited range. - Distinguishes between fact, theory and personal judgement. - A mainly relevant response to the question and use of subject terminology but lacking in structure and development.
5–8	Weak	- Analysis lacks detail and has limited development. Materials and techniques barely acknowledged. - Limited and inaccurate examples of contextual evidence of historical sources and concepts other than the specific case study analysis, but with some inaccuracies and limited range. - Barely distinguishes between fact, theory and personal judgement. - An uneven, basic, largely narrative response to the question. Includes some relevant points but development is very limited <u>or</u> contains padding <u>and/or</u> has very obvious omissions. Little use of subject terminology.

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1–4	Poor	• Little analysis of poorly chosen examples that lack relevance OR no examples singled out for analysis at all. No acknowledgement of materials and techniques. • Insubstantial contextual evidence of historical sources and concepts other than the specific case study analysis. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Poor knowledge and understanding of the material. Insubstantial, irrelevant with little attempt to answer the question. Almost no use of subject terminology.
0		• No rewardable content.

Page 5	Mark Scheme	Syllabus	Paper
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Topic 1: The art and architecture of classical antiquity.

1 Sculpture in the archaic period.

Discuss the treatment of the free-standing male figure by Greek sculptors in this period.

Indicative content

- In general terms, a gradual increase in naturalism.
- A more accurate rendering of anatomy tempered early on by a strong feeling for linear patterns.
- Static appearance and yet at the same time an implication of movement from the placing of the feet.
- The use of paint and of inlaid metal and glass (for the eyes) for a heightened degree of naturalism.
- Examples include the *Sunium Kouros*, early 6th century BC, *Kleobis* and *Biton*, early 6th century BC, *Man Carrying a Calf*, second quarter of the 6th century BC, and the *Marble Torso from Megara*, mid 6th century BC.

All other relevant material accepted.

2 Greek architecture and sculpture in the classical period.

A large number of statues in this period were cast in bronze. With reference to named examples, discuss how sculptors exploited the properties of this material in their works.

Indicative content

- Reference to the particular properties such as high tensile strength, malleability and durability.
- Potential for dynamic compositions with extended limbs.
- Complex compositions possible by casting in several sections which could then be joined together.
- Potential for detail, e.g. in the treatment of hair, eyes etc. by chasing the surface of the cast. Insetting of other metals and of glass for details such as eyes.
- Examples including the *Delphi Charioteer*, early 5th century BC, the *Cape Artemision Zeus*, second quarter of the 5th century BC, *The Standing Youth* (from the sea near Marathon) 4th century BC, and the *Head of a bronze statue from Cyrene*, second quarter of the 4th century BC.

All other relevant material accepted.

3 Hellenistic art and architecture

Hellenistic sculpture often displays a high degree of realism. With reference to at least three examples, explain how sculptors achieved this effect.

Indicative content

- Faces treated in a highly individualised manner sometimes with marked facial expression.
- Indications of age via treatment of flesh, hair, etc.
- Natural, everyday poses and occasionally complex dynamic compositions.

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- Technical means such as the use of the drill for deep undercutting (e.g. in the treatment of hair) and inset glass and metals (for eyes).
- Examples including *The Spinario* (British Museum), *Young Girl Playing at Knucklebones* (Altes Museum, Berlin), *Sleeping Satyr* (Munich), *Boxer* (Capitoline Museum, Rome), *Laöcoon* (Vatican Museums, Rome), Reliefs from *Great Altar of Zeus at Pergamon* (Berlin).

All other relevant material accepted.

4 Roman imperial architecture from c.50 AD to c.130 AD.

How was the design and construction of triumphal arches related to their function?

Indicative content

Triumphal Arches

- Brief explanation of a Roman triumph and the presence of temporary triumphal arches in ephemeral materials.
- Stone built triumphal arches as permanent replacements for the temporary ones. Their function to commemorate an Emperor's Triumph and to propagandise the major events of his reign.
- Architectural structure to allow passage through the arch. Use of the architectural orders to give coherence to the structure and divide the surfaces into fields for the sculpture.
- Primary purpose to act as giant billboards covered with a wealth of relief sculpture and surmounted by a bronze, gilded Quadriga (horses and chariot).
- Examples including the *Arch of Titus* in Rome (c. AD 80) , *Arch of Trajan at Benevento* (AD 114-117) and the *Arch of Tiberius* at Orange, southern France (c. AD 25).

All other relevant material accepted.

5 Painting and sculpture in the Roman Republic and the early imperial period c.100 BC to c.120 AD.

Discuss the development of the portrait bust in the Republican period.

Indicative content

- Origins in first century BC. The influence of ancestor portraits, portraits on coins and gems and Hellenistic portraiture.
- Its chief purpose was to give an accurate likeness of the individual by means of particularised features and the treatment of flesh, hair and eyes. In some cases it may have involved the use of life or death masks.
- The great majority of subjects in this period were middle aged or elderly men. Such portraits were intended to be a sculptured biography, depicting a life spent in the service of the state.
- In general, roughly finished with chisel marks showing and the drill extensively used for the hair. Features richly modelled with much fine detail for wrinkles and skin folds etc.
- Examples; numerous including the bust of *Pompey the Great* (Copenhagen) and an *Anonymous Old Republican* (Vatican Museums, c.70-50 BC).

All other relevant material accepted.

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Topic 2: Art, religion and society in Romanesque Europe c.1000 – 1200

6 Building the ‘militant’ Church

Compare and contrast any two Romanesque churches.

Candidates are expected to make all or some of the following points.

- Technical description. Candidates should describe plans and elevations, external appearance, vaulting, decoration and other distinctive features. Precise and accurate use of architectural terminology should be rewarded.
- Local materials, style and influence should be discussed.
- Context. The essay may consider date, location, commission and relevant local detail such as legends and relics.
- There may be some room for effective citation of other authorities and consideration of important concepts: for example, if the building is Cistercian then some account of the Cistercian view of aesthetics will be pertinent.
- Possible examples: Durham Cathedral, Venice Cathedral, St Sernin (Toulouse), Cluny, Abbaye-aux-hommes (Caen) and see syllabus. Smaller churches as well as grand abbeys and cathedrals may also be discussed, e.g. St Vincent, Cardona (Spain); Iffley Church, Oxford; St Pau del Camp, Barcelona etc.

All other relevant material accepted.

7 Heaven and hell: sculpture in the service of the church

Discuss the representation and functions of beasts and monsters in Romanesque sculpture.

Candidates are expected to make all or some of the following points.

- Subject Matter. In his *Apologia Ad Guillelmum*, St Bernard criticises non-religious sculptures such as monsters and beasts as ‘decorative deformity’ (*formosa deformitas*): ‘To what purpose are those unclean apes, those fierce lions, those monstrous centaurs, those half-men, those striped tigers, those fighting knights, those hunters wielding their horns?’ Candidates should be able to identify examples of bestial and monstrous sculptures from the period. Illustrative examples:
 - Musical animals in St Gabriel’s Chapel, Canterbury
 - Beasts on capitals in St Domingo, Silos
 - Struggling beasts on trumeau at Souillac
 - Centaur and stag, tower arch, Mainz
- Style. Candidates should be able to give a vivid account of the style and treatment of their chosen examples. Account should be taken of relevant factors such as interlace (St Domingo) or contorted forms and ‘horror vacui’ (Souillac).
- The function may be theological (e.g. the tetramorph), illustrating biblical narrative (apocalyptic beasts), or there may be no clear function.

All other relevant material accepted.

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8 Illuminating the word

With reference to specific examples, discuss some of the regional stylistic varieties to be found in Romanesque illuminations.

Candidates are expected to make all or some of the following points.

- A full account of styles in illuminations of the period is not asked for: the word 'some' indicates that candidates should discuss those styles which touch on their chosen examples. Good essays will be able to identify a style and its characteristics. Examples include: Ottonian (and later German schools such as Regensburg); Byzantine; Anglo-Norman (with Anglo-Saxon and Italo-Byzantine influences); Mozarabic elements in Spanish MSS; French schools (e.g. Cîteaux).
- Examples of specific works: Stavelot Bible (1093-97, Mosan school); Tiberius Psalter (Winchester, 11th c., late Anglo-Saxon style); Winchester Bible (1160-75, 'Channel School' of England and Northern France); Morgan Beatus MS (10th c. Spanish Apocalypse, Mozarabic influence).
- Candidates should discuss specific images, paying attention to colour, form, composition, degrees of realism, emotive effects.
- Context. Candidates should show some awareness of the circumstances of book manufacture, which may account for the transmission of stylistic elements over long distances.

All other relevant material accepted.

9 Bibles for the illiterate

Discuss the effects that artists could achieve in one or more of the following media: ivory, stained glass, metalwork, mosaic, wall painting.

Candidates are expected to make all or some of the following points.

- Technique. Good answers will show knowledge of the materials and techniques involved in the chosen medium, and the constraints and opportunities involved.
- Examples: Answers should be based on discussion of a few examples, and include a detailed description of the subject matter and its treatment. The word 'effects' in the question should prompt consideration of emotive/expressive aspects of the work, while an account of didactic and iconographic function would also be relevant. (Candidates may also question whether these functional objects had anything like an 'effect' in the modern aesthetic sense.) Relevant ideas such as interlace, *horror vacui* and distortion should be considered where relevant.
- Context. The question is expressly on effects, but contextual details (the location and ceremonial use of reliquaries, or the private devotional use of small ivories, for example) may help to give a convincing account of their importance to the user/viewer.

All other relevant material accepted.

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10 Priests, warriors, peasants

Discuss the depiction of war and warriors in Romanesque art, with reference to one or more examples.

Candidates are expected to make all or some of the following points.

- The key example is the Bayeux Tapestry, which gives ample scope for discussion of English realism, the depiction of armour and horses, fighting methods, feudalism and the life of the knightly classes.
- Other examples might include tombs (such as the plaque of Geoffrey of Anjou at Limoges), and the depictions of David and Old Testament warrior kings in illuminated books.
- Candidates should go beyond an informative account of what is being shown and venture some observations on what such images suggests about attitudes to war and chivalry in the period.

All other relevant material accepted.

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Topic 3: A new heaven and a new earth: Gothic art and architecture c.1140-1540.

11 Gothic architecture, the setting for prayer

During this period, the great churches were meant to represent Heavenly Jerusalem come down to Earth. How did their design and decoration contribute to this effect?

Indicative content

- Soaring height, emphasis on verticality both internally (continuous applied shafts) and externally (spires), illusory aspect (enormous clerestory windows at a high level).
- Symbolism (e.g. the cruciform plan and the use of spires). The influence of Abbot Suger's writings.
- Internally, an overwhelming sensory experience. Rich colours in stained glass, wall paintings and goldsmiths' work. Wealth of sculpture including richly decorated and intricate architectural forms (e.g. on altarpieces, tombs and chantry chapels as well as multiple applied mouldings).
- The presence of the sacred figures together with saints and prophets in the sculpture and stained glass.
- A wide range of examples possible including the cathedrals of Chartres, Amiens and Bourges, all from the late 12th or first quarter of the 13th century.

All other relevant material accepted.

12 Prayer and the role of images

Representations of saints appear in many works of art in this period. With reference to at least three named examples, give the reasons for this.

Indicative content

- The role of saints as intercessors, hence their presence flanking the Virgin and Child in Sacra Conversazione and in private devotional images. Likewise their role in presenting donors to the Virgin and Child.
- The use of attributes to enable ease of identification.
- Their role in sacred narratives such as the Last Judgment and the Baptism of Christ. The presence of Saint John the Evangelist in Crucifixion groups, e.g. on the Rood Cross.
- Their ability to heal the sick. The importance of their tombs and reliquaries. The personalised choice of saints in Books of Hours.
- Examples of paintings: Simone Martini, *The Virgin and Child with Saints*, Palazzo Pubblico, Siena, 1315-16, Orcagna, *The Strozzi Altarpiece*, Santa Maria Novella, Florence, 1354-57, Duccio, *Virgin and Child with Saints Dominic and Aurea of Ostia*, London, National Gallery, c.1300 and the *Wilton Diptych*, London, National Gallery, 1395-99.
- Examples in sculpture: Claus Sluter, the *Portal of the Chartreuse de Champmol*, Dijon, c. 1393, Anonymous, *Crucifixion*, Naumburg Cathedral, c. 1245-60, the *Floeffe Reliquary*, Louvre, Paris, after 1254.

All other relevant material accepted.

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13 Death

What impact did the Black Death have on painting and sculpture in the period?

Indicative content

- Brief contextual background. The main outbreak of the plague (the Black Death) swept through Europe in 1348-9 and is believed to have killed approximately one third of the population including many artists.
- Increasing popularity of certain types of subject matter in both wall paintings and manuscript illumination (Books of Hours). Some of these were *memento mori* and reminders to live a Godly life (e.g. the Three Living and the Three Dead and also the Dance of Death) while others depicted the Martyrdoms of those saints who were able to protect against the disease (in particular Saint Sebastian).
- The increasing frequency of the Transi type of tomb in which a second effigy depicts the effect of decay on the corpse.
- In Sienese (and to an extent also Florentine) painting in the second half of the 14th century, a move away from the observed naturalism of Duccio, Giotto and their contemporaries towards a more archaic form of expression.
- The death of a large number of artists must have had a considerable impact on artistic production, causing many workshops to close and possibly leading to an overall decline in the quality of the work.
- Examples: *The Three Living and the Three Dead from the Book of Hours of Bonne of Luxembourg*, Metropolitan Museum of Art, New York, before 1349, the *Dance of Death*, fresco, The Abbey Church of la Chaise-Dieu, c. 1460, *The Transi* from the Tomb of Cardinal de la Grange, Musée Calvet, Avignon, 1402, Orcagna, *The Strozzi Altarpiece*, Santa Maria Novella, Florence, 1354-57.

All other relevant material accepted.

14 Courtly life

Discuss the design and construction of Henry VII's Chapel at Westminster Abbey.

Indicative content

- Context. Dates from c. 1503-1509. In the tradition of Lady Chapels but in particular intended to serve as a Tudor mausoleum based on the relics of the canonised Henry VI. Henry VII's tomb now stands in the place where the shrine would have been. It has the same floor level, approximate length and width as the shrine chapel of Saint Edward the Confessor. The element of dynastic display.
- Exterior very lavishly treated. Use of bay windows probably derived from transepts at St. George's Chapel Windsor (originally chosen as the mausoleum of both Henry VI and VII). The shape of the bays and the octagonal turrets possibly derived from Henry VII's palaces at Richmond and Windsor.
- Interior in the Perpendicular Style of English architecture. Highly elaborate decoration, equivalent to that of chantry chapels but here on a large scale. Intention to set it apart from all previous funerary chapels. Fan vault with technique from Gloucester Cathedral cloister. Very thin shell with large pendants, a technical tour-de-force.

All other relevant material accepted.

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15 Civic life

How did the art and architecture commissioned by the government of Siena in the 13th and 14th centuries enhance the prestige of the city?

Indicative content

- The *Palazzo Pubblico*. For practical reasons to house the city's administration, to contain private quarters for the nine members of the ruling body and for a prison. Secondly, as a symbol of the city's power, especially in relation to the Florentine state with which it was at war. Hence its size, prominent location and great bell tower, visible from afar.
- The paintings in the Palazzo Pubblico. The *Maestà* by Simone Martini which reinforces the special relationship between the Virgin and the City. The moral and didactic nature of Ambrogio Lorenzetti's *Good and Bad Government*. The battle paintings in the Sala del Consiglio as a celebration of the expansion of the city state.
- The *Duomo* (including the abortive designs for the *Duomo Nuovo* in the middle of the 14th century). Large enough to accommodate the whole of the citizenry and at the same time as a symbol of power. (The only large building to be constructed using marble).

All other relevant material accepted.

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Topic 4: Man the measure of all things: the early Italian Renaissance 1400-1500.

16 The making of art

Compare and contrast painting in tempera with fresco painting, taking into account the advantages and limitations of each technique.

Indicative content

- Size in relation to ease of paint application (broad versus narrow technique) and speed of painting.
- Luminous intensity in fresco as opposed to a vivid richness of colour with tempera. Difficulties of applying gold to the surface. Different pigments involved in tempera painting, in particular the use of ultramarine for a deep and vivid blue (unobtainable in frescos).
- Greater detail possible in tempera than in fresco because of narrow technique compared to broad brush approach of fresco.
- Both media require extensive and time-consuming preparatory work involving drawings and underdrawings.
- The large scale of frescoes and the use of work patches makes collaboration easier to carry out in this medium compared to a panel painting in tempera.
- Possible examples: frescoes in the Brancacci Chapel, Santa Maria del Carmine, Florence, 1420s and in the Tornabuoni Chapel, Santa Maria Novella, Florence, 1480s; tempera paintings; the San Marco Altarpiece by Fra Angelico and the St. Lucy Altarpiece by Domenico Veneziano, both of the 1440s.

All other relevant material accepted.

17 The human form

Compare and contrast the work of Donatello and Verrocchio.

Indicative content

- Suitable comparison might include: (Donatello first) The equestrian monuments of *Gattamelata*, 1447-53, and *Colleoni*, 1479-92, the *Saint George* c.1414, and the *Doubting Thomas*, before 1483, the *Herod Relief*, 1423-25, and the reliefs from the Silver Altarpiece for Florence Cathedral Baptistery, after 1477, *Portrait of Dr. Cellini* and the *Portrait of an unknown girl carrying a bunch of flowers*, c.1470s.
- Similarities would include a credible portrayal of the human figure, a good understanding of anatomy, an ability to breakdown spatial barriers between the figures and the viewer, an accomplished use of materials.
- Differences would centre on the greater dynamic qualities of Verrocchio's work dependent in particular on his compositions and the poses of his figures.

All other relevant material accepted.

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18 Patronage

With reference to one Italian city in the period, discuss how the design, construction and location of palaces reflected the wealth and status of their owners.

Indicative content

Florence

- Massive scale dwarfing surrounding buildings. Prominent location.
- Fortress-like nature similar to earlier buildings such as the Bargello and the Palazzo Vecchio (town Hall) both of which were designed to be defensible.
- Stone construction, rusticated façade derived from Roman antique architecture in some cases with massive, rough-hewn blocks on the ground storey.
- Symmetrical façades designed according to a proportional system. Carefully graded rustication on the different storeys. Elegant window designs. Signs of ownership prominently displayed.
- Large courtyard surrounded by an arcade in Brunelleschian style. Relatively few rooms present, but massive scale. Each palazzo inhabited by a single family and their servants.
- Examples: *Palazzo Medici*, 1440s, *Palazzo Strozzi* and the *Palazzo Gondi*.

All other relevant material accepted.

Urbino: Palazzo ducale

- Historical context including Duke Federico's military background and his great erudition.
- Location at the interface between the city and the edge of the plateau. From the plateau side, fortress-like and an impression of status and power; from the city side more domestic in scale.
- The courtyard designed by Laurana according to Brunelleschian principles. Signs of ownership.
- Interiors, in particular the studiolo and its intarsia work and the chapel.

All other relevant material accepted.

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19 The influence of antiquity

In what ways did Alberti's knowledge of the architecture of Roman antiquity influence the buildings which he designed?

Indicative content

- Use of the classical architectural orders to articulate façades.
- Employment of motifs derived from Roman antique buildings including pediments, triumphal arches and rustication.
- Construction using barrel vaults.
- Use of proportional systems. The influence of Vitruvius.
- Examples include: the façade of Santa Maria Novella, Florence, 1448-1470, the façade of the Palazzo Rucellai, Florence, 1446-51, Sant'Andrea, Mantua, from 1471, and San Francesco, Rimini, begun c.1450.

All other relevant material accepted.

20 The influence of Humanism, literature and artistic theory.

With reference to both painting and relief sculpture, discuss the employment of linear perspective in this period.

Indicative content

- The convergence of orthogonals onto a vanishing point (usually but not always centrally placed). The use of a rationally constructed perspective scheme. The graded diminution of figures using a grid of transversals whose intervals are derived rationally and not by rule of thumb.
- Unusual departures from strictly rational schemes, e.g. the pictorial space in Uccello's Portrait of Sir John Hawkwood in Florence cathedral.
- The influence of Brunelleschi and Alberti.
- Examples in sculpture include Donatello's relief on the base of his St George at Orsanmichele, his Ascension and Giving of the Keys to St Peter (in the Victoria and Albert Museum) and Ghiberti's panel of Jacob and Esau from the eastern gates of Florence cathedral baptistery.
- Examples in paint including Uccello's Battle of San Romano (National gallery, London), his Hunt (in the Ashmolean, Oxford) and his frescoes in the Green Cloister at Santa Maria Novella, Florence.

All other relevant material accepted.

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Topic 5: The Renaissance in northern Europe c. 1420-1570.

21 Painting in the southern Netherlands in the 15th Century

How did painters in this period express spiritual intensity in their work?

Indicative content

Examples could include:

Rogier van de Weyden

- His depiction of the dead Christ as an emaciated and elongated figure.
- The use of tears to communicate the emotions of the sacred figures.
- Manipulation of pictorial space to breakdown spatial barriers with the viewer e.g. the use of the arch motif. Also the presence of donor figures adjacent to the narrative action.
- Examples: The *Vienna Crucifixion*, c.1440s, the *Prado Deposition from the Cross*, before 1445, and the *Miraflores Altarpiece*.

Hugo van der Goes

- Very life-like figures with great physical presence.
- Figures convey their emotions in a powerful manner. The use depiction of strong facial expressions.
- Examples: *The Portinari Altarpiece* (particularly the shepherds), c1473-83, the *Adoration of the Magi* (Monforte Altarpiece) and the *Death of the Virgin*.

All other relevant material accepted.

22 Painting in the southern Netherlands in the 16th Century.

Why was Simon Bening considered to be the most important manuscript painter of his time?

Indicative content

- Receptivity to a wide range of influences including 15th century Netherlandish painting (especially the work of Hugo van der Goes), the Antwerp Mannerists, Patinir and the prints of Schöngauer and Dürer.
- Large figures, often half or three-quarter length adjacent to the picture plane, strongly modelled in light and shade and with the illusionistic treatment of fabrics and furs etc.
- Sophisticated treatment of landscape. Panoramic views, closely observed naturalism and a sensitive depiction of the different times of year, in particular in calendar scenes. The subtle depiction of aerial perspective and effects of light.
- Examples: The *Prayer Book of Albrecht of Brandenburg*, Getty museum, 1521-30, the *Hennessy Book of Hours*, Brussels and the *Golf Book of Hours*, British Museum, London.

All other relevant material accepted.

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23 The German-speaking lands

How did artists in this period treat landscape as an independent subject?

Indicative content

- Examples in which religious and other subject matter is downplayed at the expense of the surrounding landscape. For example, Altdörfer's *Saint George and the Dragon*, Munich, 1510 and Cranach's *Saint Jerome in Penitence*, Vienna.
- Drawings made at identifiable sites e.g. Altdörfer's *Danube at Sigmaringen*, Budapest, 1511.
- Forest settings with expressively treated natural forms and dramatic chiaroscuro to elicit an emotional response from the viewer. For example, Altdörfer's *Agony in the Garden*, Berlin, 1506.
- The influence of the woodcut illustrations of pilgrim sites in the Nuremberg Chronicle.
- The expression of a distinctive German identity by means of forested and mountainous landscapes, e.g. Cranach's *Torgau Altarpiece*, 1509.

All other relevant material accepted.

24 France

Discuss the development of Germain Pilon's sculpture.

Indicative content.

- Early period (1560s). The influence of Primaticcio's work at Fontainebleau combined with a tendency towards naturalism.
- Examples include the *Monument for the Heart of Henry II*, Paris, Louvre, 1561-62, and the figures for the *Tomb of Henry II and Catherine de' Medici*, c.1561-70.
- Late period (c. 1570-mid 1580s). Development of a more powerful and at times dramatic style. Increasing naturalism combined with a wide variety of influences including (in particular) Michelangelo's sculpture and works dating from the middle ages.
- Examples include fragments from a *Resurrection Group* for a chapel in the Abbey Church of Saint Denis (now in the Louvre), after c.1580, the *Kneeling figure of Cardinal Birague*, Louvre, after c.1580 and two effigies from the *Tomb of Valentine Balbiani*, for the church of Ste Catherine du Val-des-Ecoliers, Paris (now in the Louvre), before 1583.

All other relevant material accepted.

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25 England

What do you consider to be the main features of Holbein's portraiture?

Indicative content.

- Ability to capture a close likeness of his sitters.
- Communication of their character via treatment of their features, poses and settings. His ability to show them in a flattering light.
- The conveying of status, wealth and erudition by the detailed illusionist depiction of clothes and a wide variety of objects such as books, musical instruments etc.
- Examples: *Portrait of Georg Gisze*, Berlin, 1532, *Portrait of Erasmus*, National Gallery, London, 1523, *Portrait of Thomas Cromwell*, Frick Collection, New York, 1532-3, *Drawing of a Lady thought to be Anne Boleyn*, British Museum, before 1536, cartoon for a *Group portrait including Henry VIII for Whitehall Palace*, National Portrait Gallery, London, c.1536-37, *The Ambassadors*, National Gallery, London, 1535.

All other relevant material accepted.

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Topic 6: Faith triumphant: seventeenth-century art and architecture

26 Baroque Rome.

What were the main characteristics of Caravaggios's paintings?

- Candidates should discuss at least two paintings in terms of their visual characteristics and may also refer to the counter-reformation context.
- Style – sharp contours, interest in naturalism i.e. still-life. Rich, dark, warm colours: reds, greens, browns.
- *Chiaroscuro*, lighting effects, cast shadows to enhance high drama.
- Subject-matter, narrative techniques, rhetorical gestures, choice of dramatic moment of revelation and/or religious significance.
- Striking compositional effects using foreshortening and diagonals.
- Palpable humanity of the characters, not idealised.
- Examples: *The Calling of St Matthew* 1599-1600; *Supper at Emmaus* 1601; *Conversion of St Paul*, 1601, *Dormition of the Virgin* 1604-1606.

All other relevant material accepted.

27 French classicism

What literary sources did Poussin and Claude refer to in their paintings? Discuss a range of scenes and explain how they express the narrative.

- Students should identify a range of sources and explain what is happening in the painting. Narrative is expressed through rhetorical gesture, facial expression, dynamic or rhythmic movement, composition, scale, atmosphere (colour, light and space).
- Biblical sources e.g. Poussin, *The Adoration of the Golden Calf* 1633-34 and Claude, *Jacob, Laban and his Daughters* 1676.
- Poussin's *Cephalus and Aurora* and Claude's *Narcissus and Echo* 1644 are from Ovid's *Metamorphoses*.
- Claude's *Aeneas at Delos* 1672 is from Virgil, Poussin's *Rape of the Sabine Women* 1637-38 is from Plutarch) and *Rinaldo and Armida* 1629 is from Tasso.

All other relevant material accepted.

28 Flemish ambassadors

Discuss Rubens' landscapes.

- Rubens was fascinated with natural effects and phenomena. He executed sketches on the spot in the countryside. His skies appear to move; he was interested in reflections, foliage texture and the shapes of trees. He observed changes in light at different times of day and at different seasons and recreated the atmosphere in his paintings. His landscapes generally include peasant figures going about their daily lives.
- Examples: *A Shepherd with his Flock in a Woody Landscape* c.1615-1622; *A View of Het Steen in the Early Morning* 1636; *The Rainbow Landscape* c.1636; *A Landscape with a Shepherd and his Flock* 1638.

All other relevant material accepted.

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29 The Dutch Golden Age

Compare and Contrast Hals' and Rembrandt's portraiture.

- Both Hals and Rembrandt produced single figure and large group portraits.
- Rembrandt used dramatic *chiaroscuro* effects and golden tones against a dark background. Hals preferred daylight effects.
- Hals' loose virtuoso technique gives a sense of vitality. Rembrandt's use of scumbling is characteristic of his interest in texture and light to create mood.
- Many possible comparisons such as:
- Hals' *Banquet of the Officers of the St George Civic Guard*, 1627 and Rembrandt's *The Syndics* 1663.
- Hals' *The Laughing Cavalier* 1624 and Rembrandt's *Self Portrait* 1661-1662 (Kenwood House).
- Candidates should be rewarded for considering how the artists convey the personalities of the sitters.

All other relevant material accepted.

30 The Spanish court and Church

Analyse and discuss Velázquez's interpretation of mythological sources.

- The analysis should cover the formal aspects of the works and describe the figures and setting with specific reference to details.
- The discussion should identify the mythological figures and include information that sheds light on the different levels of meaning in the works.
- Possible examples: *The Triumph of Bacchus* 1628-1629; *Apollo at the Forge of Vulcan* 1630; *Mars c.* 1640; *Rokeby Venus* 1647-1651, *The Fable of Arachne* 1657.

All other relevant material accepted.

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Topic 7: Defining the nation: art and architecture in Britain c. 1700-1860s

31 High art and high life

Which artists promoted the genre of history painting during this period and how did their work differ?

- Through his *Discourses* as president of the Royal Academy Reynolds promoted history painting to counteract British consumerism, while earning his living as a portrait painter
- Women normally worked in the lower genres, but Angelica Kauffmann, founder R.A. member, painted classical, mythological, literary and allegorical scenes such as *Renaldo and Armida* 1772 and *Zeuxis Selecting Models for his Painting of Helen of Troy* 1778
- In England from 1775, Singleton Copley's work dealt with dramatic subjects in contemporary dress e.g. *Watson and the Shark* 1778 and *The Death of Major Peirson* 1781
- Barry's work included classical subject-matter e.g. *Ulysses and Polyphemus* 1776 and theatrical or literary sources such as Milton and Shakespeare
- Fuseli's work was often based on literature and the supernatural e.g. *The Nightmare* 1781

All other relevant material accepted.

32 Portraiture and society

Discuss the representation of men and women in paintings of couples from the period.

- Students may compare and contrast the representation of each figure and discuss how their gender roles are expressed. Useful examples:
- Hogarth's *David Garrick and his Wife*, 1757: the actor/manager Garrick seated, thinking, holding a quill pen. His wife distracts him (though implying she is his muse).
- Joseph Wright of Derby, *Mr and Mrs Thomas Coltman*, 1770-72.
- Gainsborough's *Mr and Mrs Andrews*, 1750: dominant male figure standing in hunting gear, woman primly seated. *The Morning Walk*, 1785: greater sense of equality, couple strolling together, he in dark, she in light. Dogs (loyalty) in both paintings.
- Holman Hunt's *The Awakening Conscience*, 1853: a 'kept' woman and her lover, moralistic allegory, symbolism.
- Millais' *The Order of Release*, 1853: released Scots Jacobite embraced by wife and child.

All other relevant material accepted.

33 Modern life

Horses were popular subject-matter during this period. Discuss how they were they represented.

- Conversation pieces/marriage alliances e.g. Stubbs's *The Milbanke and Melbourne Families*, 1769 and Joseph Wright of Derby's *Mr and Mrs Thomas Coltman*, 1770-72. Many examples of ladies on horseback, men in hunting gear, horses being led by grooms Horses tied to carriages e.g. Stubbs's *Lady and Gentleman in a Carriage*, 1787.
- Leaping horses: Stubbs's *Whistlejacket*, 1762 (portrait of a horse) and Constable's *The Leaping Horse*, 1825 (horse in a Suffolk landscape).
- Horses in a landscape setting: *Mares and Foals in a Landscape*, 1763-68, *A Lion Attacking a Horse*, 1770 contrast the sense of peace in one and fear in the other.

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- Equestrian portraits and military figures with horses e.g. Reynolds' *Colonel Tarleton*, 1782 – warhorse with flared nostrils.

All other relevant material accepted.

34 Landscape

Compare and contrast landscapes by Turner and Constable.

- Constable painted scenes of English country life and landscapes e.g. *The Cornfield* 1826, static tamed nature. Deliberate brushwork in large 'finished' studio paintings; 'on the spot' watercolours and oil sketches more loosely painted e.g. *Stonehenge* 1820.
- Turner painted at home and abroad, wild nature in movement, loose brushwork. Like Constable, he was interested in light, influenced by Claude, but to create an atmosphere rather than illustrate meteorological conditions. Unlike Constable he reflected industrial change in the countryside e.g. *Rain, Steam and Speed* 1844. He painted sea pictures and large scale classical subjects e.g. *Ulysses deriding Polyphemus* 1829.
- In Constable greens, blues and browns predominate. Interested in colour theory and optics. Turner used reds, oranges and yellows e.g. *Burning of the Houses of Parliament* 1835.

All other relevant material accepted.

35 Architecture

Compare and contrast two buildings of the period, one in the classical style and one in the gothic, with reference to both form and function.

- Candidates should refer to both form and function and how the function is reflected in the form. Valid examples may include:
- Lord Burlington's Neo-Palladian *Chiswick House* 1726-29, designed to house the owner's art collection, reflected the owner's classical taste and may be favourably compared to Horace Walpole's *Strawberry Hill* 1750s, also designed to house the owner's treasures and as he stated: 'to please my own taste' for the gothic style.
- Robert Smirke's *The British Museum*, 1823-52 is in the Greek Revival Style, referring to the western classical tradition and the Parthenon sculptures. It may be compared with Barry and Pugin's *Houses of Parliament* 1840-70, designed in the gothic style to evoke a sense of tradition and the continuity of British democracy.

All other relevant material accepted.

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Topic 8: Art, society and politics in Europe c.1790-1900

36 Neo-classicism

In *Reflections on the Paintings and Sculpture of the Greeks* (1755) Winckelmann described the *Apollo Belvedere* as being an ‘ideal’, a model of ‘noble simplicity and calm grandeur’. In what ways was his admiration for classical art shared by artists in the period?

- Candidates should explain briefly explain ‘the ideal’ in classical sculpture and link it to specific works of art. Art students studied by drawing classical sculptures and this is reflected in neo-classical art. Elevated ‘noble’ ideals were also important concepts.
- Apollo, in Mengs’ *Parnassus*, 1761, imitated the *Apollo Belvedere*.
- David’s paintings were influenced by antique forms and ideas e.g. *The Oath of the Horatii*, 1784-85 (patriotism) *Death of Socrates*, 1781 (stoicism) and *Leonidas at Thermopylae*, 1814 (courage). The works link to politics of the time.
- Ingres developed the sensual possibilities of the style e.g. *Jupiter and Thetis*, 1811 and so did Canova in *Psyche Revived by Cupid’s Kiss*, 1787, (white marble – purity).
- Thorvaldsen’s *Jason with the Golden Fleece*, 1803, was also based on the classical ideal.

All other relevant material accepted.

37 Romantic Heroes

Discuss the diverse depictions of war during the Romantic period.

- Gros’ *The Battle of Abukir*, 1791 and *Napoleon on the Bridge at Arcole* 1796 celebrate heroism and power. *The Plague House at Jaffa*, 1799 and *The Battle of Eylau* 1808 show another side to war, but the scenes are adapted to represent Napoleon in a positive light.
- Goya’s *Disasters of War* prints (1808-10) represent the inhumanity of war. *The 2nd of May 1808* - violent uprising, blood and anger. *The 3rd of May 1808* (both 1814) - tragic defeat. The paintings celebrate the bravery and self-sacrifice of the Spanish people.
- Linked to Napoleon’s downfall, Gericault’s *An Officer of the Imperial Guard*, 1812 is a dashing, heroic figure, but *The Wounded Cuirassier*, 1814 expresses disillusion.
- Delacroix’ *Scenes of the Massacre at Chios*, 1824, *Greece expiring on the ruins of Missolonghi*, 1827 and *Liberty leading the People*, 1830 have political meanings.

All other relevant material accepted.

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38 1848 and its aftermath

Discuss representations of Paris following Haussmannization.

- Candidates should introduce Haussmann's modernisation of Paris 1852-1870, commissioned by Napoleon III; the wide boulevards, public facilities, communications, sanitation, parks and may refer to the social consequences.
- Many French painters were inspired by the new city. Pissarro painted the *Boulevard Montmartre* at different times of day from a hotel room in 1897. Degas painted *Place de la Concorde* 1875. Caillebotte painted a number of street scenes such as *Le pont de l'Europe* 1876, *Paris Street, Rainy Day* 1877 and views from balconies. Candidates may refer to details such as street lamps. Monet also painted the wide streets and railway stations such as *Gare Saint-Lazare* 1877.
- The older parts of Paris that remained were inhabited by the poor and are seen in the background of Daumier's *The Burden* 1850-53, for example.

All other relevant material accepted.

39 Rejected and refused

Compare paintings of female subjects by Degas and Morisot.

- Candidates should highlight the differences between the representations, perhaps referring to the 'gaze' theories of John Berger, Laura Mulvey or Griselda Pollock.
- They may refer to any Degas painting, pastel drawing or sculpture in which a woman appears i.e. bathers, working women, prostitutes, and should discuss how the artist represents them. Degas painted a number of works in which women are seen from unusual angles as if through a keyhole. Degas's work has been interpreted as misogynistic.
- Berthe Morisot explored more intimate aspects of female identity and experience, the family, women and children in the open air in many examples including *The Mother and Sister of the Artist Reading*, 1869-70, *The Cradle* 1872 and *Chasing Butterflies*, 1874

All other relevant material accepted.

40 Beyond Impressionism

What was traditional and what was new about Rodin's sculptures? Discuss his sources, technique and style through a range of examples.

- Rodin's training was academic. His sources were canonical, but his technique was innovative and his style modern.
- *The Age of Bronze*, 1877, was influenced by Michelangelo's *Dying Slave* (1513-16).
- *The Gates of Hell*, begun 1880, included a number of figures from sources such as Dante in *The Thinker*. *The Kiss*, 1882, is reminiscent of neo-classical sculpture.
- *The Burghers of Calais* 1884-1889, was in the allegorical/heroic tradition, but the treatment was new. Rodin wanted it to be at ground level to facilitate engagement.
- His 'fragments' (*Walking Man* 1877 and *Iris Messenger of the Gods*, 1895) suggest broken classical statues.
- His compositions and technique were unconventional. He was interested in expressing emotion through his vigorous modelling technique.

All other relevant material accepted.

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Topic 9: The Shock of the new: art and architecture in Europe and the United States in the 20th and 21st centuries

41 Brave New World

In the first decade of the twentieth century artists sought to express their ideas and feelings through their use of paint and colour. Discuss.

- Movement originated in France and Germany but spread to other countries in Europe such as France, Austria, Norway, Belgium, and others.
- Artists sought to express meaning in terms of subjective feelings, moods and ideas rather than physical reality.
- Influenced by poets, musicians, writers such as Freud, Nietzsche, Wagner, Baudelaire.
- Examples can include artists from Die Brücke or Der Blaue Reiter in Germany, Schiele and Kokoshka in Austria, Munch in Norway and Fauves and Matisse in France amongst others.
- Specific examples will show a different style in terms of colour, line, materials, brushwork etc.

All other relevant material accepted.

42 Visions of Utopia - architecture

Consider the characteristics of Gaudí's architecture with reference to at least three specific buildings and/or projects.

- Antoni Gaudí i Cornet born in Catalonia.
- Gaudí studied architecture at the Llotja School and the Barcelona Higher School of Architecture graduating in 1878 but enjoyed work in ceramics, ironwork etc. First project was lamp posts in Plaça Reial in Barcelona. Casa de Comillas.
- First commission *Casa Vicens* 1883-8.
- Patronage of Eusebi Guell was fruitful and led to *Palau Guell* 1886-8, *Parc Guell* 1900-1914 amongst others. NB materials.
- Private commissions such as *Casa Batlló* 1904-1906.
- 1883 starts work on *Sagrada Família* and will work on this until his death in 1926
- Modernista style. Interest in Islamic Architecture and mudéjar style as well as Neo Gothic with writings by Viollet Le Duc. Industrial materials and trencadis. Catalan Renaixença.
- Spiritual, religious, colourful, experimental.

All other relevant material accepted.

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43 Rebellion and the unconscious

Dada artists responded to war in a number of ways. Discuss.

- Dada began in Zurich during WW1 at Cabaret Voltaire. It aimed to ridicule meaningless of modern world. It was political, theatrical, literary and musical as well as artistic.
- It moved to Cologne, Berlin, Paris, New York and other places and was at its height between 1916-1922
- As an experimental movement it developed techniques such as collage, photomontage, assemblage and Ready-Mades.
- Dada artists believed capitalist, bourgeois ideals has lead Europe into a meaningless war so this was what they targeted in their art.
- See works by Duchamp, Grosz, Dix, Hoch, Heartfeld, Ernst and others.

All other relevant material accepted.

44 The figure and the object

Richard Hamilton and Eduardo Paolozzi were members of The Independent Group. What were the aims of this group?

- The Independent Group met at the Institute of Contemporary Arts (ICA) in 1952 and worked there until 1955.
- They aimed to challenge Modernist approaches to culture and to introduce mass culture through found objects.
- In 1952 members at this stage included Paolozzi, Richard Hamilton, Toni del Renzio, sculptor William Turnbull, the photographer Nigel Henderson and fine artist John McHale as well as art critic Lawrence Alloway.
- Delivered lectures at ICA during 1953.
- John McHale and Lawrence Alloway curated a *Collages and Objects* exhibition at the ICA in 1954, where McHale exhibited his formative Pop Art collages.
- Richard Hamilton organised an exhibition, *Man, Machine and Motion* in late 1955 at the Hatton Gallery, Newcastle.
- *This Is Tomorrow* August 1956 at the Whitechapel Art Gallery was led by the ICA Independent Group. It was recreated in 1990.

All other relevant material accepted.

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45 ‘Art is about life’: Art after Modernism 1970 to the present day.

How have artists addressed issues of self and identity in their work? Consider the work of one or more artists.

A candidate may choose to discuss Felix Gonzalez-Torres

- American Cuban artist 1957-96.
- Installations were made with strings of lightbulbs, clocks, stacks of paper, or packaged hard boiled sweets. They are said to be linked to experience of both being gay and also having AIDS as they reflect the passage of time and the fragility of life as well as memories of loved ones. As such they can also be seen to have positive messages about memory and regeneration.
- In 1989 González-Torres was invited by the Matrix Gallery at the Berkeley Art Museum and Pacific Film Archive to deal with the subject of AIDS.
- In 1990 González-Torres encountered Roni Horn’s sculpture during her solo exhibition at the Museum of Contemporary Art in Los Angeles. *Forms from the Gold Field* (1980–82), was two pounds of pure gold compressed into a luminous rectangular mat. González Torres created *Untitled (Placebo – Landscape – for Roni)* (1993) which was an endlessly replaceable pile of gold cellophane–wrapped sweets. Viewers were allowed or encouraged to take away parts of these kinds of installations
- *Untitled* (1991) is a stack of 161 signed and numbered silk-screens. Originally presented in the form of a 1989 billboard commemorating the 20th anniversary of the Stonewall Rebellion, its recreation as a stack of prints was meant, as a “more private and personal object”—one that is disseminated through the experience of remembering. The stark black page and white typeface on each sheet trace a nonlinear chronology of significant events in the history of the gay rights movement.