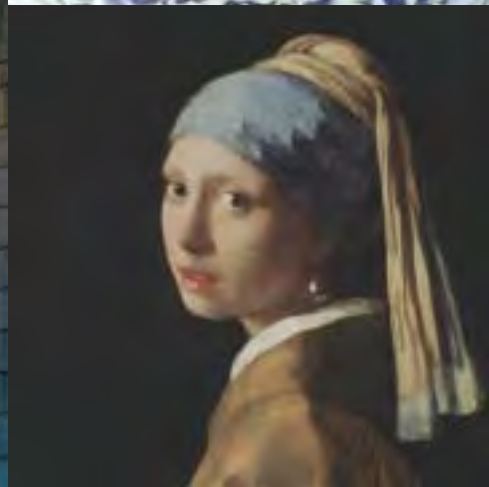Cambridge Pre-U Syllabus

Cambridge International Level 3
Pre-U Certificate in
ART HISTORY

For examination in 2010, 2011 and 2012

Cambridge
Pre-U

UNIVERSITY *of* **CAMBRIDGE**
International Examinations

Art History (9799)

Cambridge International Level 3
Pre-U Certificate in Art History (Principal)

For examination in 2010, 2011 and 2012

QAN 500/4255/5

Support

CIE provides comprehensive support for all its qualifications, including the Cambridge Pre-U. There are resources for teachers and candidates written by experts. CIE also endorses a range of materials from other publishers to give a choice of approach. More information on what is available for this particular syllabus can be found at www.cie.org.uk

Syllabus Updates

This syllabus is for teaching from 2008 and is valid for examination in 2010, 2011 and 2012.

If there are any changes to this syllabus CIE will write to Centres to inform them. This syllabus will also be published annually on the CIE website (www.cie.org.uk/cambridgepreu). The version of the syllabus on the website should always be considered as the definitive version.

Further copies of this, or any other Cambridge Pre-U syllabus, can be obtained by either downloading from our website www.cie.org.uk/cambridgepreu

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Cambridge International Level 3 Pre-U Certificate

Art History

9799

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Introduction

The Cambridge Pre-U Diploma aims to equip candidates with the skills required to make a success of their subsequent studies at university, involving not only a solid grounding in each specialist subject at an appropriate level, but also the ability to undertake independent and self-directed learning and to think laterally, critically and creatively. The Cambridge Pre-U curriculum is underpinned by a core set of educational principles:

- A programme of study which supports the development of well-informed, independent-minded and open individuals capable of applying their skills to meet the demands of the world we live in.

- A curriculum which retains the integrity of subject specialisms and which can be efficiently, effectively and reliably assessed, graded and reported to meet the needs of universities.

- A curriculum which is designed to recognise a wide range of individual talents, interests and abilities and which provides the depth and rigour required for a university degree course.

- A curriculum which encourages the acquisition of specific skills and abilities, in particular the skills of problem-solving, creativity, critical thinking, team working and effective communication.

- The encouragement of 'deep understanding' in learning which involves higher order cognitive activities.

- The development of a perspective which equips young people to understand a range of different cultures and ideas, and to respond successfully to the opportunity for international mobility.

All Cambridge Pre-U syllabuses are linear. A candidate taking Pre-U Art History must take all the components together at the end of the course in one examination session.

The study of Art History is intended to foster a high level of visual and/or other forms of awareness and the development of a critical understanding of works of art, placing them firmly in the context in which they are found. The subject content is chronologically wide ranging, extending from the art of classical antiquity to that of the present day, and includes coverage of a wide variety of media including painting, sculpture, architecture, printing, photography, installations, film and video art. The candidates are encouraged to study works of art from first-hand experience, although it is acknowledged that some will have much greater ease of access than others to galleries and buildings.

The first year will involve a study of two historical topics, drawn from a wide chronological range, together with a series of 'canonical' works of art, designed to test the candidate's skill at visual and/or other forms of analysis. In the second year the candidate will embark on an investigation of a wide ranging art historical theme, such as landscape or still life. In addition, second year candidates will also undertake a dissertation, three thousand words in length, on a topic of their own choice, in such a way as to foster their skills in research and critical analysis. These four elements can be studied in any order or simultaneously.

The course is designed to meet the needs of a variety of candidates: those who show an interest in the subject but are not intending to study it further, those who will enter employment for which knowledge of the subject is helpful or necessary, and those who intend to study it at a higher level.

The syllabus builds on the knowledge, understanding and skills typically gained by candidates taking Level 2 qualifications. It is recommended that candidates have attained communication and literacy skills at a level equivalent to I/GCSE Grade C in English.

Aims

A course of study in Art History should actively seek to develop the following abilities and qualities:

- a high level of visual and/or other forms of awareness

- a critical understanding of works of art from a range of familiar and unfamiliar cultures

- the skills of research and critical analysis

- the ability to effectively communicate understanding and knowledge of the art history including an awareness of art historical terms, concepts and issues.

Assessment Objectives

The candidate should be able to:

AO1	make a close visual and/or other form of detailed analysis of a work of art, architecture or design, paying attention to composition, structure or lay-out, use of colour/tone, texture, the handling of space and the manipulation of light effects as appropriate;
AO2	place works of art in their historical and cultural context; both in relation to other works and in relation to factors such as artistic theory, patronage, religion and technical limitations, showing understanding of 'function' and 'purpose' where possible;
AO3	demonstrate the ability to distinguish between accepted historical fact, art historical theory and their own personal judgements;
AO4	present a relevant, coherent and informed independent response, organising information, ideas, descriptions and arguments and using appropriate terminology;
AO5	demonstrate evidence of sustained personal research.

Weighting of Objectives

Component	AO1		AO2		AO3		AO4		AO5		Total	
	raw mark	**%**	*raw mark*	**%**	*raw mark*	**%**	*raw mark*	**%**	*raw mark*	**%**	*raw mark*	**%**
1	*18*	**30**	*18*	**30**	*12*	**20**	*12*	**20**	*0*	**0**	*60*	**100**
2	*9*	**15**	*21*	**35**	*15*	**25**	*15*	**25**	*0*	**0**	*60*	**100**
3	*9*	**15**	*21*	**35**	*15*	**25**	*15*	**25**	*0*	**0**	*60*	**100**
4	*8*	**13**	*8*	**13**	*14*	**24**	*15*	**25**	*15*	**25**	*60*	**100**

Each component will be marked holistically using the mark bands printed in the Specimen Papers booklet.

Scheme of Assessment

Component	Title	Duration	Weighting (%)	Type of assessment
Paper 1	Analytical Studies in Western and non-Western Art	1 hour 30 minutes	25	Written paper, externally set and marked
Paper 2	Historical Topics	2 hours 15 minutes	25	Written paper, externally set and marked
Paper 3	Thematic Topics	2 hours 15 minutes	25	Written paper, externally set and marked
Paper 4	Personal Investigation	n/a	25	Independent investigation, externally marked, with Viva

Description of Papers

Paper 1: Analytical Studies in Western and non-Western Art (1 hour 30 minutes) (raw marks 60)

Candidates will be expected to study 48 named art works. These are listed in the Curriculum Content and are divided into four separate sections: Architecture, Painting, Sculpture and Drawing, printing, photography, collage and film.

In the examination, the question paper will contain four sections, each with two compulsory questions on one of the named art works. Candidates will have to answer questions **from three of these sections**.

Questions will address both skills of formal/visual analysis and knowledge of the context of the chosen work of art.

Question **(a)** relates to formal/visual analysis and/or questions on materials and processes.

Question **(b)** is a contextual question about a specific example which could include contextual discussion of the subject matter, patronage, reception and matters relating to the political and historical context.

Paper 2: Historical Topics (2 hours 15 minutes) (raw marks 60)

Candidates will be expected to study **at least two topics** from a choice of nine listed below and in more detail in the Curriculum Content.

In the examination, candidates must answer **three questions** in total. Five questions will be set on each topic and will coincide with each section outlined on the topic.

Topics range from Classical Antiquity to 20th Century Modernism and Post Modernism. Candidates are expected to demonstrate the skills of formal/visual analysis in a contextualised way, with emphasis on breadth of scope.

Topic 1: The Art and Architecture of Classical Antiquity
Topic 2: Art, Religion and Society in Romanesque Europe c. 1000–1200
Topic 3: A New Heaven and New Earth: Gothic Art and Architecture c. 1140–1540
Topic 4: Man, the measure of all things: the Early Italian Renaissance 1400–1500
Topic 5: The Renaissance in Northern Europe 1420–1570
Topic 6: Faith Triumphant: Seventeenth Century Art and Architecture
Topic 7: Defining the Nation: Art and Architecture in Britain c. 1700–1860s
Topic 8: Art, Society and Politics in Europe c. 1790–1900
Topic 9: The Shock of the New: Art and Architecture in Europe and the United States in the 20th and 21st Centuries

Paper 3: Thematic Topics (2 hours 15 minutes) (raw marks 60)

Candidates will be expected to study one topic from a choice of five listed below and in more detail in the Curriculum Content.

In the examination, candidates must answer **three questions**. Eight questions will be set on each topic.

Candidates are expected to develop a sophisticated level of argument and analysis. They are expected to be familiar with a wide range of historical texts and should be able to demonstrate the ability to respond to and interpret pluralistic readings.

Topic 1:   Art and Architecture in the City
Topic 2:   Landscape
Topic 3:   Portraiture
Topic 4:   The Nude
Topic 5:   Still Life

Paper 4: Personal Investigation (raw marks 60)

Candidates will conduct this investigation independently and write an essay of about 3,000 words. Candidates will be expected to choose one area of research on any art historical topic both from within and beyond the Western tradition. The title and scope of the personal investigation must be individual to the candidate. Candidates may not answer questions on Papers 2 and 3 which relate in any way to their personal investigation. To give themselves the maximum choice on Papers 2 and 3, candidates are therefore advised to choose their area of research outside the scope of the topics they are studying for those papers. For verification of this, candidates will be required to write the approved title of their Personal Investigation on the front cover of their answer sheets for Papers 2 and 3.

Candidates are required to submit a proposal of not more than 500 words describing the proposed area of study, title and list of source materials to be consulted before the candidate starts working on his/her investigation. The proposal must be submitted to CIE for approval by either **31 May** or **31 October** in the year preceding the examination. The Principal Examiner will consider the scope of the Investigation and either approve the proposal, suggest adjustments or request a re-submission.

As project work involves research and is a preparation for academic study, it will require candidates to follow the conventions of academic writing, including the use of footnotes and bibliographies to acknowledge sources where appropriate. These, and quotations, will not count towards the word limit.

The Personal Investigation must be entirely the candidate's own work. Candidates will need to sign a declaration statement for the Personal Investigation to indicate that the work has been carried out solely by the candidate. A teacher will be required to countersign the statement when it is submitted for external examination. The statement must appear on the title page of the document.

The Personal Investigation will be sent to CIE according to general coursework guidelines for external marking (40 marks). Centres will be required to submit a cover sheet to each investigation indicating which topics the candidate chose for Papers 2 and 3. After marking the essay, the examiner will visit the school to conduct a viva (20 marks) with each candidate.

The viva is an essential part of the examination of coursework. The candidate will give a short presentation of the Personal Investigation (10 marks) and then engage with the examiner in a discussion of their work (10 marks). For no longer than twenty minutes, the candidate will be asked to explain the rationale behind the work and discuss their methods of working and the process which lead them to make certain conclusions. The examiner will be able to ascertain the authenticity of the work and judge whether the candidate has independently and thoroughly researched the topic chosen. The presentation and viva may be communicated orally or in another appropriate medium. Each presentation and discussion will be recorded by the examiner for moderation purposes.

Curriculum Content

Paper 1: Analytical Studies in Western and non-Western Art

Section 1: Painting

1. *The Admonitions Scroll*, 345–406 (BM), Gu Kaizhi
2. *Ognissanti Madonna*, c. 1310, Giotto
3. *The Trinity*, c. 1425–8, Masaccio
4. *The Arnolfini Marriage*, 1434, Jan van Eyck
5. *The School of Athens*, 1509–11, Raphael
6. *The Ambassadors*, 1533, Hans Holbein the Younger
7. *The Supper at Emmaus*, c. 1600, Caravaggio
8. *Las Meninas*, 1656, Velázquez
9. *The Haywain*, 1821, Constable
10. *Luncheon on the Grass*, 1863, Manet
11. *Guernica*, 1937, Picasso
12. *The Holy Virgin Mary*, 1996, Chris Ofili

Section 2: Sculpture

1. *Hermes*, c. 320–310 BC, Praxiteles
2. *Trajan's Column*, c. 114 AD
3. *Head of Buddha*, c. 3rd–5th century (V & A Museum no. IM 3-1931)
4. *Tympanum*, Autun Cathedral, c. 1130, Gislebertus
5. *Benin bronze brass plaque showing the Oba of Benin with attendants.* 16th century (BM)
6. *Gates of Paradise*, (Jacob and Esau and the Joseph panel), 1424–52, Ghiberti
7. *David*, 1501–3, Michelangelo
8. *Ecstasy of St. Teresa*, 1645–52, Bernini
9. *The Burghers of Calais*, 1884–6, Rodin
10. *Fountain*, 1917, Marcel Duchamp
11. *Recumbent Figure*, 1938, Henry Moore
12. *Judenplatz Holocaust Memorial*, 2001, Rachel Whiteread

Section 3: Architecture

1. *Parthenon*, Athens, c. 448–432 BC, Iktinos
2. *The Pantheon*, Rome, c. 130 AD
3. *Hagia Sophia*, Istanbul, consecrated 532–37, Isidoros and Anthemios
4. *Kailasa Temple*, Ellora c. 750–850
5. *Chartres Cathedral*, 1145–1220
6. *Tempietto*, Rome, 1502, Bramante
7. *Taj Mahal*, Agra, 1632–1648, Emperor Shah Jahan
8. *Chiswick House*, 1729, Lord Burlington and William Kent
9. *Houses of Parliament*, 1840–1888, Sir Charles Barry and A. W. N. Pugin
10. *Villa Savoye*, 1929, Le Corbusier
11. *Centre Pompidou*, 1971, Richard Rogers and Renzo Piano

12.   *Phaeno Science Centre*, 2006, Zaha Hadid

Section 4: Drawing, printing, photography, collage and film

1.   *The Virgin and Child with Saint Anne*, c. 1499–1500, Leonardo da Vinci
2.   *Melencolia* 1, 1514, Dürer
3.   *The Hundred Guilder Print*, c. 1648–50, Rembrandt
4.   *Great Deeds Against the Dead from The Disasters of War*, 1810–15, Goya
5.   *The Great Wave off Kanagawa*, 1823–39, Hokusai
6.   *Sadness*, 1864, Julia Margaret Cameron
7.   *The Scream*, (lithograph), 1895, Edvard Munch
8.   *The Snail*, 1953, Matisse
9.   *Just what is it that makes today's homes so different, so appealing?* (collage), 1956, Richard Hamilton
10.   *Untitled film Still no 27*, 1979, Cindy Sherman
11.   *African/American*, 1998, Kara Walker
12.   *Five Angels for the Millennium*, 2001, Bill Viola

Paper 2: Historical Topics

All candidates will study at least **two** historical topics from the following list of nine:

Topic 1:   The Art and Architecture of Classical Antiquity
Topic 2:   Art, Religion and Society in Romanesque Europe c. 1000–1200
Topic 3:   A New Heaven and New Earth: Gothic Art and Architecture c. 1140–1540
Topic 4:   Man, the measure of all things: the Early Italian Renaissance 1400–1500
Topic 5:   The Renaissance in Northern Europe 1420–1570
Topic 6:   Faith Triumphant: Seventeenth Century Art and Architecture
Topic 7:   Defining the Nation: Art and Architecture in Britain c. 1700–1860s
Topic 8:   Art, Society and Politics in Europe c. 1790–1900
Topic 9:   The Shock of the New: Art and Architecture in Europe and the United States in the 20th and 21st Centuries

Each topic will be accompanied wherever possible by key texts and a suggested bibliography. Each historical topic is designed to be taught over one term although teachers can be flexible in their ways of teaching. Candidates will answer **three** questions in total **from at least two topics**. These questions will require knowledge of the breadth of the topic and the questions will be tailored to cover the whole period. Candidates will not be expected to have a detailed knowledge of all of the items within each section since the questions will be of a flexible nature, allowing choice from a wide range of relevant examples.

Historical Topic 1: The Art and Architecture of Classical Antiquity

Introduction

This topic will cover the period from the beginnings of Greek Classical art and architecture in the early 5th century B.C. to the end of Hadrian's rule in the early 2nd century A.D. The emphasis will be firmly placed on a study of architecture and sculpture, but some consideration will be given to the arts of painting and work in mosaics. Candidates will be expected to have a good understanding of the techniques involved in the production of sculpture in marble and bronze and in painting and mosaics. They should also have a broad grasp of the major historical and political events together with the economic and cultural factors which had an impact on the production of works of art.

1.	Sculpture in the archaic period

- The development of the Kouros figure in Attica.
- The transition to the early classical style in sculpture.
- Further developments in the treatment of the human figure, including large scale bronze sculpture.
- Temple architecture in the period.

2.	Greek architecture and sculpture in the classical period. The 5th and 4th centuries B.C.

- Temples: their purpose, design, construction and decoration.
- The Parthenon as a special case: its design and decoration, novel features and the relationship to contemporary history and politics.
- Other buildings on the Athenian Acropolis.
- Greek sculpture in the 5th and 4th centuries B.C.

3.	Hellenistic art and architecture

- The historical and political background.
- The treatment of the human figure and comparisons with the classical style.
- The sculptures from Pergamon as a special case.

4.	Roman imperial architecture, from c. 50 A.D. to c. 130 A.D.

- The Roman architectural revolution in the 1st century A.D. and the use of Roman concrete.
- The Pantheon as a special case: its design, purpose and construction.
- Types of buildings including triumphal arches, bath buildings, market halls and amphitheatres.
- The imperial palaces including Nero's Golden House and the Imperial palace on the Palatine Hill.
- Imperial Fora, especially the Forum of Augustus and Trajan's forum.
- Domestic housing in Pompei and Rome.

5. <u>Painting and sculpture in the Roman Republic and the early Imperial period, c. 100 B.C to 120 A.D.</u>

- The importance of Greek art in the Republican period, the collection and copying of Greek works of art.
- The development of the portrait bust in the Republican period.
- Sculpture in the age of Augustus and the role of sculpture as Imperial propaganda, the Ara Pacis Augustae as a special case.
- Sculpture in the early 2nd century A.D. (Trajan's forum and column as special examples.)
- Wall painting in the period, fresco painting in Rome and Pompei, mosaic work.

Bibliography

Key texts:

Boardman, John, *The Oxford History of Classical Art.* Oxford University Press 1993.
Henig, M., (ed.), *A Handbook of Roman Art.* Phaidon 1983.
Robertson, M., *A Shorter History of Greek Art.* Cambridge University Press 1981.
Smith, R.R.R., *Hellenistic Sculpture.* Thames and Hudson 1991.
Strong, D., *Roman Art.* Penguin (2nd edition) 1964.
Ward-Perkins, J., *Roman Imperial Architecture 2e.* Yale University Press 1992.

Books to consult:

Bianchi Bandinelli, R., *Rome, the Centre of Power.* New York: G Braziller 1970.
Boardman, *Greek Sculpture: the Archaic Period.* Thames and Hudson 1991.
Boardman, *Greek Sculpture: the Classical Period.* Thames and Hudson 1978.
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Brilliant, R., *Arts of the Ancient Greeks.* New York: McGraw-Hill 1973.
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Lawrence, A., *Greek and Roman Sculpture.* Jonathan Cape 1972.
Lawrence, A., *Greek Architecture.* Penguin (revised edition) 1983.
Ling, R., *Roman Painting.* Cambridge University Press 1991.
Mackay, A. G., *Houses, Villas and Palaces in the Roman World.* Cornell University Press 1975.
MacDonald, W. L. and **Pinto**, J. A., *Hadrian's Villa and its Legacy.* Yale University Press 1995.
MacDonald, W. L., *The Architecture of the Roman Empire, volume I, An Introductory Study.* Revised edition. Yale University Press 1982.
MacDonald, W. L., *The Pantheon: Design, Meaning and Progeny.* London and Cambridge, MA 1976.
Onians, J., *Art and Thought in the Hellenistic Age.* Thames and Hudson 1979.
Pollitt, J. J., *Art and Experience in Classical Greece.* Cambridge University Press 1972.
Robertson, M., *Greek and Roman Architecture.* Cambridge University Press 1969.
Ward-Perkins, J. and **Claridge**, A., *Pompei AD 79,* (Exhibition catalogue)*.* New York: Knopf 1978.
Wittkower, R., *Sculpture: Processes and Principles.* Penguin (Non-Classics) 1991.

Historical Topic 2: Art, Religion and Society in Romanesque Europe c. 1000–1200

Introduction

The first four parts of this topic focus on architecture, sculpture and applied arts in the Romanesque period. The final part aims at an overview of Romanesque society and a wider examination of the way in which the visual arts served different sectors of society. There will be a particular emphasis on France and England, although regional differences will be emphasized through case studies from Germany, Italy, Sicily and Spain. In addition to possessing knowledge of specific works, candidates will be expected to have an understanding of some of the wider historical, cultural and sociological changes that had an impact on the way in which art and architecture evolved in this period:

- The consolidation of the Christian Church, the nature of liturgical practice and their impact on church design and decoration, in particular the role and importance of the monastic orders, pilgrimages and crusades.
- Political geography of the Holy Roman Empire, the duchies and countdoms of France, the emergence of new powers, e.g. the Normans, stability/prosperity in the 12th century, growth of cities and towns.

1.	Building the 'militant' Church

	Appearance, structure and engineering: innovations in stone vaulting (barrel, groin, rib), the role of the arch in interior and exteriors, and the ground plans and appearance of the exteriors. The key case studies from France and England should be compared with those from Germany and Italy:

- France: Tournus, Cluny, Autun, St Sernin Toulouse, Caen, Vézelay;
- England: Durham, St Albans, Ely, Norwich, Tewksbury Abbey, Peterborough. Smaller and locally specific examples such as Kilpeck Herefordshire;
- Germany: Speyer;
- Italy and Sicily: Sant' Ambrogio, Milan, Pisa and Florence. Byzantine influence on San Marco, Venice. Monreale in Sicily;
- Spain: Santiago.

2.	Heaven and hell: sculpture in the service of the Church

	The importance of the Romanesque period for the development of monumental architectural sculpture ensures that sculpture becomes a topic in its own right. However, the monumental sculpture is affiliated to buildings and should always be studied in that context. Candidates should acquire an understanding of the methods and materials, function, iconography and the varied styles of Romanesque sculpture.

- Portal sculpture: a range of case studies could be studied from Autun, Moissac, Vézelay, St Giles du Gard and Arles in France; Santiago de Compostela and Santa Maria de Ripoll in Spain; Modena Cathedral in Italy and Kilpeck in England.
- Capital programmes both decorated and historiated, such as Autun, Moissac and Arles.

3. <u>Illuminating the word</u>

The making of a manuscript: materials, processes, scribes and illuminators. Function and use of manuscripts. The different types of manuscript: Bibles, Gospels, Psalters, Missals, Bestiaries. Some sense of stylistic variation should be incorporated into the teaching. Candidates are expected to be able to make connections between manuscripts and the other visual arts.

• It is recommended that a single outstanding example, such as the Winchester Bible, could be a core case study of this topic although examples of other genres of manuscript would be needed (e.g. the Bury Bible, Winchester Psalter, York Psalter and St Albans Psalter).

4. <u>Bibles for the illiterate</u>

The interior decoration of Romanesque ecclesiastical buildings. The methods, materials and meaning of mosaic, stained glass and metalwork in the service of the Church. Suggested examples might include:

• Mosaic: the Royal Palace in Palermo and nearby Monreale, the apsidal mosaics in Rome (e.g. Santa Maria in Trastervere);
• Stained glass: good examples from the later Romanesque period are the Tree of Jesse panel at St Denis, c. 1145 and remaining examples from Canterbury and York, despite the iconoclasm of the post-Reformation period;
• Artefacts: Candlesticks (e.g. the Gloucester Candlestick), Ciborium (e.g. Morgan Ciborium), Altarpieces (e.g. the Stavelot Triptych), ivories.

5. <u>Priests, warriors, peasants</u>

The final part concludes the topic by looking at the way in which the visual arts express the feudal society of the Romanesque period through specific thematic headings.

• The monastery taught through a single case study.
• Pilgrimages and the cult of saints.
• The warrior class (e.g. Bayeux Tapestry).
• Art in the service of secular rulers: King Roger II of Sicily and the Palatine Chapel in Palermo.
• Peasants in Romanesque art: Biblical exemplars in Adam and Eve after the expulsion, the depiction of the months of the year in manuscripts and calendars.
• Women in Romanesque art: Biblical archetypes (Eve and the Virgin), Women in the Church (e.g. Hildegard of Bingen).

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Key Texts:

Camille, M., *Image on the Edge: The Margins of Medieval Art.* Harvard University Press 1992 and 2004.
Honour and **Fleming**, *A World History of Art.* Chapter 9 p365–383. London: Laurence King 1991.
Janson, H. W., *A History of Art Chapter 3.* Thames and Hudson 1991.
Petzold, A., *Romanesque Art.* Prentice Hall 1995.

Watkin, D., *A History of Western Architecture.* Chapter 4. London: Laurence King 2000.

Books to consult:

Belting, H., *Likeness and Presence: A History of the Image before the Era of Art.* Chicago 1996.
Borsook, E., *Messages in Mosaic: The Royal Programmes of Norman Sicily.* Oxford University Press 1990.
Camille, M., *'Labouring for the Lord: the Ploughman and the social order in the 'Luttrell Psalter".* Art History December 1987.
Conant, K., *Carolingian and Romanesque Architecture 800–1200.* Penguin 1978.
Donovan, C., *The Winchester Bible.* British Museum 1993.
Focillon, F., *The Life of Forms in Art.* New York 1989.
Geddes, J., *The Saint Albans Psalter: A Book for Christina of Markyate.* London 2005. [The Zodiaque series, which have beautiful illustrations of French Romanesque architecture, region by region.
Hayward Gallery, *English Romanesque Art 1066–1200.* 1987.
Hearn, M. F., *Romanesque Sculpture.* Cornell University Press 1981.
Paecht, O., *The Rise of Pictorial Narrative in 12th Century England.* Oxford 1962.
Paecht, O. and F, **Wormald**, F., *The Saint Albans Psalter, 2 volumes.* London 1960.
Schapiro, M., *Romanesque Architectural Sculpture.* Chicago 2006.
Schapiro, M., *The Romanesque Sculpture of Moissac.* New York 1985.
Schapiro, M., *Romanesque Art: Selected Papers.* New York 1977 [especially essays on Souillac and San Domingo de Silos.
Zarnecki, G., *English Romanesque Sculpture 1066–1140.* London 1951.
Zarnecki, G., *Later English Romanesque Sculpture 1140–1210.* London 1953.
Zarnecki, G., *Romanesque Art.* New York: Universe Books 1971.

Historical Topic 3: A New Heaven and New Earth: Gothic Art and Architecture c. 1140–1540

Introduction

Rather than adopt a strictly stylistic view of the art and architecture of the Gothic period in Europe, this topic will adopt a thematic approach to investigate the way in which works of art were conditioned by the pattern of relationships that existed between individuals, civic institutions, courts, the Church and especially between all of these and God. In addition, candidates should be aware of the international nature of Gothic art (studying examples from France, England, Italy and central and northern Europe) and of cultural and artistic exchanges between these countries. Besides studying a variety of works of art, candidates will be expected to have some knowledge of the historical, economic and cultural context in which they were produced.

1.   Gothic architecture, the setting for prayer

   • The Gothic cathedral as the Heavenly Jerusalem. The influence of liturgical practice and religious symbolism on church planning. The importance of colour and light in cathedral interiors.

- The origins of Gothic architecture in the choir of Saint Denis, c. 1140. The essential features of the new style and comparisons with Romanesque architecture. The influence of Abbot Suger.
- 'High Gothic' cathedrals in the first half of the 13th century (e.g. Chartres, Bourges, Amiens and Reims). Technical challenges and how these were overcome. The expansion of space and the achievement of soaring height.
- The further development of Gothic architecture from the middle of the 13th century onwards. Experiments with space (for example in England the east end of Wells and the Octagon at Ely), the importance of patterns (e.g. the English decorated and perpendicular styles and in late Gothic architecture in central Europe).

2. <u>Prayer and the role of images</u>

- The cult of the Virgin. The development of the Lady Chapel. Images of the Virgin and Child in sculpture (monumental and on a small scale, especially ivories) and in paint.
- Relics, reliquaries and shrines. The importance of Saints as intercessors, the design and use of reliquaries.
- Monumental sculpture, its style, purpose and meaning. Figure sculpture on cathedral facades and in interiors (including carved altars, rood screens, etc.).
- Private devotional paintings including altarpieces and diptychs, etc. Books of Hours, their organisation, illustrations and use.
- Wall paintings and stained glass as further aids to prayer and meditation.

3. <u>Death</u>

- Attitudes towards death and the search for salvation.
- The location, design and imagery of tombs. Types of tomb in relation to status and wealth. The treatment of the effigy.
- Private funerary chapels and their decoration, including the English Chantry chapel. The influence of the Dominican and Franciscan orders on the imagery within private chapels, especially in 14th century Italy.
- Depictions of death, dying, heaven and hell in panel painting, wall painting and manuscript illumination.
- The Black Death and its impact on the visual arts (style and artistic practice).

4. <u>Courtly life</u>

- Patronage at the French court. The Capetian Monarchy and the origins of the Gothic style in the *Ile de France*. Continued patronage by French monarchs, including the development of the Rayonnant style of Gothic architecture. The International Gothic style and patronage at the Valois court in the 14th and early 15th century (Charles V and the Dukes of Berry and Anjou). Palaces, manuscripts and goldsmiths' work. The spread of the International Gothic style to other courtly centres including Milan, Prague and London.
- Patronage by the English monarchs. The work at Westminster Abbey under Henry III and Edward I. The development of the 'court style' under Edward I, the Eleanor Crosses and the origins of the Decorated style of English Gothic architecture. The architecture and decoration of Henry VII's chapel at Westminster and King's College Chapel, Cambridge.

- Other examples of courtly patronage, e.g. by the Dukes of Burgundy in the late 14th and early 15th century (including the sculpture of Claus Sluter) and by the court at Prague in the same period.

5. Civic life

- The growth of towns and cities in the period, the general increase in trade and the flourishing of civic institutions, especially in 13th and 14th century Italy.
- The design, decoration and functioning of town halls.
- The rise of the merchant class and the origins of the town house.
- Civic imagery in sculpture and in paint. The overlap between secular and religious imagery.

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Historical Topic 4: Man, the measure of all things: the Early Italian Renaissance 1400–1500

Introduction

This topic investigates several aspects of the early Italian Renaissance that took place during the 15th century. In addition to studying the origins and development of the new style in Florence, candidates will also study the art and architecture of a variety of other north Italian cities, including Venice, Mantua, Urbino and Ferrara, and will be expected to appreciate the artistic exchanges and patterns of influence between these centres and Florence. In addition to studying individual artists and works of art, candidates should also have an understanding of some of the more general factors that affected the artistic output of the time. These will include knowledge of the historical, political and economic background, as well as the impact of Humanist thought and scientific developments.

1.   The making of art

   - The techniques of tempera and fresco painting, marble carving, bronze casting and the use of terracotta. The advantages and limitations of each technique.
   - The design of altarpieces and devotional works of art including diptych and triptych formats and the Venetian 'pala'.
   - The original setting of works of art and viewing conditions.
   - The use of preparatory drawings, drawing materials and techniques, types and purposes of drawings. The use of wax and terracotta in the design of sculpture.
   - Artists' contracts and the commissioning of works of art.
   - The changing status of artists during the 15th century.

2.   The Human form

   - The evolution of figure sculpture in early 15th century Florence.
   - Further developments in figure sculpture in Florence in the second half of the 15th century, the work of Verrocchio and Antonio Pollaiuolo.
   - The development of the Florentine portrait bust.
   - Tomb sculpture. The treatment of the effigy and the choice and purpose of imagery.
   - The painted portrait.

3. Patronage

    - Courtly patronage, Mantua, Ferrara and Urbino and the Medici family in Florence.
    - Patronage by the Church.
    - Patronage by guilds and lay confraternities, especially the Florentine guilds and the Venetian scuole.
    - Patronage by individuals, portraits, devotional works of art, palaces and their decoration.

4. The influence of Antiquity

    - Florentine architecture in the early 15th century, the work of Brunelleschi and Michelozzo, comparisons with the Gothic style, influences from antiquity and from the Romanesque period.
    - The work of Alberti in Florence and elsewhere.
    - The spread of the Florentine Renaissance style to other centres in northern Italy, including Venice, Urbino and Lombardy; its modification by local traditions.
    - The influence of antiquity on 15th century Italian sculpture including the portrait bust and relief sculpture.
    - Antiquarian interests in courtly circles such as Mantua, Ferrara and Urbino; the effect of this on patronage and on the work of artists, including Pisanello and Mantegna.

5. The influence of Humanism, literature and artistic theory

    - Principles of architectural design in the 15th century, the use of proportional systems in theory and in practice; comparisons with late Gothic architecture.
    - Alberti's *della Pittura*, Alberti's purpose in writing it, its contents (in particular the concept of the Istoria and the need for rationally constructed perspective schemes), its possible influence on the development of Florentine painting.
    - Florentine art in the later 15th century and the courtly circle of Lorenzo de' Medici; the development of small scale bronzes; Botticelli's mythologies.

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Historical Topic 5: The Renaissance in Northern Europe c. 1420–1570

Introduction

This topic will focus on the distinctive contribution made to the development of art and architecture by a variety of northern European countries during the 16th century. In addition to having a broad understanding of the historical, political and social context of the works of art that they encounter, candidates should also appreciate the impact of the Italian Renaissance on countries to the north of the Alps during this period.

1.   Painting in the southern Netherlands in the 15th century

- The historical, political and economic background. The variety of patronage (the Burgundian Court, the rising middle classes and the foreign communities in Flemish towns).
- The development of the oil based technique by Jan van Eyck. Comparisons between this method and that of tempera painting
- The beginnings of the new style in the early 15th century and the work of Jan van Eyck and Robert Campin.
- A survey of painting in the period treated either thematically or by individual artists.

2. <u>Painting in the southern Netherlands in the 16th century</u>

- Antwerp in the 16th century. The work of the Antwerp Mannerists and Italian influences.
- New trends in landscape painting e.g. in the paintings of Patinir and his contemporaries.
- Early 16th century manuscript painting including the work of Simon Bening and Gerard Horenbout.
- The work of Bruegel the elder.

3. <u>The German speaking lands</u>

- Albrecht Dürer's paintings, drawings and other graphic works.
- The work of Matthias Grünewald.
- The work of the Danube School of artists, including Cranach the Elder and Altdörfer.
- Limewood sculpture in southern Germany in the 16th century. The work of Veit Stoss and Tilman Riemenschneider.

4. <u>France</u>

- The classical style in 16th French architecture, the work of Serlio and Philibert de l'Orme. Chateau building in the first half of the 16th century.
- Italian artists at the French court, the School of Fontainebleau. Rosso and Primaticcio. Cellini's sculpture for the French King.
- The sculpture of Jean Goujon and Germain Pilon.

5. <u>England</u>

- The work of Italian sculptors at the Court of Henry VIII.
- Holbein's portraiture.
- The design of the Tudor country house.
- Elizabethan miniature painting, the work of Nicholas Hilliard and his contemporaries.
- The design of the Elizabethan country house.

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Historical Topic 6: Faith Triumphant: Seventeenth Century Art and Architecture

Introduction

The topic covers the period from the beginning of Caravaggio's career (c. 1592) to the death of Bernini in 1680. Themes to be explored include the genres of history painting (biblical, mythological, allegorical and contemporary); portraiture (including self-portraits and group portraits); genre, landscape and still life; the dramatic narrative; Roman Baroque sculpture and architecture; patronage by the Church, the court, civic authorities and individuals; religious influences; the status of the

artist; the use of chiaroscuro, colour and brushwork; the use of optical devices; graphic art, such as drawings and etchings; stylistic influences and the debt to the Renaissance.

1. Baroque Rome

   - Caravaggio
   - Annibale Carraci
   - Bernini (sculpture and architecture)
   - Borromini
   - Pietro da Cortona
   - Counter Reformation and Council of Trent
   - Illusionism and the emotional effect on spectators

2. French classicism

   - Poussin, the painter-philosopher and his relationship with Italian contemporaries.
   - The elevation of easel-scale paintings to the status of *istoria*.
   - Claude, the raising of landscape painting to a major means of artistic expression.

3. Flemish ambassadors

   - Rubens and Van Dyck: their activity across Europe on major commissions for important patrons.
   - Their religious, mythological and allegorical pictures.
   - Scenes from classical history.
   - Portraiture.
   - Rubens' late landscapes.

4. The Dutch Golden Age

   - The rise of the Dutch republic.
   - Hals' and Rembrandt's portraiture.
   - The genre of the tronie.
   - Rembrandt's diverse production: his etchings and drawings.
   - The notion of *beweechgelickheyt* (the word used by Rembrandt to convey the idea of the greatest possible movement, physical and emotional).
   - Vermeer's genre and landscape paintings.

5. The Spanish court and Church

   - Velázquez's early naturalism with the *bodegones* and religious works, his appointment as Court Painter, his portraiture.
   - The quest for painting's status as a liberal art.
   - Zurabarán's Counter-Reformation mysticism.

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Historical Topic 7: Defining the Nation: Art and Architecture in Britain c. 1700–1860s

Introduction

The topic is organised around broad thematic headings rather than strict chronology, although Centres should ensure that candidates have a clear grasp of the chronological framework. The key figures to be studied are:

- Hogarth, Reynolds, Gainsborough, Ramsay, Wright of Derby, Stubbs, Wilson, Fuseli, Blake, Palmer, Constable, Turner, Millais, Holman-Hunt, Rossetti;
- Architecture: Burlington and Kent, Adam, Chambers, Soane, Nash, Pugin and Barry.

In addition to possessing knowledge of specific works of art and architecture, candidates will be expected to have an understanding of some of the wider historical, cultural and sociological changes:

- the historical background: the growth of the idea of national identity and the Empire;
- the changing nature of the political context;
- the impact of urbanisation and industrialisation on social order and culture;
- changing patronage and publics for the visual arts;
- the organisation of the painter's workshop practice to the emergence of the Royal Academy;
- changing status and role of the artist;
- theory and art criticism. The use of primary texts (e.g. Hogarth, Reynolds and Pugin and Ruskin).

1.   High art and high life

- Art and theory: Hogarth's *Analysis of Beauty* and attempts to set up an academy as a defence of British artistic interests against the Grand Tour.
- Grand Tour: impact on patronage, scholarship and the development of art and architecture in Britain.
- Reynolds and the Royal Academy: *Education, Discourses, and Exhibitions*. High art versus commercialism. The changing identity and status of the artist. The question of women artists.
- History painting and the literary sublime: surveying the attempts at the establishment of History painting from Hogarth and Reynolds to Singleton Copley, Barry, Kauffman, Fuseli and Blake. The debate over the modern History subject.

2.   Portraiture and society

Portraiture, the dominant form of pictorial patronage in a post-Reformation England, is at the heart of the newly expanding and highly commercial art market in the 18th century and provides fascinating insights into the shifting and changing social and political world of the 18th century.

- The conversation piece: Hogarth, Gainsborough and Zoffany.
- The 'Grand Manner' portrait – for whom and how? Hogarth's *Captain Coram*, Reynolds' numerous examples for a range of sitters. Gainsborough' *Stringer Lawrence*.
- Gender roles in portraiture: Hogarth, Reynolds, Gainsborough, Hunt, Millais.
- The question of 'Celebrity'.

3. <u>Modern life</u>

Hogarth and the Modern Moral subject. The 'democratising of art'. The print market and patronage.

- Joseph Wright of Derby and the Lunar Society: science and industry.
- Sporting life: Stubbs and related painters.
- Pre-Raphaelitism.

4. <u>Landscape</u>

- The birth of landscape painting: influence of 17th century models in the development of a British landscape. Richard Wilson.
- Theories of the Sublime and Picturesque.
- The rustic landscape and 'fancy pictures' of Gainsborough in the context of social unrest and change in the countryside.
- Samuel Palmer and the visionary landscape.
- Constable
- Turner
- The Pre-Raphaelite landscape.

5. <u>Architecture</u>

Candidates should be conversant with style labels such as Palladian, Neo-classicism and Gothic Revival.

- The country house and garden.
- The town house.
- Urbanisation: the 18th century city, using either Bath, London, Edinburgh or Dublin as possible case studies.
- Public buildings: the museum (Various case studies): Dulwich Picture Gallery, British Museum, National Gallery, Ashmolean, etc.
- The Houses of Parliament.

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Historical Topic 8: Art, Society and Politics in Europe c. 1790–1900

Introduction

Candidates should have a firm grasp of the historical, political and social period between 1790 and 1900, from the Napoleonic wars to the 1900 World Fair. They should understand the key historical events and study notions such as 'art as propaganda' in the public and private domain, images of death and defeat and the social impact of war. Candidates should understand the importance of the French *Salon* and understand why the artists under question were frequently breaking away from the *juste milieu* in order to take a political standpoint. The ideologies of war and revolution and its aftermath will be central to this topic.

1.   Neo classicism

- The writings of Winkelman, *Reflections on the Painting and Sculpture of the Greeks*, 1755.
- Neoclassical values after the discoveries of Pompei and Herculaneum.
- The sculpture of Canova and Thorvaldsen.
- David's depictions of revolutionary martyrs. Political paintings produced during the French Revolution: *Death of Marat*, 1796.
- David's depictions of Napoleon 1st *Crossing the Saint Bernard Pass*, 1799–1800 *Coronation* 1805–8.
- Notions of patriotic sacrifice as a virtue.
- Ingres' historical portraits such as *Monsieur Bertin*, 1832.

2. <u>Romantic heroes</u>

- Romantic Sculpture such as Rude and Carpeaux.
- Gros' battle scenes, particularly the depictions of Napoleon such as *The Battle of Eylau* (1808). Gros' *The Plague House at Jaffa* (1799) and *The Surrender of Madrid* (1808–1810).
- Géricault's contemporary paintings and political works such *The Raft of the Medusa* (1819), *An Officer of the Imperial Guard* (1812), *The Wounded Cuirassier* (1814).
- Goya's images of war, death and defeat and paintings and prints as social, political and satirical documents: *2nd and 3rd May (1808–1814)* and *Disasters of War (1809–1810)*.
- Delacroix' political and contemporary works such as *Scenes of the Massacre at Chios* (1824), *Greece expiring on the ruins of Missolonghi* (1827), *Liberty Leading the People* (1830).
- Caspar David Friedrich and his pride in the national heritage of Germany and his patriotic support for the restoration movement after the Napoleonic wars.
- Carl Blechen and Carl Spitzweg's social works such as *The Poor Poet* (1839) and *The Bookworm* (1850).

3. <u>1848 and its aftermath</u>

- The writings of Marx and Proudhon.
- The 1848 revolution across Europe. The July Monarchy. The rise of Napoleon 3rd.
- The works of Courbet such as *The Stone Breakers* (1848) and *The Painter's Studio* (1855).
- Millet, *The Gleaners* (1857), *The Angelus* (1856).
- Daumier's works as political and social documents.
- France under the Second Empire.
- Baron Haussmann's re-building of Paris as social and political surveillance.
- The engravings and lithographs of Adolph Menzel. The later social paintings, such as *The Iron Rolling Mill* (1872–5) and *Supper at the Ball* (1878).
- The work of Max Liebermann.

4. <u>Rejected and refused</u>

- 1870/1 Franco-Prussian War.
- Rebublican art criticism.
- Manet's political and social works: *The Shooting of Maximilian*, 1868.
- Zola, Baudelaire, Castagnary, Duranty (the *Salon des refusés*).
- The Impressionist exhibitions during the Third Republic.
- Paris as a backdrop for political events.
- Morisot, Cassatt and Eva Gonzalez's paintings.
- Degas, Sisley, Caillebotte.
- Monet and Renoir.
- The politics of French Impressionism with particular reference to Pissarro.
- The impact of Impressionism outside France, such as Max Slevogt and the Danish Impressionists, such as Michael and Anna Ancher and other Skagen painters.
- The sculpture of Degas.

5.   Beyond impressionism

- The sculpture of Rodin and Maillol.
- Seurat's depictions of urban leisure.
- The crisis of Impressionism.
- New techniques.
- The work of Hammershoi.
- Van Gogh and Gauguin escaping urban stresses.
- Cézanne and his impact.
- The Dreyfus affair.
- The impact of the Paris World Fair of 1900.
- The 'primitive'.
- The Eiffel Tower.
- Fin de siècle malaise.

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Vaughan, W., *Romanticism and Art.* Thames and Hudson 1994.

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Historical Topic 9: The Shock of the New: Art and Architecture in Europe and the United States in the 20th and 21st Centuries

Introduction

This topic aims to explore the development of Modernism and Post Modernism during the twentieth century. Centres must consider the impact of new technologies and scientific discoveries on the art of the twentieth century. The media used during this period include painting, sculpture, installation art, photography, film, video, digital and performance art. The boundaries between mediums are increasingly blurred. In architecture, new building techniques and materials have resulted in radically innovative forms and utopian plans for cities. Throughout the period, the testing of prevailing norms has frequently led to controversy and incomprehension by a bewildered public.

1. Brave new world

    - The impact of the death of Cézanne and his late work.
    - Picasso's early work leading up to and including *Les Demoiselles D'Avignon* (1907).
    - Impact of retrospectives in Paris.
    - Cultural and technical developments in Europe.
    - Expressionism in France and Germany with particular reference to Matisse, Derain and Vlaminck and the artists of *Die Brücke* and *Der Blaue Reiter*.
    - The etchings and sculpture of Käthe Kollwitz.
    - Cubist painting, sculpture and collage, including Picasso, Braque and Juan Gris.
    - The changing role of patrons and dealers.
    - Italian futurist painting and sculpture up to WW1, including Boccioni, Severini and Balla.

2.   <u>Visions of Utopia – architecture</u>

- Charles Rennie Mackintosh's work in Glasgow. The building's interior and furnishings also designed by Charles Rennie Mackintosh(e.g. The Glasgow School of Art 1897–1909).
- Gaudi in Spain.
- The design principles of the Bauhaus. A new approach to industrial materials.
- Walter Gropius and Mies van der Rohe. The Barcelona Pavilion 1929.
- Le Corbusier. The house: 'a machine for living in', the formulation of the International Style as exemplified in the Villa Savoye 1929.
- The development of the skyscraper (e.g. Chrysler Building 1930).
- Fascist and Soviet architecture.
- Frank Lloyd Wright's 'organic' architecture, in form and in the creation of an indigenous US style.
- City planning (e.g. Le Corbusier's *La Ville Radieuse* and Chandigarh).
- Iconic or 'signature' buildings e.g. Norman Foster – the *Swiss Re Tower*, Richard Rogers – *Madrid Airport* 2006, Zaha Hadid – *Phaeno Science Centre*, 2006, David Adjaye – *Idea Store Whitechapel* 2005; Santiago Calatrava – *Milwaukee Art Museum* 2001, Frank Gehry – *Guggenheim Museum*, *Bilbao* 1997, Daniel Libeskin – *The Jewish Museum*, Berlin 2001, Herzog de Meuron – *Tate Modern* 2000.
- The Stirling Prize.

3.   <u>Rebellion and the unconscious</u>

- Dada across Europe and the work of Duchamp, Hannah Höch, Max Ernst, Otto Dix and George Grosz.
- Tatlin's *Monument to the Third International* 1919, Russian Constructivism and the work of El Lissitsky, Rodchenko, Larianov and Goncharova.
- Vertov's film *Man with the Movie* Camera 1929.
- Surrealist painting, objects photography and film including the influence of Freud and the work of Dalí, Miró, Masson, Tangy, Leonora Carrington, Kay Sage, Lee Millar, Man Ray and Buñuel's *Un Chien Andalou* 1929.
- Fritz Lang's *Metropolis* 1927.
- The path to abstraction including work by Kandinsky, Mondrian, Brancusi, Malevich, Delaunay.
- Leger's *Ballet Mechanique* 1924 (Peggy Guggenheim's Art of this Century gallery).
- Abstract Expressionism in the United States, including Pollock, Rothko, de Kooning, Newman.

4.   <u>The Figure and the Object</u>

- The continuing commitment to the figure in painting; the 'School of London' – Francis Bacon, Lucian Freud, Frank Auerbach, Leon Kossoff, Michael Andrews; Philip Guston in America; George Baselitz in Germany, Avigdor Arikha in France, Luc Tuymans in Belgium.
- Art and Popular Culture in America and Europe – Jasper Johns and Robert Rauschenberg; Andy Warhol, Roy Lichtenstein, Claes Oldenburg, James Rosenquist, Ed Ruscha in the US, Richard Hamilton, Eduardo Paolozzi, David Hockney, Peter Blake in the UK; Gerhard Richter, Sigmar Polke in Germany, Nouveau Réalisme in France; Mimmo Rotella in Italy.

- Minimalism and after in America – Andre, Judd, Flavin, Morris, Ryman, Martin and the 'humanisation' of Minimalism in Hesse, Tuttle and Truitt.
- Abstract formal rigour in the work of Anthony Caro and Bridget Riley.
- The new approach to landscape – Land Art in America – Robert Smithson, Michael Heizer, Walter De Maria; Richard Long, Andy Goldsworthy in the UK.

5. <u>"Art is about life": Art after Modernism 1970 to the present day</u>

'Art is about life, and it can't really be anything else. There isn't anything else.' (Damien Hirst) The quote illustrates the all-embracing nature of contemporary art – any subject can be tackled in any medium. Themes to be explored are:

- Identity – Gender, Race and Politics: the Feminist perspective as seen in the work of Louise Bourgeois, Yoko Ono, Paula Rego, Marlene Dumas, Carolee Schneemann, Kiki Smith, Marina Abramovic, Judy Chicago, Mary Kelly, Sarah Lucas, Tracey Emin, Jenny Saville. Queer identity in the work of Felix Gonzales-Torres, Gilbert and George, David Hockney, David Wojnarowicz and Catherine Opie.
- African-American identity in the work of Adrian Piper, Lorna Simpson, Glenn Ligon, David Hammons and Kara Walker; the trauma of history – Joseph Beuys *The End of the Twentieth Century* 1983–85, Anselm Kiefer; Rachel Whiteread *Holocaust Memorial*, Vienna 2000, Antony Gormley *Sculpture for Derry Walls* 1987.
- Lens-based practice in the work of Bill Viola, Jeff Wall, Matthew Barney, Cindy Sherman, Gillian Wearing, Douglas Gordon Wolfgang Tillmans, Bruce Nauman and Vito Acconci.
- The art world and contemporary art museum; biennales and fairs; The Turner Prize; the celebrity status of the artist e.g. Damien Hirst, Jake and Dinos Chapman; Tate Modern Turbine Hall installations (e.g. Louise Bourgeois, Anish Kapoor, Olafur Eliasson, Rachel Whiteread, Doris Salcedo). The Venice Biennale, Art Basel, Frieze Art Fair.

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Paper Three: Thematic Topics

In their second year, candidates will be expected to study one topic from a choice of five, although they would have already been introduced, by the very nature of the first-year historical topics, to the idea of thematic concerns. In the examination the candidate will answer three questions. The questions will encourage breadth, and although some guidelines have been given, these are intended to be broad and non-prescriptive. A cross between historical and thematic topics is also possible.

Thematic Topic 1: Art and Architecture in the City

Introduction

This topic seeks to explore the city as representation of culture and heritage. As a thematic course there is an unlimited number of choices of cities which are to be studied from the viewpoint of the present day in order to analyse the following issues:

Themes:

- The history and creation of the city as cultural centre.
- The geographical layout of the city.
- The economic growth of the city.
- Major art collections and their role as providers of culture.
- Public buildings, churches, concert halls or cathedrals which reflect a variety of architectural styles and create cultural spaces.
- Representations of power and prestige.
- Major patrons of the city.
- Public sculptures, monuments or objects.
- The lives of a number of artists for whom the city has been important to their art.
- Public spaces such as gardens, major roads, sea ports and harbours, Olympic areas, town squares etc.
- Exhibitions set in the city.

Sample Case Study: Barcelona

Suggested Topic Areas

1.   Topographical concerns

The Roman walls; the Gothic quarter; Gaudi's Passeig de Gràcia; the Eixample; the ports.

2.   Shrines to heritage

Museu Nacional d'Art de Catalunya 1929; Museu Picasso (Gothic); Casa Milà 1906–1910 (1984 World Heritage classification and exhibition space); Museu d'Art Contemporani 1987–95 Richard Meier; Fundació Miró; Fundació Antoni Tàpies 1984.

3.   Architectural eclecticism

Public buildings, private houses, concert halls, churches or cathedrals which reflect a variety of architectural styles such as Barcelona Cathedral (1298–1448); Gaudi: *Sagrada Familia*; Gaudi: *Palau Güell*; Lluís Domènech i Montaner: *Palau de la Música Catalana*; Puig i Cadafalch: *Casa Amatller*; Skidmore, Owings and Merrill: *Hotel Arts* 1992; Torres y Lapena: *Corte Inglès* 1992–4.

4.   The role of the monument

Public sculptures, monuments or objects; Monument to Christopher Columbus (Buigas) (1881 for 1888 exhibition); Exhibition, Frank Gehry's *Fish* 1992; Statue by Pablo Gargallo at the Olympic Stadium; Miró Ceramic Mural at the airport 1975; Communications Tower at the Olympic Village by Norman Foster 1989–92.

5.   **The home and stimulus to the artist**

Artists and architects can be studied such as Picasso, Joan Miró, Antoni Tàpies, Dalí, Gaudi, Puig i Cadafalch and Lluís Domènech i Montaner.

6.   **Public spaces**

Gardens, major roads, sea ports and harbours; Olympic areas, town squares, etc.; Roman walls 15 BC (Barcino); Gothic quarter; Els 4 Gats; Passeig de Gràcia; Parc Güell; Barceloneta; Olympic Port.

Key Texts:

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Wolff, Janet, *'The Invisible Flaneuse: Women and the Literature of Modernity',* Theory, Culture and Society, 2 (1985), pp 37–46.

Footprint, **Rough Guide**, **Lonely Planet** and **Time Out** guides are all recommended.

Thematic Topic 2: Landscape

Introduction

The genre of landscape has had an important place in the Western canon and is also of significant importance to many non-Western cultures. This topic seeks to explore the many issues and debates that surround the representation of nature and landscape within clear historical and contextual frameworks.

Themes:

- origins of the genre and its shifting status in the Western canon;
- non-Western approaches to landscape;
- ideal versus 'truth': naturalism as a complex and changing concept;
- history and mythology: the 'classical' landscape;
- the rural/agrarian landscape;
- landscapes of the imagination/dream;
- picturesque/sublime: theorising about nature;
- landscape and the social order: the ideology of landscape;
- landscape as a vehicle for national identity;
- god in nature: landscape and religion/spirituality;
- country versus the city: landscape in the industrial age;
- methods and materials of recording the landscape.

Suggested Topic Areas:

1. **Non-Western traditions**

   Centres are invited to develop one or more studies of a non-Western topic area. Many of the broad themes can be studied just as well through non-Western examples and may enable a different perspective. It is hoped that this could be tailored to local resources and needs in the international community. Suggestions include:

   - Chinese landscape painting (e.g. Literati or scholar paintings of the Yuan and Ming periods – poetry, calligraphy and painting). Scholarly in approach, highly valued in the hierarchy of painting; closely affiliated to religion and philosophy.
   - Japanese prints of the 19th century: Hokusai and Hiroshige. The role of landscape in the ukiyo-e traditions: nature, topography, work and leisure Wood block printing production and audiences. Dialogue between East and West.
   - Aboriginal paintings. Post 1960s paintings: representing the 'Dreaming'. Materials and methods, role of art and representation in ritual and the problem of the preservation of identity.

2. **'Inventing the genre' – Holland and Italy 17th century: different approaches**

   Several of the broad themes of this course are identified in the emergence of landscape as a genre in its own right.

- Claude and Poussin in Italy: the historical landscape. Why and who for? The ideal, classical landscape as a scholarly and elevated genre.
- Van Ruisdael, van Goyen, Hobbema: the iconography of national and religious identity.

3. 'A very British concern'? The importance of landscape in British painting

This is potentially a very large topic area but will appeal to many British Centres. It does not have to be comprehensively covered. Suggestions include:

- Influence of the Dutch (Claude and Poussin) on the invention of the British landscape.
- The role of topographical landscapes.
- Landscape and ideology: land ownership, enclosure and the expansion of landscape painting.
- 'Rustic'/rural landscapes – the 'picturesque'.
- Constable and Turner and the Romantic landscape.

4. 'Country versus the city'

The rapid growth of cities in the late 19th century, with profound demographic changes and with the move from the country to the city, invigorates rather than kills off interest in landscape painting. Impressionism and its context provide rich material for the exploration of this area and raise further questions about the status of landscape painting and debates about how nature should be painted.

- Nature and the 'cityscape'. Streets, parks, racetracks and gardens: how do landscape painters give form to the city? Monet, Pissarro, Caillebotte;
- The 'suburb': the territory of work and leisure.

These can be put into context alongside the huge interest in travelling to see the landscape – train travel made possible wholesale landscape tourism.

5. 'Light writing': landscape in photography

The mapping of changes and developments in photographic responses to nature and landscape enables not only a close scrutiny of the range of possibilities of the medium but also addresses many of the themes of this course. Suggestions include:

- Art into photography: e.g. Roger Fenton – nostalgia, idealisation and the vocabulary of tourism, the picturesque, permanence and the privileged viewpoint.
- 19th century photography: recording the Empire.
- The idealised American landscape: Thoreau and Emerson's transcendentalism and the work of Edward Weston and Ansel Adams.
- Recording the social landscape: Walker Evans and William Eggleston.
- British landscape in the 20th century – sublime and its discontents? Fay Godwin, Ray Moore, Chris Killip and Martin Parr.

6. **Responses to landscape in late 20th century art and contemporary art practices: new media and methods.**

- Land art from the late 1960s in America and Europe: Christo, Smithson, Turrell, Long, Goldsworthy.
- Recent interest in landscape painting amongst YBAs and on the continent: Peter Doig, Michael Raedecker, Glen Brown.
- New Media, film and video: Tacita Dean, Willie Doherty, Bill Viola. Photography: Andreas Gursky, Wolfgang Tillmans, Richard Billingham.

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Forrer, M. (ed.), *Hiroshige Prints and Drawings.* Royal Academy 1997.
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2.
Clark, T. J., *The Sight of Death: an experiment in art writing.* Yale University Press 2006.
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(Many other monographs)

5.

Badger, G. and **Benton-Harris**, J., *Through the Looking Glass: Photographic art in Britain 1945–1989.* London: Barbican Art Gallery 1989.
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6.

Button, V., *The Turner Prize: Twenty Years.* Tate Publishing 2003.
Kastner, J., *Land and Environmental Art.* London: Phaidon 1998.
Malpas, W., *The Art of Andy Goldsworthy: complete works.* Kent, UK: Crescent Moon 2004.
Moorhouse, P., *Richard Long: A moving world.* Tate Publishing 2002.

Thematic Topic 3: Portraiture

Themes:

• Fidelity of likeness: its purpose and achievement.
• Realism versus idealisation. The transition from Medieval to Renaissance and the portrayal of a person as an individual. Tomb effigies. Prospective and retrospective imagery.
• The development of the three-quarter view in Northern Europe in the 15th century and its spread to Italy, replacing the profile portrait.
• The sense of movement.
• Settings, clothes and attributes in portraiture.
• Portraits as propaganda, Emperors, Monarchs and Princes. Images of power. The dynastic element in portraiture (in tomb sculpture and in family portraits).
• Images of wealth and status. Celebration of the new bourgeoisie (e.g. 17th century Holland, mid 19th century France).
• The exploration of the self. Self portraits. Memento Mori.
• Portrait formats. The portrait diptych. Double portraits. Group portraits, family portraits and conversation pieces.
• Portraits of children.
• Gender and portraiture.
• Donor portraits in narrative paintings.

Suggested Topic Areas:

1. **Antiquity**

   - The Fayum portraits of ancient Egypt.
   - Hellenistic Greece: Portraits of Alexander and the Hellenistic monarchs.
   - Roman Antiquity. The Roman Republican portrait bust. Portraits and propaganda, especially for Augustus. Dissemination of the imperial image.

2. **The Renaissance**

   - 15th Century Netherlandish painting. The new realism, the Flemish oil technique and the development of the three quarter view and its spread to Italy. The depiction of the prosperous middle classes.
   - 15th Century Italy. The profile portrait, especially in courtly circles. Donor portraits, especially in narrative paintings. The development of the sculpted portrait bust in Florence.
   - 16th Century Italy. New formats. More penetrating sense of character. Venice and Titian in particular. Portraits of the powerful: Popes, Emperors and Princes. Work of Bronzino.
   - 16th Century Britain: Tudor and Elizabethan portraiture in panels and miniature painting. The work of Holbein, Hilliard and Isaac Oliver in particular.
   - 16th Century Germany: Dürer, Cranach, etc.

3. **The 17th century**

   - Holland: Rembrandt's self portraits. The depiction of the middle classes. Group portraits, Rembrandt and Hals' militia portraits.
   - Italy: Bernini portrait busts.
   - England: Van Dyck and his followers.

4. **The 18th century**

   - England: tomb sculpture and portrait busts. Painted portraits in the grand manner. The influence of the antique. The conversation piece.
   - France.

5. **The 19th century**

   - France: images of Napoleon, Ingres and the middle classes, caricature, the work of Daumier. The Impressionist portrait. Portraits by van Gogh and Gauguin.
   - Great Britain: Whistler, Burne-Jones and the Aesthetic movement. The 'swagger portrait'. Sargent, Boldini, etc.

6. **The 20th century**

   - Central Europe: The 'expressionist' portrait. Kirchner, Kollwitz. Vienna c. 1900s: the work of Klimt and Schiele. Germany: Otto Dix and Neue Sachlichkeit.
   - Great Britain: Hockney, Freud, etc.

Bibliography

Key texts:

Brilliant, R., *Portraiture.* Harvard University Press 1991.
Campbell, L., *Renaissance Portraits. European portrait painting in the 14th, 15th and 16th centuries.* Yale University Press 1990.
Gibson, R., (ed.), *20th century portraits.* London. National Portrait Gallery. 1978.
Kelly, S. and **Lucie-Smith**, E., *The self-portrait: a modern view.* London: Sarema Press 1987.
West, S., *Portraiture.* Oxford History of Art series. Oxford University Press 2004.
Woodall, J., *Portraiture. Facing the subject.* Manchester University Press 1997.

Books to consult:

Breckenridge, J. D., *Likeness. A Conceptual History of Ancient Portraiture.* Evanston 1968.
Gere, J. A., *Portrait drawings. 15th to the 20th centuries.* London: British Museum 1974.
Hearn, K., (ed.), *Dynasties. Painting in Tudor and Jacobean England. 1530–1630.* Tate publishing 1995.
Levey, M., *Painting at Court.* New York University Press 1971
McQuillen, M., *Impressionist Portraits.* Thames and Hudson 1986.
Murdoch, J. et al., *The English Miniature.* Yale University Press 1981.
Panofsky, E., *Tomb Sculpture.* Phaidon Press 1992.
Pointon, M., *Hanging the Head. Portraiture and Social Formation in eighteenth century England.* Yale University Press 1993.
Pope-Hennessy, J., *The Portrait in the Renaissance.* New York 1966.
Shawe-Taylor, D., *The Georgians. Eighteenth century portraiture and Society.* London 1990.
Walker, S. and **Burnet**, A., *The Image of Augustus.* British Museum publications 1984.
Wilton, A., *The Swagger Portrait. Grand manner portraiture in Britain from van Dyck to Augustus John. 1630–1930.* London. Tate Gallery 1993.
Woods-Marsden, J., *The Renaissance self-portrait.* London 1988.

In addition, there are a variety of monographs available on the work of individual artists.

Thematic Topic 4: The Nude

Introduction

The representation of the nude or naked human form has been at the heart of the visual culture across time and place. The aim of this course is to generate debate, enquiry and animate learning within clear historical and contextual frameworks.

Themes:

• The nude in the Western canon.
• The 'classical' tradition.
• Modernity, Modernism and the survival of the nude as a genre.

- Non-Western approaches to the nude.
- Religion and the representation of the body.
- The gendering nude: representations of the masculine and feminine.
- Women artists and the nude.
- Nude versus naked.
- Pornography versus art.
- Nature versus culture.
- Fetishism and dismemberment.
- Changing methods and materials.

Suggested Topic Areas:

Teachers may find many other ways to address the themes of this course. Connections across topic areas are to be encouraged. Questions on the examination will address the themes rather than the suggested topic areas.

1. **The 'classical' nude: Greece and its inheritance**

   No understanding of the tradition of the nude in the Western canon can exist without knowledge of its roots in Greece. How and why has it persisted in the Western tradition?

   - The 'Canon': inventing the male ideal and how?
   - The female nude: why was it introduced later and how does it compare to the male?
   - Function, role and the theoretical context.
   - Survival: collecting and interpretation. Tracing the persistence of the Greek nude in later Western art.

2. **The nude in non-Western cultures**

   This is a fertile area for investigation.

   - Africa: the art history of the continent is complex and offers numerous possibilities for exploration. Teachers should use collections such as *The Sainsbury African Galleries at the British Museum* to identify specific case studies that enable the study of ritual uses, kingship and male and female roles in society.
   - Hindu temple sculpture: male and female deities, e.g. Chola period (9th–13th centuries).
   - Japanese prints in the 19th century: the Ukiyo-e prints of Utamaro, Hokusai and others.

3. **The nude or naked body in Christian imagery**

   Candidates should be expected to have studied a carefully selected range of images that will enable them to explore differing interpretations.

   - 'Nuditas crimialis' versus 'nuditas virtualis'.
   - Adam and Eve: Biblical archetypes (Masaccio, Jan van Eyck).
   - Christ: Grünewald, Bellini, Michelangelo.

4.   **Women and the nude: model and artist**

The history of the representation of the female nude in the Western canon is so fundamental that it merits being the focus of a particular study not least because of the existence of some strong feminist writing in this field. The way that women artists have engaged with the genre is also of interest. Possible case studies could include the following:

- The Venus tradition: from Botticelli and Titian, via Rubens and Boucher, to Manet and Picasso.
- Subverting the tradition? The female nude as a site of 'modernity': from Manet, Degas and Caillebotte to Gauguin and Cézanne.
- Women artists. Late 19th century and early 20th century: the emergence of the nude painted by women – Valadon, John, Modersohn-Becker, Kollwitz, Kahlo, Tanning. Post 1960s feminist practices and contemporary art practice. Expansion in the representation of women artists many of whom overlap with the next two suggested topic areas

5.   **Photography and the nude**

Like painters, many photographers have chosen the nude from the early days of the medium to its contemporary use. A carefully selected set of case studies will address many of the themes of the course such as 'nude versus naked', pornography and art, fetishism and dismemberment, the gendered nude, representations of the masculine and feminine and the nude as a continuing debate in Modernism.

- Kertesz, Brassai, Brandt, Western, Jo Spence, Arbus, Newton, Sherman, Chadwick, Mapplethorpe, Goldin, Tillmans and many others.

6.   **Nude in 20th century and/or contemporary practice**

The nude continues to be a major concern in the art of the 20th century despite or maybe because of its entrenched position in the Western canon.

- New forms: 'primitivism' and the nude in early 20th century.
- Surrealism – the subconscious and the dream: sexuality, fetishism and dismemberment (e.g. Bellmer and Delvaux).
- Matisse and Picasso: 20th century commentators on the old masters.
- Post-war British practice (e.g. Bacon, Freud, Hockney, Saville).
- Performance, photography and video art.

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Key Texts:

Berger, J., *Ways of Seeing.* Penguin 1972.
Clark, K., *The Nude.* New York 1956.
Nead, L., *Female Nude: Art, Obscenity and Sexuality.* London 1992.

Pointon, M., *Naked Authority: the Body in Western Painting 1830–1908.* Cambridge University Press 1990.

Saunders, G., *The Nude: a New Perspective.* New York: Harper and Row 1989.

Smith, A., (ed.), *Exposed: the Victorian Nude.* New York 2001.

Books to consult (by topic area):

1.

Beard, M. and **Henderson**, J., *Classical Art from Greece to Rome.* Oxford 2001.

Boardman, J., (ed.), *The Oxford History of Classical Art.* Oxford 1993.

Burn, L., *The British Museum book of Greek and Roman Art.* London 1991.

Spivey, N. J., *Greek Art.* London 1997.

2.

Bargna, I., *African Art.* Woodbridge 2000.

Blurton, T. R., *Hindu Art.* London 1992.

Clark, T., *Ukiyo-e Paintings in the British Museum.* British Museum Press 1992.

Craven, R. C., *Indian Art: A Concise History.* London 1976 and 1997.

Mack, J., (ed.), *Africa: arts and cultures.* London, The British Museum Press 2000.

Newland, A. R., (ed.), *The Art of Japanese Woodblock Prints.* New York: Smithmark 1994.

Phillips, T., *Africa: the Art of a Continent.* London: Royal Academy of Arts 1995.

3.

Broude, N. and **Garrard**, M., *The Power of Feminist Art.* London: Thames and Hudson 1994.

Duncan, C., *Virility and Domination in Early 20th century Vanguard Painting.* Artforum 1973.

Garb, T., *Sisters of the Brush.* New Haven: Yale University Press 1994.

Parker, R. and **Pollock**, G., *Old Mistresses, Women, Art and Ideology.* New York: Pantheon Books 1981.

4.

Badger, G. and **Benton-Harris**, J., *Through the Looking Glass: Photographic Art in Britain 1945–1989.* London: Barbican Art Gallery 1989.

Clarke, G., *The Photograph.* Oxford University Press 1997.

Weaver, M., *The Art of Photography.* Oxford University Press 1989
(Many individual monographs)

5.

Brighton, A., *Bacon.* Tate Gallery c. 1996.

Foster, H. et al., *Art since 1900: modernism, anti-modernism and post-modernism.* New York: Thames and Hudson 2004.

Feaver, W., *Lucian Freud.* London: Tate Publishing 2002.

Rubin, W. S., *'Primitivism' in 20th century art: affinity of the tribal and the modern.* New York: Museum of Modern Art 1984.

Taylor, B., *Art Today.* London: Laurence King Publishers 2005.
(Many individual monographs)

Thematic Topic 5: Still Life

This thematic course aims to analyse still life from its inception as an independent term in Dutch inventories in the 17th century to the Tate Modern concept of *'Still Life, Real Life, the Object'*, (2000). The notion of 'the painting of inanimate objects' changes through the ages and this can be considered from a number of viewpoints. The course can be structured chronologically but questions will enable the candidate to cross periods and compare works. Although many examples will be from painting, the twentieth century idea of 'object' will allow a study of a form of sculpture/assemblage.

Themes:

• the still life as document of the history of civilizations and mentalities;
• still life as reflection of society;
• still life as proof or exaggeration of wealth;
• *vanitas*;
• creating illusions;
• symbolism and allegory;
• music and literature;
• depictions of the senses;
• kitchen scenes;
• rhopography;
• religious themes;
• still life in non western culture.

Suggested Topic Areas

1. **Visions of plenty: The Dutch and Flemish Still Life c. 1560–1650**

    Still lifes can stand as expressions of patriotic rather than personal pride in a newly independent and prosperous nation. On the other hand, such still lifes have been identified as *vanitas* pieces so-called 'moral compasses' designed to invite viewers to recognise the flimsiness of earthly life and pleasures.

    Banquet pieces for example, depict lavish arrangements of expensive foodstuffs and serving pieces. Breakfast pieces, by contrast, feature simple foodstuffs, such as herring, ham or cheese with a bread roll and a glass of beer or wine. Game pieces portray arrangements of poultry, duck, capon, suckling pig, hare, rabbit, any other type of game, while fruit pieces, ham pieces and tobacco pieces were also recognized categories of still life painting.

    Flower paintings of the Flemish painters, such as Jan Brueghel and Snyders need to be mentioned as well as Jan Van Eyck and Robert Campin.

    • Bueckelaer, Joachim, *The Well-stocked Kitchen*. 1566.
    • Claesz Heda, Willem Claesz, *Banquet Piece with Mince Pie*. 1635.
    • Claesz, Pieter, *Still Life with Roemer*. 1644.
    • de Heem, *The Festoon of Fruit and Flowers*. 1635.
    • Kalf, Willem, *Still Life with Candle*. 1636.

- Mignon, Abraham, *Still Life with Fruit, Fish, and a Nest*. c. 1675.
- Van Aelst, Willem, *Still Life with Dead Game*. 1661.

2. Historical and social document: the Spanish Still Life c. 1600–1850

The very first independent still lifes emerged in Spain in 1590 at a time of 'scientific naturalism'. The symbolic and religious dimensions of the still life. Illusion and mimesis. Mathematical precision and notions of the 'untouched'. Painting as a disciplined ritual. Visions of the new world and discoveries. A world of plenty when famine was endemic. The importance of Velázquez and his bodegones. Zurbarán's hyper-realism and religious fervour. Disillusionment, despair and war.

- Cotán, Sanchez, *Quince, Cabbage, Melon and Cucumber*. 1600.
- Goya, *Still Life with Dead Turkey*. 1808–12.
- Meléndez, *Still Life with Figs and Bread*, c. 1760, *Still life with Grapes, Figs and a Copper Kettle*. 1770–80.
- de Pereda, Antonio, *Vanitas* 1634, *Dream of the Knight* c. 1650.
- Van der Hamen, *Still life with Fruit and Glassware*. 1626.
- Velázquez, *Woman Cooking Eggs*. 1618.
- Zurbarán, *Four Vessels*. 1630.

3. The Still Life as an academic exercise in France c. 1720–1900

In France the Royal Academy of Painting, created in 1648, relegated Still Life painting below history, portraiture and landscape painting. Teaching concentrated on Still Life painting as an academic exercise. The Academy was banned in 1789 then reinstated by Napoleon in 1803. Chardin was admitted to the Royal Academy of Painting and Sculpture in 1728 on the basis of two early still lifes. Painters began to break free of conventions and Romanticism extolled the virtues of Still Life to explore colour, texture and composition.

- Cézanne, *Still Life with Plate of Cherries*. 1887.
- Chardin, *Le Buffet*. 1726.
- Chardin, *La Raie*. 1728.
- Chardin, *Lean Diet with Cooking Utensils*. 1731.
- Chardin, *Attributes of Music*. 1756.
- Chardin, *Water, Glass and Jug*. 1760.
- Courbet, *Still Life with Apples and Pomegranate*. 1871–2.
- Delacroix, *Still Life with Lobsters*. 1827.
- Manet, *Oysters*. 1862.
- Manet, *Still Life with Melon*. 1866.
- Van Gogh, *Shoes*. 1885.

4.   **A new perspective on Still Life c. 1900–1950**

Responding to Cézanne, the language created by the Cubists saw art as part of everyday life. This idea gave freedom in subsequent movements and their legacies from Dada and Surrealism to Pop.

- Duchamp, *Ready-mades: the Fountain*. 1917.
- Morandi, Giorgio, *Still Life*. 1946.
- Picasso, *Still Life*. 1914.
- Surrealist Objects: Ray, Man (Photography and objects): *The Gift*, 1921.
- Oppenheimm, Meret, *Fur-lined Tea Cup* 1936.

5.   **Still Life – Real Life 1950–2006**

The second half of the twentieth century transformed the Still Life to Real Life seeking to replace the illusionist, artificial properties of art with art whose physical properties are truer by being real and actual. Mass produced objects and an interest in consumerism in America and Britain gave rise to:

- Andre, Carl, *Equivalent V111*. 1966. (Minimal sculpture)
- Arte Povera, 1962–72.
- Calder, Alexander, *Mobiles*. 1950s. (Kinetic art)
- Caro, Anthony, *Early One morning*. 1962. (Constructed sculpture)
- Cragg, Tony, *Britain Seen from the North*. 1981.
- Craig-Martin, Michael, *16 Objects Ready or Not*. 1990–2000.
- Emin, Tracey, *My Bed*. 1999.
- Filliou, Robert, *Telepathic Music*. 1976–8.
- Flavin, Dan, *Icon V (Coran's Broadway Flesh)*. 1962.
- Johns, Jasper, *Flag*. 1954–5.
- Joseph, Fluxus, *Beuys the Skin*. 1984.
- Judd, Donald, *Untitled*. 1969.
- Oldenburg, Claes, *Clothes Pin*. 1976. (Sculptures)
- Rauschenberg, Robert, *Monogram*. 1959.
- Taylor Wood, Sam, *Still Life*. 2001.
- Tinguely, *Homage to New York*. 1959.
- Warhol, Andy, *Brillo*. 1964.
- Whiteread, Rachel, *House*. 1993.

Bibliography

Alberti, L. B., *On Painting*. Penguin Books 1991.
Amaya, M., *Pop as Art*. Studio Vista 1965.
Bergstrom, I., *Dutch Still life Painting in the Seventeenth Century*. London/New York 1956.
Bryson, N., *Looking at the Overlooked: 4 Essays on Still Life Painting*. Reaktion Books 1990.
Curtis, P., *Sculpture 1900–1945: After Rodin*. Oxford Paperbacks 1999.
Frascina, F., **Blake**, N., **Fer**, B., **Garb**, T., **Harrison**, C., (eds.), *Modernity and Modernism: French Painting in the Nineteenth Century*. Yale University Press 1994.

Jordan, W. B. and **Cherry**, P., *Spanish Still Life from Velázquez to Goya.* Yale University Press 1995.

Malt, J., *Obscure Objects of Desire: Surrealism, Fetishism and Politics.* Oxford University Press 2004.

Mauner, G., *Manet: the Still Life Paintings.* Abrams 2001.

Panofsky, E., *Early Netherlandish Painting: its Origins and Character.* Cambridge, Mass 1953.

Pliny the Elder, *Natural History.* Penguin Books 1991.

Schifferer, S. E., *Still Life: A History.* Abrams 1999.

Schneider, N., *Still Life.* Taschen 2003.

Sterling, C., *Still Life Painting from Antiquity to the Twentieth Century.* New York 1981, 2nd ed.

Rathbone, E., *At Home with the Impressionists: Still Lives from Cézanne to Van Gogh.* Universe Publishing 2001.

Exhibition Catalogues

Material Culture. The Object in British Art of the 1980s and 1990s. Hayward Gallery London 1997.

Spanish Still Life and the Golden Age 1600–1650, Fort Worth/Toledo, Ohio 1985.

Blazwick, I. and S. **Wilson**, S., (eds.), *Tate Modern: The Handbook;* P. Moorhouse*, Still life, Object, Real life.* Tate Publishing 2000

Jordon, W. B., (ed.), *A Prosperous Past. The sumptuous Still Life in the Netherlands 1600–1700.* The Hague 1988, Kimbell Art Museum, Fort Worth; Fogg Art Museum, Havard University; Stedelijk Museum, Delft.

Rowell, M., *Objects of Desire.* MOMA, New York July 1997.

Rubin, W. S., *Dada, Surrealism and their Heritage.* MOMA, New York 1968.

Paper 4: Personal Investigation

Introduction

The Art History Personal Investigation takes the form of a written assignment of approximately 3,000 words and engages the candidate in a piece of independent study. It provides candidates with the opportunity to apply skills and knowledge acquired to a new issue, area, work or body of work of their own choice. It also enables them to look in greater depth at issues, topics, artists and movements which they encounter in other parts of the course, or to make studies of art forms and practitioners which lie outside the specifications of those parts. The Personal Investigation allows the candidate to encounter inter-disciplinary skills vital for preparation for university and to explore beyond Western art.

The Personal Investigation should be an in-depth investigation based on free choice. The principle of free choice is intended to promote independent research and learning. It should demonstrate autonomy in the application of skills acquired in Paper 1 and reflect the broad chronological knowledge acquired in Paper 2. This inevitably involves work being undertaken both in class and outside. The time devoted to the Personal Investigation should be similar to that allocated to each of the other papers.

Candidates are required to submit a proposal of not more than 500 words describing the proposed area of study, title and list of source materials to be consulted before the candidate starts working on his/her investigation. The proposal must be submitted to CIE for approval by either **31 May** or

31 October in the year preceding the examination. The Principal Examiner will consider the scope of the Investigation and either approve the proposal, suggest adjustments or request a re-submission.

The Personal Investigation should be submitted to CIE by **15 February**. The presentation and viva will take place between **15 March** and **15 May**. The viva will be conducted at the centre by a CIE Examiner.

The Personal Investigation is marked externally by CIE and the candidate will subsequently engage with the examiner in a discussion of their work in a viva. The viva is an essential part of the examination of coursework. For no longer than twenty minutes the candidate will be asked to explain the rationale behind the work and discuss their methods of working and the process which lead them to make certain conclusions. The examiner will be able to ascertain the authenticity of the work and judge whether the candidate has independently and thoroughly researched the topic chosen. The viva should be a positive and communicative experience and examiners will be trained to ensure that a fair assessment of a candidate's work is made. Marks for the viva will contribute to the overall mark for the paper.

Candidates are required to look in greater depth at issues, topics, artists and movements which have been encountered in other papers or make studies of art forms, which lie outside the specifications of the other modules, e.g. textiles and graphic design.

Candidates can interpret the subject in its broader sense and research its links with e.g. film, anthropology, medicine, poetry, science, theatre design, music, mathematics, etc.

Skills

- **First-hand information** is essential, as are recording independent, critical observations and judgements, an in-depth analysis of a work of art (or works of art) and detailed evidence to substantiate their claims or assertions. Candidates must work with objects they have seen.
- **Research skills** must be in evidence. Candidates will be issued with a logbook to record the process.
- **Contextual consideration**. Where appropriate, candidates must refer to historical, cultural, social, political and economic issues.
- **Interpretation of the textual material** used. It is not permitted to copy out any written text or website material.
- Candidates must combine analysis of works with references to information gained from their **reading**.
- Candidates they must give proof that the bibliography they submit with their work has been read and understood.

Presentation of Personal Investigation

- Essays should normally be word processed.
- The essay must be typewritten on A4 size paper.
- The essay should be attached securely to the coversheet provided.
- Every page should bear the candidate's name and centre details.
- The essay should not be enclosed in any kind of file, folder, or plastic wallet.

- The presentation and viva may be communicated orally or in another appropriate medium.
- Headings, footnotes, appendices and bibliography will not count towards the 3,000 word limit.
- Must include the following rubrics: Contents, Rationale, Illustrations and Bibliography (including sub-headings for interviews, visits, videos, etc.).
- A complete bibliography of all resoruces used/referred to must be attached to the work.
- Direct quotations from the work of critics or others must be referenced by means of footnotes giving full details of the source.
- Both an electronic copy and a paper copy must be submitted.
- Good quality images are required.

Avoidance of Plagiarism

Candidates should be made aware of the academic conventions governing quotation and reference to the work of others and taught to use them. Candidates will be required to sign a declaration that the work is all their own when submitting their Personal Investigation.

Appendix 1: Assessment Criteria

Paper 1: Analytical Studies in Western and non-Western Art

Relative weightings of the assessment objectives:

Sections 1–4	(a) question × 3	(b) question × 3	Total for Paper 1	
	raw mark	raw mark	raw mark	%
AO1	18	0	18	30
AO2	0	18	18	30
AO3	6	6	12	20
AO4	6	6	12	20
Total	30	30	60	100

Candidates are to answer questions **(a)** and **(b)** from any three sections.

There are two grids, each out of ten marks for questions **(a)** and **(b)** in each section.

Question **(a)** relates to formal, visual or other forms of detailed analysis and/or questions on materials and processes with a particular focus on assessment objective AO1 whilst including AO3 and AO4. Question **(b)** is a contextual question about the specific example which could include contextual discussion of subject matter, patronage, reception and matters relating to the political and historical context, with a particular focus on assessment objective AO2, whilst including AO3 and AO4.

Question specific notes are used alongside the generic marking grids and describe the area covered by the question and define its key elements. These are published in the Specimen Papers booklet.

Generic Marking Grids

Question (a): Detailed analysis and/or materials and processes (10 marks)

10	Excellent	• A sensitive and searching approach to the process of visual or other forms of detailed analysis, demonstrated through either five or more relevant analytical points OR fewer points but comprehensively developed, with very close scrutiny of the specific example in support of the analytical points. • Excellent ability to distinguish between fact, theory and personal judgement. • A sophisticated response with exceptional use of subject terminology.
8–9	Very good	• An assured and confident understanding of visual or other forms of detailed analysis, demonstrated through five or more relevant analytical points OR fewer but thoroughly developed, with thorough scrutiny of the specific example in support of the analytical points. • Assured ability to distinguish between fact, theory and personal judgement. • Very confident focussed response with assured use of subject terminology.
6–7	Good	• A solid approach to visual or other forms of detailed analysis with fewer developed points with good scrutiny of the specific example in support of the analytical points. • Good ability to distinguish between fact, theory and personal judgement. • A proficient response with appropriate use of subject terminology.
4–5	Satisfactory	• Scrutiny of the specific example is not fully developed in support of analytical points with fewer points, less confidently focussed and less enquiring. • Distinguishes between fact, theory and personal judgement. • A relevant response in which subject terminology is used but with inaccuracies and/or omissions.
2–3	Weak	• Minimal reference to the specific example in support of the analytical points with very few relevant points. • Barely distinguishes between fact, theory and personal judgement. • A basic, mostly relevant response with very limited subject terminology.
1	Poor	• No reference to the specific example in support of the points with almost no relevant observations. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Some response to the question but subject terminology is either non-existent or very confused if used.
0		• No rewardable response.

Question (b): Discussion of contextual evidence (10 marks)

10	Excellent	• Comprehensively developed with five or more relevant contextual points OR fewer points; demonstrating complete confidence and a questioning approach to the appropriate contextual material. • Excellent ability to distinguish between fact, theory and personal judgement. • A sophisticated response with exceptional use of subject terminology.
8–9	Very good	• Thoroughly developed with five or more relevant contextual points OR fewer; demonstrating a confident use of appropriate contextual material. • Assured ability to distinguish between fact, theory and personal judgement. • Very confident focussed response with assured use of subject terminology.

6–7	Good	• A confident but less comprehensive understanding and knowledge of the contextual material with fewer developed points. • Good ability to distinguish between fact, theory and personal judgement. • A proficient response with appropriate use of subject terminology.
4–5	Satisfactory	• Less confidently focussed with fewer points, or with irrelevant inclusions. • Distinguishes between fact, theory and personal judgement. • A relevant response in which subject terminology is used but with inaccuracies and/or omissions.
2–3	Weak	• Basic though limited understanding of contextual material. • Barely distinguishes between fact, theory and personal judgement. • A basic, mostly relevant response with very limited subject terminology.
1	Poor	• Few relevant observations of a contextual nature. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Some response to the question but subject terminology is either non-existent or very confused if used.
0		• No rewardable response.

Paper 2: Historical Topics and Paper 3: Thematic Topics

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 assessment objective as they are reflected in the descriptor.

Question specific notes are used alongside the generic marking grids and describe the area covered by the question and define its key elements. These are published in the Specimen Papers booklet.

Generic Marking Grid (20 marks)

18–20	Excellent	• Comprehensive, detailed development and complex 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 or contains padding and/or has very obvious omissions. Little use of subject terminology.
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.

Mark Scheme for Paper 4 Personal Investigation

There are 60 marks in total, 40 for the essay and 20 for the viva.

Relative weightings of the assessment objectives:

Personal Investigation	Essay	Presentation	Discussion	Total	
	raw mark	raw mark	raw mark	raw mark	%
AO1	8	0	0	8	13
AO2	8	0	0	8	13
AO3	8	3	3	14	24
AO4	8	3	4	15	25
AO5	8	4	3	15	25
Total	40	10	10	60	100

Generic Marking Grid for the Essay (40 marks)

35–40	Excellent	• Detailed and inspired visual analysis of the subject with excellent comparisons, all illustrated clearly within the work. Thorough understanding of material and techniques where relevant. • Historical concepts and evidence fully understood and contextualised. • Excellent ability to distinguish between fact, theory and personal judgement. • A thoroughly well argued and independent study. Excellent and sustained ability to organise material in relation to an original question or premise. • An excellent bibliography showing wide as well as focussed reading around the subject with appropriate footnotes.
29–34	Very good	• Thorough visual analysis of the subject, with techniques and materials well understood with clear visual comparisons. • Detailed understanding of historical concepts with solid evidence. • Assured ability to distinguish between fact, theory and personal judgement. • A thoughtful, mature and well argued response to the question which has been undertaken in an independent way. • Good and varied bibliography and footnotes.
22–28	Good	• Sound visual analysis. Good awareness of techniques and materials though not wholly developed. • Historical and contextual concepts well understood. • Good ability to distinguish between fact, theory and personal judgement. • A well argued response to the question with some independent thought. Some limitations of insight, but a coherent approach. • Good bibliography and footnoting.

15–21	Satisfactory	• Shows fair attempt at visual analysis with some comparative work but lacks detail and breadth. Limited awareness of appropriate techniques and materials. • Some understanding of the historical context but there may be some inaccuracies and a limited range of evidence. • Distinguishes between fact, theory and personal judgement. • A mainly relevant response to the question although focus is lost at times. • Bibliography shows evidence of reading but is limited, with some attempt at footnoting.
8–14	Weak	• Illustrations are limited and very few comparisons made. • Shows some knowledge and understanding of the context. Contains padding AND/OR has some obvious omissions OR is largely narrative. Techniques and materials only barely acknowledged. • Barely distinguishes between fact, theory and personal judgement. • An uneven OR basic response to the question and no development of an argument. • Limited bibliography and footnotes.
1–7	Poor	• Limited visual analysis or awareness of materials and techniques. • Poor knowledge and understanding of the subject and historical context. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Little attempt to answer any question. • Minimal bibliography and footnotes.
0		• No rewardable content.

Mark Scheme for the Viva

There are 20 marks in total for the viva, 10 for the presentation and 10 for the discussion.

The viva will last for 20 minutes in total, 5 minutes for a short presentation of the work by the candidate followed by 15 minutes of discussion. During the viva candidates may have the work with them and may refer to it. During the dialogue the examiner will ask a range of questions starting with ones that the candidate would expect to find accessible such as 'Tell me what drew you to research this particular subject', to more challenging questions. The candidate will be asked to explain the premise of the work and the research undertaken. Candidates are expected to demonstrate their ability to analyse/evaluate their own work and conclusions as well as demonstrate their knowledge and enthusiasm for the subject.

Generic Marking Grid for the Presentation (10 marks)

9–10	Excellent	• Ideas and opinions included and presented in an original way. • Lively and engaging. • Superb focussed presentation of the topic.
7–8	Good	• Ideas and opinions included as well as factual points. • Lively presentation; examiner's interest sustained. • Full and well organised coverage of the topic.

5–6	Satisfactory	• Makes relevant factual points though may be less good in ideas and opinions. • Presentation somewhat stilted though keeps examiner's interest. • Good exposition and sound organisation of the topic.
3–4	Weak	• Few ideas or opinions. • Adequate exposition of the topic. • Evidence of preparation but presentation pedestrian.
0–2	Poor	• Rambling, vague, repetitious; hardly any ideas or opinions. • Material thin or irrelevant, little factual information. • In danger of losing the Examiner's interest.

Generic Marking Grid for the Discussion (10 marks)

9–10	Excellent	• Responds assuredly and authoritatively to unexpected questions. • Develops and builds on ideas during discussion. • A thorough evaluation and analysis of own work. • A well informed response clearly reflects the breadth and sources indicated in the bibliography.
7–8	Good	• Responds competently to unexpected questions. • Able to present and defend a point of view in discussion. • Good ability to appraise critically. • An assured response reflecting the breadth and sources indicated in the bibliography.
5–6	Satisfactory	• Responds appropriately to unexpected questions. • Reasonably forthcoming but tends to follow Examiner's lead. • Good evaluation and critical awareness of work. • A considered response reflecting the breadth and sources indicated in the bibliography.
3–4	Weak	• Tentative response to unexpected questions. • Needs encouragement to develop topics **OR** relies heavily on prepared responses. • Limited critical awareness. • Some relevant discussion of the breadth and sources indicated in the bibliography.
0–2	Poor	• Limited response to the majority of questions raised. • Little or no discussion. • Minimal or no critical awareness. • Little or no evidence of knowledge of the source material indicated in the bibliography.

Appendix 2: Grade Descriptors

The following grade descriptors indicate the level of attainment characteristic of the given grade. They give a general indication of the required standard at each specified grade. The descriptors should be interpreted in relation to the content outlined in the syllabus; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performance in others.

Distinction (D2)

A high level of visual or other form of detailed awareness and an insightful analysis of the work of art in terms of form, materials and techniques used. A penetrating understanding of the work of art within its historical and cultural context. Clearly distinguishes the different aspects of historical fact, historical theory and personal judgement. Argument is cogent using appropriate terminology in a confident and sustained manner. Personal research shows independent thinking and a creative approach, particularly in the course work and subsequent viva.

Merit (M2)

Visual or other form of detailed awareness is astute with a sound analysis of the importance of materials and techniques. Understanding of historical and contextual issues is thoughtful and valid. A distinction is made between the different aspects of historical fact, historical theory and personal judgement. A confident and informed response using the appropriate terminology. Personal research is purposeful and the coursework and viva are competent.

Pass (P2)

Some visual or other form of detailed awareness present but lacks focus. A tendency to narrate rather than to analyse. Awareness of historical and contextual issues but not developed to a sufficient level. Some awareness of the different aspects of historical fact, historical theory and personal judgement, but at times these are conflated. Largely relevant responses to questions but limited in terms of appropriate detailed evidence and analysis. Coursework shows some sustained argument but lacks confidence and the viva supports this.

Appendix 3: Additional Material

Guided Learning Hours

It is intended that each Principal Subject should be delivered through 380 hours of guided learning. This is a notional measure of the substance of the qualification. It includes an estimate of the time that might be allocated to direct teaching or instruction, together with other structured learning time such as directed assignments or supported individual study and practice. It excludes learner-initiated private study.

Certification Title

This qualification is shown on a certificate as:

• Cambridge International Level 3 Pre-U in **Art History (Principal)**

The qualification is accredited at Level 3 of the UK National Qualifications Framework and provides a solid grounding for candidates to pursue a variety of progression pathways.

Entries

For Entry information please refer to the *Pre-U E3 Booklet*.

Grading and Reporting

The Cambridge International Level 3 Pre-U Certificates in the Principal Subjects are qualifications in their own right. They are acceptable as an alternative to A Level (or other Level 3 qualifications) for entry into Higher Education or employment. Each individual Principal Subject is graded separately on a scale of nine grades: Distinction 1, Distinction 2, Distinction 3, Merit 1, Merit 2, Merit 3, Pass 1, Pass 2, Pass 3.

Subjects can also be combined with two core components to meet the requirements for eligibility for the Cambridge International Level 3 Pre-U Diploma. More details about the Diploma requirements and the core components can be found in a separate Diploma syllabus. The results of the individual Principal Subjects are reported on a separate certificate to the Diploma result.

Classification Code for UK Centres

In the UK, every syllabus is assigned to a national classification code that indicates the subject area to which it belongs. UK Centres should be aware that candidates who enter for more than one qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

The classification code for this syllabus is **3830**.

Language

This syllabus and the associated assessment materials are available currently in English only.

Procedures and Regulations

This syllabus complies with the CIE *Code of Practice* and the *Statutory Regulation of External Qualifications 2004*.

Further information about the administration of Cambridge Pre-U qualifications can be found in the CIE *Handbook for Cambridge Pre-U Centres* available from CIE Publications or by contacting international@cie.org.uk

Spiritual, Moral, Ethical, Social, Legislative, Economic and Cultural Issues

This syllabus offers opportunities which can contribute to an understanding of the above issues.

When we study a work of art, we reference its historical context but we also study the economic, moral and spiritual climate which provoked such creativity. We explore the ideals and values of the time and question the changing face of aesthetics and taste. Candidates are encouraged to explore social and ethical issues within the context of specific periods of history and the art works are studied as tangible evidence of the cultural debates of the time. This syllabus is unique in its encouragement of the interdisciplinary issues which underpin paintings, sculptures and buildings.

Examples of such topics include:

Man, the measure of all things: the Early Italian Renaissance 1400–1500.
Faith Triumphant: Seventeenth Century Art and Architecture.
Defining the Nation: Art and Architecture in Britain c. 1700–1860s.
Art, Society and Politics 1790–1900.

European and International Dimension

CIE has developed this syllabus in line with UK, European and International legislation and agreements. This syllabus provides opportunities to consider both the European and International dimensions, through the Named Works on Paper 1, the Thematic Topics on Paper 3, and the opportunity to submit a Personal Investigation, which is Paper 4.

Avoidance of Bias

CIE has taken great care in the preparation of this syllabus and assessment materials to avoid bias of any kind.

Key Skills

This syllabus provides opportunities for the development of evidence for the Key Skills of: *Communication*, *Application of Number*, *Information Technology*, *Working with Others*, *Improving Own Learning and Performance* and *Problem Solving* at Levels 2 and/or 3. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each section.

The Key Skills awarding bodies and the regulatory authorities have produced a suite of example portfolios that will help to give candidates and practitioners a clear understanding of the requirements for the Key Skills portfolio. These are available on the QCA Key Skills website (www. qca.org.uk/keyskills). Full details of the requirements for certification can be obtained from the awarding bodies that are approved to offer Key Skills. For further information about Key Skills assessment, including the current standards, please see the document *The Key Skills Qualifications Standards and Guidance* published by the Qualifications and Curriculum Authority 2004 (ISBN 1 85838 548 2).

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 2 and/or 3 for each section.

Paper	Communication	Application of Number	IT	Working with Others	Improving own Learning and Performance	Problem Solving
1	✓	✓	✓	✓	✓	✓
2	✓	✓	✓	✓	✓	✓
3	✓	✓	✓	✓	✓	✓
4	✓	✓	✓		✓	✓

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