

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

MARK SCHEME for the May/June 2014 series

9799 ART HISTORY

9799/02

Paper 2 (Historical Topics), maximum raw mark 60

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

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

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Assessment Objectives

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.

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

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

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

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

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

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Rubric infringement

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

18–20	Excellent	<ul style="list-style-type: none"> Comprehensive, detailed development and complex visual analysis in response to specific examples or in certain circumstances a single example. Imaginative and sensitive understanding of materials and techniques. Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis. Excellent ability to distinguish between fact, theory and personal judgement. Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.
15–17	Very good	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Analysis lacks detail and has limited development. Materials and techniques barely acknowledged. Limited and inaccurate examples of contextual evidence of historical sources and concepts other than the specific case study analysis, but with some inaccuracies and limited range. Barely distinguishes between fact, theory and personal judgement. An uneven, basic, largely narrative response to the question. Includes some relevant points but development is very limited <u>or</u> contains padding <u>and/or</u> has very obvious omissions. Little use of subject terminology.

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1–4	Poor	<ul style="list-style-type: none"> • 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		<ul style="list-style-type: none"> • No rewardable content.

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Topic 1: The art and architecture of classical antiquity

Sculpture in the archaic period

1) Discuss the sculpture on buildings in the period between c.600 BC and c. 480 BC.

The use of marble in place of limestone.
 Increased skill in carving.
 Greater detail and increased range of textures.
 Freedom of figures from underlying architecture and more sophisticated spatial treatment.
 Interest in anatomy.

Examples; *Temple of Artemis at Kerkyra*, (Corfu), early 6th century BC; *Temple of Selinus*, Sicily, mid 6th century BC; *Siphnian Treasury at Delphi*, late 6th century BC; *Temple of Aphaia at Aegina*, first quarter of 5th century BC

All other valid points will be taken into consideration

Greek architecture and sculpture in the classical period. The 5th and 4th centuries BC

2) In what ways did the design, construction and location of temples in the period reflect their functions?

Temples functioned as centres of cult activity, treasuries and as public landmarks signifying the wealth, status and power of city states.

Design:

Typical plan including cella to house cult image and opisthodomus as a secure treasury. Peripteral design, partly functional (as support for roof) and for splendour. Modular system of design based on inter-columnar distance. The use of refinements such as the inward tilting of columns, the curved stylobate etc.

Construction:

The use of a post and lintel system allowed the construction of a large interior space for housing the cult image. The use of marble (completely in the case of the Parthenon, partially for other temples) as an expression of wealth and status.

Location:

In temple enclosure containing altar. Often oriented so that the rising sun pointed directly into the interior towards the cult image.

Examples: *Temple of Zeus at Olympia*, c. 470–454 BC; *Temple of Hephaistos at Athens*, c. 450–445 BC; the *Parthenon*, 447–432 BC.

All other valid points will be taken into consideration

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Hellenistic art and architecture

3) Discuss the relationship between style and subject matter in Hellenistic sculpture.

There was a wide range of subject matter including children, old people, people in repose or asleep, figures in dynamic action, etc..

Wide variety of complicated poses, with extended limbs.

High degree of realism.

Variety of textures, use of the drill for treatment of hair etc. The use of inlaid glass and metal as a means of adding realistic detail to bronze sculptures.

Examples (some via Roman copies): *Spinario*, (British Museum), original 1st century BC; *Barberini Faun* (Munich) late 3rd century BC; *Bronze Boxer* (Rome) 1st century BC; *Bronze statue of young boy as a jockey*, 2nd century BC; the *Great Frieze from the Altar of Zeus at Pergamon* (in particular for dynamic action and the use of the drill to achieve deep undercutting and strong textures, e.g. in hair).

All other valid points will be taken into consideration

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

4) Explain what was new about the Forum of Augustus.

A separate, enclosed space with its own clear architectural identity.

Huge scale and widespread use of marble.

An architectural complex with carefully organised parts including colonnades and with temple as strong focal point (on high base and backed by retaining wall).

Wealth of architectural and figural sculpture.

Imperial propagandist iconography.

All other valid points will be taken into consideration

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

5) Discuss the development of fresco painting in the period.

1st Style (to c. 100 BC); Imitation of architectural elements such as pilasters, cornices and marble slabs, sections surrounded by stucco. *House of Sallust*.

2nd Style c. 100 BC to c. 20 BC); Highly illusionistic, use of perspective and shading, views into deep space, distant landscapes, mythological scenes. *Villa of the Mysteries*.

3rd style (c. 20 BC to c. 40 AD); Simple, severe, emphasis on surface effects. Rigidly symmetrical decorative schemes. *House of Lucretius Fronto*.

4th Style (c.40 AD to 79 AD); Revival of perspective and distant vistas. Figures show violent movement, three dimensional modelling with cast shadows. *House of the Vettii*.

All other valid points will be taken into consideration

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

Building the ‘militant’ Church

6) How was Romanesque architecture shaped by its historical context?

Candidates should show a knowledge of important aspects of the period, and relate them to particular buildings and architectural features. Examples:

Pilgrimage and travel. Churches built on pilgrim routes. Importance of relics related to development of east end: big crypts, relics behind high altar, staggered apses, ambulatories with radiating chapels, allowing for movement and individual devotion. Examples: *St Sernin, Toulouse, St Philibert, Tournus*.

Monastic reform. Abbey churches house large choirs and ritual. Extra chapels in transepts and around apse to allow for priests saying mass. Monastic centres bring circulation of influence, e.g. *Cluny*. Cistercian reform reflected in different style of architecture, e.g. *Fountains Abbey*.

Church and secular power: The ‘Church Militant’ in Westwork (e.g. *Speyer*) and massive Norman structures, reminiscent of fortresses (*Durham Cathedral*).

All other valid points will be taken into consideration

Heaven and hell: sculpture in the service of the Church

7) How did Romanesque sculptors bring stories and ideas to life?

Candidates should show a close knowledge of some specific works. They should be able to identify accurately the narrative and/or iconography of their chosen sculptures and describe their aesthetic effects. Possible examples:

Moissac tympanum. A Theophany, depicting a scene from St John’s Revelations. Monumentality of Christ, beasts depicted in tetramorph and on trumeau. Elongated figures on columns; variety and detail in figures of the elders. Composition within the tympanum space. Strong sense of geometry.

St-Gilles-du-Gard. Frieze used to show narrative horizontally. Clarity of composition, linear patterns, facial expressions, participants given individualising features, e.g. in Kiss of Judas. Classical influence on bodies and drapery.

Autun Cathedral, pilaster capital depicting suicide of Judas. Composition adapted to capital form, decorative foliage incorporated into scene (acanthus leaf becomes tree on which Judas hangs himself). Grotesque devils, Judas’s expression of agony.

All other valid points will be taken into consideration

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Illuminating the word

8) Discuss the varied styles found in illuminated manuscripts.

Candidates should show a close knowledge of specific works, and be able to describe individual images in detail. In assessing their effects, candidates should consider such things as colour, contours, composition, drapery, posture, animation, modelling, psychological expression etc. Books can be discussed with reference to stylistic currents: classical in Italy, Mozarabic in Spain, etc.

For example:

St Alban's Psalter e.g. Descent of Christ into limbo. Strong colours, dominant purple; thick contours, with straight lines or gentle curves; drapery still stylized in the Carolingian tradition, but showing body beneath – Byzantine influence; hieratic, elongated and monumental figures with large eyes and solemn gestures, set in patterned composition with little attempt at spatial perspective. Consider effect in the context of devotional use: book was made for Christina, anchoress of Markyate.

Westminster Psalter, some eighty years later, shows a new realism. Solid figures and stylised drapery are being simplified and transformed into a more realistic treatment. Influence of Byzantine style on modelling, depiction of feelings, though colour is lighter. On the brink of the new Gothic style.

As well as scenes of religious narrative, marginal decoration, grotesques, bestiaries, calendars etc. may also be discussed here.

All other valid points will be taken into consideration

Bibles for the illiterate

9) With detailed reference to specific examples, discuss the use of precious objects in the life of the Church.

Candidates should show a knowledge of the various uses of objects in liturgy and devotion: reliquaries, altar fronts and altarpieces, vestments, apse decorations, bells, croziers, liturgical combs, candlesticks, door knockers, book covers etc.. The question focuses on the function of the object, which should be accurately described; discussion of technique and execution would help to deepen discussion, as would comparisons with other works.

Examples:

Stavelot Triptych. Luxury materials: champlevé enamel, cloisonné enamel. Example of goldsmith's art, use of engraving and enamel. Triptych tells story of conversion of Constantine and the search for the True Cross. Object served as reliquary, containing fragments of true cross.

Ivory Plaque of the Ascension, c.1150–60 (V&A Museum). Probably part of a large altar frontal, including other relief panels, two of which are now in Met Museum, New York. Clear and expressive depiction of scene, with curved lines accentuated by dots. Didactic function of altar frontals.

Font, Winchester Cathedral. Use: Baptism. Would have been used to baptise several royal children, e.g. Henry III. Material: Polished black Tournai marble (one of only seven, found in

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Hampshire). Form: squarish block, round on the inside, raised on central block with four columns. Depicts scenes from life of St Nicholas. Example of patronage of Henry of Blois.

All other valid points will be taken into consideration

Priests, warriors, peasants

10) How was art in this period used in the service of secular power?

Candidates should show a knowledge of the distribution of power between Church and state, and of some important secular figures – emperors, Kings, Dukes etc. They should discuss ways in which imagery of works promotes an idea of the ruler, and of how objects with secular patronage signify certain qualities of the patron. Examples:

Norman empire. Palatine Chapel in Palermo. Mosaic evokes sumptuousness of court in Constantinople. Roger II depicted as Byzantine emperor, crowned by Christ, in church of Martorana, Palermo. Ostentatious expense. Byzantine and Arabic influence.

Bayeux Tapestry, justifying William's claim to throne of England, and conquest. Also serves interests of leading nobles: Portrait of Odo, Bishop of Bayeux (probable patron of tapestry) depicts him as a soldier rallying troops.

Imagery of Henry the Lion, Duke of Saxony, includes a bronze lion monument (Brunswick), and a coronation portrait in Henry's gospel book.

All other valid points will be taken into consideration

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

Gothic architecture, the setting for prayer

11) Compare and contrast French and English Gothic cathedrals.

French

Soaring height, verticals emphasised

Extensive use of flying buttresses

Relatively simple mouldings

Use of bar tracery

Radiating ambulatories and apsidal Chapels

Examples could include:

Chartres, begun 1194; *Reims* begun 1211

Amiens, begun 1220

English

Lower with stronger horizontal emphasis

Limited/no use of flying buttresses

More complex mouldings, rich decorative forms and rhythmical patterns, use of Purbeck marble

Use of plate tracery

Rectangular ambulatories and chapels

Salisbury, begun 1220

Lincoln (angel choir), begun 1256

Exeter choir 1288–1310

York Minster (nave), begun 1291

All other valid points will be taken into consideration

Prayer and the role of images

12) Discuss the functions of stained glass in the period.

Spiritual: Divine light. Mention Suger's writing and other biblical texts e.g. Revelation and St Bernard, St. Augustine etc. Huge expanses of glass in clerestories, east windows and transepts (including rose windows).

Richness of the colours, especially blues and reds, as part of an overall richness of decoration involving wall painting, metalwork etc. The concept of the great church as an embodiment of the Heavenly Jerusalem.

Didactic: as Bibles of the poor. Wide range of religious subject matter and secular iconography including genealogies of royal houses as an indication of a donor's piety.

Examples: *Chartres north transept*, c. 1220; *York Minster, east window*, c. 1400–1410; *Sainte Chapelle*, Paris, 1241–1248; *Saint Denis*, Paris, (ambulatory) 1140–1144, *Fairford*, Gloucestershire, (Last Judgement) c.1500.

All other valid points will be taken into consideration

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Death

- 13) With reference to named examples, discuss the representation of death and dying in art of the period.**

As a warning to live a godly life, free of sin.

As a reminder that this can reduce the viewer's time in purgatory.

In order to prepare the viewer for a 'good' death (the art of dying).

Examples: Last Judgements; Memling, Danzig; *Last Judgement*, 1460s; *Bourges Cathedral, central portal*, 1240–1260; Memento mori, *Trinity, Santa Maria Novella, Florence*, 1420s; the *Three Living and the Three Dead, Book of Hours of Mary of Burgundy*, 1480s; *Dance of Death, La Chaise Dieu fresco*, 1460s; *Office of the Dead, Grimani Breviary*, 1480–1520; *Tomb of Alice de Pole, Ewelme*.

Candidates should point out the enormous importance of the Black Death and its influence on representations of death and dying in the period.

All other valid points will be taken into consideration

Courtly life

- 14) In what ways did the works of art commissioned by courtly patrons reflect their status, wealth and piety?**

Wealth; precious materials, the employment of highly skilled craftsmen, e.g. manuscript illuminators. Depictions of magnificent properties and leisured pursuits.

Status; courtly pursuits, e.g. hunting and jousting. Presentation miniatures. Scenes of diplomacy, the entertainment of visiting royalty and ambassadors.

Piety; donor portraits, reliquaries, objects commissioned for churches and chapels e.g. books, stained glass and textiles.

Examples; *Sainte Chapelle*, 1241–1248; *Wilton Diptych*, 1395–1399; *Emperor Charles V watching a spectacle of the 1st Crusade- Grandes Chroniques de France* c. 1380; *Calendar scenes in the Très Riches Heures*, c. 1416; *North Transept windows, Chartres Cathedral*, 1220–1240; *Portal of Charterhouse of Champmol, Dijon*, 1390–1410.

All other valid points will be taken into consideration

Civic life

- 15) The 14th and 15th centuries saw the expansion of a wealthy middle class. How did this find expression in the art and architecture of their cities?**

Individual patronage; palaces town houses and family chapels. *Strozzi Palace*, Florence 1480s; *House of Jacques Coeur*, Bourges, 1440s; *Tornabuoni Chapel*, Florence 1480s.

'Industrial buildings; e.g. in Florence and Siena for the wool industry. *Fontana ovile*, Siena.

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Communal patronage, e.g. as a member of a guild, a board of works or a lay confraternity. *East doors*, Baptistery, Florence Cathedral, 1430s–1440s; *Siena Town_Hall*, Orcagna's *Tabernacle*, Orsanmichele, Florence; Duccio, *Rucellai Madonna*, 1278–1319.

All other valid points will be taken into consideration

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

The making of art

16) Discuss the working methods used by sculptors in the period.

The use of preparatory drawings and of modelling in terracotta.
 The lost wax technique of bronze casting and the chasing and polishing of the rough cast.
 The techniques of carving in marble. The use of drills and different kinds of chisels.
 Wood carving and polychromy.

Examples of finished works:

Bronze sculpture: Ghiberti, *St John the Evangelist*, 1410s; *Saint Matthew*, Donatello, *Gattamelata*, 1440; *Siena Baptistery* 1430s; Verrocchio, *Colleoni Monument*, 1490s.

Marble sculpture: Donatello, *Saint George*, c. 1414; *Christ Giving the Keys to St Peter* (relief in the Victoria and Albert Museum), c. 1420s; Luca della Robbia, *Cantoria*, Florence Cathedral, 1440s.

Wood sculpture: Donatello, *St Mary Magdalen*, c. 1430s; *St John the Baptist*, 1438.

Terracotta: Luca della Robbia, *Resurrection Relief* for Florence Cathedral, 1442–1445.

Examples of preparatory work/museums:

Antonio Rossellino, *Virgin with the laughing Child* (Victoria and Albert Museum). Benedetto da Maiano, *Portrait Bust of Filippo Strozzi*, (Staatliche Museum, Berlin), 1475.

All other valid points will be taken into consideration

The human form

17) In what ways did portraiture develop during the period?

Transition from profile portrait to three-quarter view (under Netherlandish influence).
 Greater variation in backgrounds, e.g. landscape background in Venetian portraits.
 Introduction of the sculpted portrait bust in the mid 15th century and its development.

Examples: Pisanello, *Portrait of Leonello d'Este*, 1420s; Giovanni Bellini, *Portrait of Doge Loredan*, 1501–2; Perugino, *portrait of Francesco delle Opere*, 1494; Mino da Fiesole, *Portrait Bust of Piero de Medici*, 1450s; Verrocchio, *Bust of a Young Lady holding a bunch of flowers*, 1470s.

All other valid points will be taken into consideration

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Patronage

18) How was art in this period used in the service of powerful families?

Religious function:

As a focus for prayers for the soul of the deceased; to lessen the time spent in purgatory. Presence of family-specific imagery (e.g. patron saints).

Secular function:

As a sign of the family's prestige, wealth and power. Extent and richness of the decoration, signs of ownership.

Examples:

The decoration of family chapels e.g. *Brancacci Chapel, Santa Maria del Carmine, Florence*, begun 1420s, *Sassetti Chapel, Santa Trinita, Florence*, 1480s.

Churches and other religious buildings e.g. the patronage of the façade of *Santa Maria Novella, Florence*, by Giovanni Rucellai, or the Old Sacristy, San Lorenzo, Florence by the Medici Family.

Medicean patronage at the convent of San Marco, Florence, e.g. Michelozzo's Library and Fra Angelico's *San Marco Altarpiece*, 1440s.

Palaces e.g. the *Palazzo Medici*, 1440s and the *Palazzo Rucellai*, Florence, begun 1446.

All other valid points will be taken into consideration

The influence of antiquity

19) What problems did Brunelleschi face when he constructed the dome of Florence Cathedral and how did he overcome them?

Problems: how to span the enormous space over the east end (largest span since the Pantheon in 114 AD). Central problem of how to prevent the rim of the dome collapsing inwards under its own weight as it was being built.

Solutions:

Double-skin dome, reducing weight and adding to its strength (added advantage of using space for stairs).

Use of herring-bone brick to tie adjacent courses together.

Use of massive lantern to cap the structure and lock the ribs in place.

The invention of new lifting devices.

All other valid points will be taken into consideration

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The influence of Humanism, literature and artistic theory

20) To what extent were Alberti's theories in *della Pittura (On Painting)* reflected in art of the period?

The use of rationally constructed perspective schemes including single vanishing point and isocephaly.

The use of gesture and expression to communicate the emotional content of religious paintings (particularly narratives) to the viewer.

The use of visual devices to draw the viewer into the pictorial space, e.g. by means of figures looking out of the scene towards the viewer.

The achievement of a high degree of naturalism (including the avoidance of archaic techniques such as the use of gold backgrounds).

Possible Examples:

Sculpture: Ghiberti, *Jacob and Esau relief* from the East doors of Florence Cathedral baptistery, between 1425 and 1452; Donatello, *John the Baptist relief* from the Siena Baptistery Font, 1420s.

Painting: Paolo Uccello, *Funerary Monument to Sir John Hawkwood*, Florence Cathedral, 1436; *The Flood*, Green Cloister, Santa Maria Novella, Florence, 1447–48; Fra Angelico, *San Marco Altarpiece*, 1440s; Piero della Francesca, *The Legend of the True Cross*, San Francesco, Arezzo, 1452–1466; *Baptism of Christ*, c. 1450; *The Flagellation*, c.1455.

All other valid points will be taken into consideration

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

Painting in the southern Netherlands in the 15th century

21) With reference to specific works, account for Jan van Eyck's success as a painter.

Invention of the new oil technique.

The high degree of naturalism involving meticulous detail, the illusion of reality and the sophisticated effects of light.

The invention of new types of compositions such as the plateau composition for scenes of the crucifixion.

His great skill as a portrait painter.

Examples: *The Arnolfini Wedding*, 1434; *The Portrait of Cardinal Alberghati*, 1430s; *The Rolin Madonna*, 1435; *The van der Paele Madonna*, 1436.

All other valid points will be taken into consideration

Painting in the southern Netherlands in the 16th century

22) Discuss depictions of country life in works of this period.

With regard to Bruegel the Elder, this would include:

Literal transcriptions of peasant life, everyday settings.

No attempt to moralise, aware of moral failings but not condemnatory.

Humorous treatment, cumulative detail, story-telling.

Examples; *Netherlandish Proverbs*, 1559; *The Battle between Carnival and Lent*, 1559; *Dulle Griet*, 1558; *the Peasant Wedding*, 1568, *the Peasant Dance*.

All other valid points will be taken into consideration

The German speaking lands

23) Discuss the defining characteristics of the Danube School of artists

Prominence of nature, especially the 'German Forests'. Tendency towards Landscape as an independent subject.

Communication of the power of untamed nature.

Nature as a setting for the human form.

Examples: Cranach, *Rest on the Flight to Egypt*, 1504; Wolf Huber, *View of Feldkirch*, 1530s; Altdörfer, *Wild man (drawing)* 1508; *Saint George and the Dragon*, 1510, *Drawing of the Danube at Sarmingstein*, 1511.

All other valid points will be taken into consideration

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France

24) How innovative was the work that Rosso and Primaticcio carried out for François I?

Combination of figures in the round with elaborate stucco decoration including strap-work. Varied stucco reliefs conceal underlying wall surface. High degree of invention. Italian influences, e.g. Raphael's Palazzo dell' Aquila in Rome. Complex iconography.

Examples: Galerie François I, c. 1533–40; Chambre de la Reine, c.1533–37.

All other valid points will be taken into consideration

England

25) Compare Tudor country houses and Royal palaces in this period.

Both are on a large scale and employ courtyard plans. Both have impressive gatehouses with false fortifications. Decorative details, especially on the facade including heraldic achievements and other signs of ownership. Decoration may show the influence of Italian art. Fine quality brick work including the use of rubbed brick for decorative purposes.

Examples: *Coughton Court*, Warwickshire, c.1518–1535; *Oxburgh Hall*, Norfolk, begun 1480s; *Layton Marney Hall*, Essex, 1520s; *Hengrave Hall*, Suffolk, 1525–1538.

All other valid points will be taken into consideration

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Topic 6: Faith triumphant: seventeenth century art and architecture

Baroque Rome

26) What were the main functions of the visual arts in Baroque Rome? Discuss with reference to a range of works.

The Counter-Reformation context – the dictates and recommendations of the Council of Trent regarding the use of holy images as a reaction to the Protestant Reformation;

to promote the power of Rome as the centre of the Roman Catholic faith through impressive architectural projects e.g. Borromini's *Sant'Ivo alla Sapienza*, 1642–50 and Pietro da Cortona's *Santa Maria della Pace*, 1656–1667;

to promote the papacy e.g. Bernini's *Baldacchino*, 1624–1633 and *St Peter's Square* 1656–1667; Caravaggio's *Martyrdom of St Peter*, c.1600–1601 and Pietro da Cortona's *Allegory of Divine Providence and Barberini Power*, 1633–39;

techniques to involve and move the spectator in sculpture e.g. Bernini's *Cornaro Chapel and Ecstasy of St Teresa* 1645–52;

in painting the creation of illusory space to impress and stimulate the viewer e.g. ceiling fresco paintings such as Pozzo's painted ceilings in *St Ignazio*, 1685;

celebration of the life of Christ, the Virgin and saints e.g. Caravaggio's *Calling of St Matthew* 1599–1600; *Conversion of St Paul & Supper at Emmaus* both c.1600–1601; *Dormition of the Virgin*, 1604–1606 and Caracci's *Assumption of the Virgin*, 1600–1601.

All other valid points will be taken into consideration

French classicism

27) Analyse the treatment of classical subjects in paintings by Poussin and Claude.

Poussin and Claude invented the 'classical' ideal of landscape painting, because it 'improved' nature, taking the best parts to make a whole that was closer to 'perfection', just as classical sculpture idealised the human body.

The landscapes have a narrative content based on classical or biblical sources so they are a kind of 'history painting' even though more often than not the landscape takes up more space than the figures.

The paintings draw on classical and biblical scholarship, particularly Roman sources such as Ovid. They are allegorical narratives, done for an erudite audience.

Good examples might include Poussin's *Et in arcadia ego*, 1637–1638 (based on a Roman epigram and including an allegorical figure); *Dance to the Music of Time* (related to the Greek theory of musical modes); Claude's *Seaport with the Embarkation of the Queen of Sheba*, 1648 (poetical, atmospheric, elegiac); *Coast Scene with the Rape of Europa*, 1667 and many others.

All other valid points will be taken into consideration

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Flemish ambassadors

28) Discuss paintings commissioned by monarchs of the period in which there is reference to politics.

Rubens was a European court diplomat. He used traditional metaphors for political propaganda, making diplomatic use of emblematic sources and allegory.

Examples: *Allegory on the Blessings of Peace*, 1629–30, a gift to Charles I to convince him to make peace with Spain.

The *Marie de Medici Cycle*, 21 scenes (from 1622) glorifying the life of the queen, done for her Palace in Paris, e.g. *Reconciliation of Marie de Medici with her Son* in which Louis as Apollo and the Queen in white with *caduceus* and olive branch (symbols of wisdom and peace) soar heavenwards. Justice hurls a thunderbolt at the evil forces that separated mother and son.

Rubens' pupil Van Dyck inherited his talent for aggrandising rulers e.g. *Equestrian Portrait of Charles I*, 1638, a king who upheld his divine right to rule, and this is expressed through the portrait and setting.

All valid examples to be accepted.

All other valid points will be taken into consideration

The Dutch Golden Age

29) Discuss Rembrandt's treatment of religious subject-matter.

Rembrandt's interpretation of biblical sources was highly personal; figures are essentially human, the interpretation spiritual. In scenes from the life of Christ each figure (in contemporary clothing) is an individual, listening, concentrating, thoughtful. There are all kinds of people, children and domestic animals included.

In the moving etching *The Holy Family with a Cat*, 1654 Joseph looks at the mother and child through a window, suggesting the universal experience of fatherhood.

Influenced by the *Caravaggisti*, Rembrandt used light and dark to create a sense of otherworldliness: cast shadows, figures emerging from darkness, golden light.

He experimented with the symbolic meaning of light and used the single light source to great effect in his oil paintings e.g. in *The Supper at Emmaus*, 1648 there is a radiance around Christ and in *St Peter Denying Christ*, 1660 the harsh illumination draws attention to the lined faces hence their humanity. Symbolic light effects and humanity are also seen in *Rest on the Flight into Egypt*, 1647; *The Adoration of the Shepherds* 1646 *The Return of the Prodigal Son*, 1661–69 and in prints such as *Christ Healing the Sick* (Hundred Guilder Print) 1642–5, *Christ and the Woman of Samaria* 1658, *Christ Praying* c.1653 and *The Three Crosses*, 1653 are all good examples and there are many more.

All other valid points will be taken into consideration

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The Spanish Court and Church

30) Compare and contrast the work of Velázquez and Zurbarán.

As court artist Velázquez had many responsibilities beyond painting. In *Las Meninas* c. 1656 he shows himself wearing the uniform and carrying the keys of a gentleman of the royal bedchamber. He was also involved in court entertainments and the king's new theatre. His paintings for the royal court were generally official portraits of the royal family, but he also executed humorous mythological paintings (based on Ovidian sources popular in the theatre) and paintings of court entertainers e.g. *Triumph of Bacchus*, 1628–1629, *Apollo at the Forge of Vulcan*, 1630, *Mars* c. 1640 and *The Spinners* c. 1657. He also painted portraits of court entertainers and court dwarves e.g. *Pablo de Valladolid* c. 1635 and *Francisco Lezcano*, c. 1642–45. At court Velázquez was able to paint secular themes.

In contrast most of Zurbarán's paintings were religious. The Church was almost as powerful as the Monarchy in Spain and during the Counter-Reformation context there were many opportunities to paint for the monastic orders and ecclesiastical authorities as art was an effective aid to piety and a means of promoting the Catholic Church. Zurbarán's production would have been closely monitored by the patrons. He painted a number of crucifixions e.g. *The Crucifixion*, 1627 (Chicago), the *Immaculate Conception*, c. 1630 and many saints e.g. *Saint Margaret of Antioch*, 1630–34; *Saint Francis in Meditation*, 1635 & 39; two visions of *St Peter Nolasco*, 1629. He also executed monastic series e.g. *Guadalupe*, 1638–9 and there are numerous other appropriate examples.

The work of other painters (Ribalta, Murillo, Valdés Leal etc. may also be discussed).

All other valid points will be taken into consideration

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

High art and high life

31) How is the changing status of art and artists in this period reflected in their work?

Reynolds' *Self-portrait*, 1780 – not portrayed as an artist but in academic robes with diploma next to portrait bust of Michelangelo. Raised the status of portraiture to that of 'history painting' through use of classical associations and references to Poussin e.g. *Three Ladies Adorning a Term of Hymen*, 1773. First president of Royal Academy, 1768, knighted by George III in 1769. *Discourses*, 1769–1790) are neo-classical expression of the Grand Manner.

Zoffany, *Academicians of the Royal Academy*, 1771–2 for George III includes portraits of female painters with academic status: Angelica Kauffmann painted four allegories of the elements of art for the academy's Council Chamber ceiling. Mary Moser, flower painter, gained a royal commission, 1792 to decorate a room at Frogmore House.

The Pre-Raphaelites wished to raise the tone of art, still dominated by the Royal Academy and Reynolds. Supported by the influential writer and critic, John Ruskin, they had high ideals and moralising tendencies e.g. Holman Hunt's *The Awakening Conscience*, 1852 and drew on canonical literary sources e.g. Millais' *Ophelia*, 1851–52

All relevant examples and discussions acceptable.

All other valid points will be taken into consideration

Portraiture and society

32) Discuss the variety of British portrait paintings from this period? Refer to at least three examples.

Hogarth painted portraits of members of the middle and working classes e.g. *Captain Coram*, 1740, which has 'grand manner' characteristics (red curtain, large scale, full length seated), normally reserved for the aristocracy. *The Graham Children*, 1742 is allegorical. His self-portraits are frank and humorous. The portraits of his servants, 1750, and *The Shrimp Girl*, 1740 are fresh and immediate.

Reynolds painted his clients in the 'grand manner' but with 'classicising' tendencies e.g. *Commodore Keppel*, 1752–53 and *Omai*, 1776 (both posed as the Apollo Belvedere) and female portraits with classical associations e.g. *Mrs John Hale*, 1762–64

There was a rise in celebrity portraits e.g. Reynolds' *Sarah Siddons as the Tragic Muse* 1784–9 and Hogarth's *David Garrick as Richard III* c.1745

Also 'conversation pieces' (portrait groups) e.g. Zoffany's *Tribuna of the Uffizi*, 1722–28

Gainsborough painted the wealthy upper middle classes in the countryside e.g. *Mr and Mrs Andrews*, 1750 & *The Morning Walk*, 1785.

Pre-raphaelite portraits of women (as opposed to their appearance as models) are idealised. Of Millais' many portraits, *John Ruskin*, 1854, is formal and distant.

All other valid points will be taken into consideration

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Modern life

33) How were political and moral concerns reflected in the art of the period?

There was greater social and political awareness. Hogarth made many moral reflections on society in his satirical prints, which could be purchased by a wider range of social classes than previously. Examples: *The March to Finchley*, 1746; *Beer Street & Gin Lane*, 1751 and the four paintings on the General Election Campaign of 1753–54 and *Marriage à la mode*, 1743 (a series on an Enlightenment theme).

Portraits were no longer the prerogative of the upper classes. This opened out the market for portrait painters such as Hogarth and Reynolds. Their middle-class clients were diverse and this gave them greater scope for interpretation.

The Pre-Raphaelites were socially aware and their paintings are often moralising in tone e.g. Holman Hunt's *The Awakening Conscience*, 1852.

Other artists associated with the movement were more politically aware e.g. Ford Madox Brown, *Work*, 1852–65, in which Thomas Carlyle appears.

Frith, *Ramsgate Sands*, 1854; *Derby Day*, 1856–58 and *The Railway*, 1862.

All other valid points will be taken into consideration

Landscape

34) In what ways do landscape paintings relate to the pattern of historical change in Britain at this time?

Gainsborough's *Mr and Mrs Andrews*, 1750, contains references to progressive changes in farming methods originating in the Agricultural Revolution, such as the seed drill and enclosure.

Constable's landscapes have been interpreted as a 'moral space' in contrast to the degradation of urban life under industrialisation, e.g. *The Haywain*, 1821. They show the countryside in almost scientific detail, influenced by the Enlightenment, and accurately represent rural pursuits.

Sandby and de Loutherbourg painted industrial landscapes e.g. *Coalbrookdale by Night*, 1801.

Turner's *Fighting Temeraire*, 1838 and *Rain, Steam, and Speed*, 1844 also make reference to industrialisation.

Later 19th century landscapes show an interest in optical effects of colour and light. This coincides with the development of photography e.g. Ford Madox Brown, *An English Afternoon, Hampstead-Scenery in 1853*, 1855. Dyce's, *Pegwell Bay, Kent, a Recollection of October 5th 1858*, 1858, includes reflections on science and philosophy in keeping with concerns of the times.

All appropriate examples to be accepted.

All other valid points will be taken into consideration

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Architecture

35) This was a period of architectural revivals. Discuss.

Students should be able to discuss the Palladian, Neo-classical and Gothic Revival styles.

Lord Burlington's *Chiswick House*, 1729 is a Neo-classical building based on the work of Palladio, particularly the *Villa Capra* and the Palladian architect Inigo Jones as well as Roman sources such as the *Baths of Diocletian* and *the Pantheon*.

Robert Adam studied classical architecture on the Grand Tour in Rome 1754–7. The south front of *Kedleston Hall* is based on the *Arch of Constantine*. With his brother James he designed and remodelled a number of Neo-classical country houses and interiors in the 1760s such as *Kenwood House*, *Syon House* and *Osterley Park House*.

Walpole's *Strawberry Hill*, 1754 is a Gothicised villa.

Barry and Pugin's *Houses of Parliament*, 1840–64, is a Gothic Revival building, though the Perpendicular Gothic details are grafted onto a symmetrical façade.

Candidates should identify specific architectural features and relate them to a particular style.

All other valid points will be taken into consideration

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

Neo-classicism

36) With reference to at least two examples, identify the main characteristics of Neo-classical painting.

The style is serious and academic; concerned with high ideals. Figures are static and posed, like sculptures.

A reference to Winckelmann's theories is expected e.g., the idea of 'noble simplicity and calm grandeur' and the 'ideal' exemplified by the *Apollo Belvedere*.

Mengs was the first painter. *Parnassus*, 1761 imitates the *Apollo Belvedere* and was done to decorate one of the galleries of antiquities at the Villa of Cardinal Albani where Winckelmann worked as librarian.

Roman ideals of patriotism and self-sacrifice appear in the work of David e.g. *Andromache mourning Hector*, 1783; *The Oath of the Horatii*, 1784–85; *Death of Socrates*, 1787; *The Lictors bringing to Brutus the bodies of his sons*, 1789; the martyrs to the French Revolution (1793); *Intervention of the Sabine women*, 1799 and *Leonidas at Thermopylae*, 1814.

Ingres painted mythological paintings e.g. *Oedipus and the Sphinx*, 1808; *Jupiter and Thetis*, 1811 and *The Apotheosis of Homer*, 1827.

All other valid examples to be accepted.

All other valid points will be taken into consideration

Romantic heroes

37) William Vaughan has described Romantic painting as an exploration of "...the extremes of human nature, from heroism to insanity and despair." Consider at least three examples from this perspective.

Goya's paintings and prints draw on the extremes of human behaviour, particularly those representing the Peninsular War e.g., many scenes from *The Disasters of War*, c. 1810 and *2nd May 1808 & 3rd May 1808*, 1814. *The Sleep of Reason Produces Monsters* and other scenes from *Los Caprichos* c. 1798 deal with a wide range of human behaviours.

Géricault's *Portrait of an Officer of the Chasseurs Commanding a Charge*, 1812 is heroic in comparison with *Wounded Chasseur Leaving the Field*, 1814 which is about defeat. *Raft of the Medusa*, 1819 deals with despair and hope, but has a heroic message. His portraits of the insane (1820) show his interest in the human psyche.

Delacroix's *Liberty leading the People*, 1830 deals with a popular uprising in a heroic manner. *Scenes of the Massacre at Chios*, 1824 and *Greece expiring on the ruins of Missolonghi*, 1827 are despairing. *Death of Sardanapalus*, 1827 is a scene of megalomaniac violence and cruelty.

All relevant discussions and examples to be accepted.

All other valid points will be taken into consideration

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1848 and its aftermath

38) Discuss the development of Realism in French painting with reference to two painters.

Influenced by Communism and Anarchism, Realism was about the pursuit of truth rather than realistic representation and used working-class people for its subject-matter.

Paintings are loosely executed using dull colours and the protagonists are mostly large scale.

Courbet was the principal Realist painter and his work is generally political e.g. *The Stonebreakers*, 1848. He challenged academic conventions and institutions e.g. *The Painter's Studio, A Real Allegory, Summing up Seven Years of my Artistic and Moral Life*, 1855.

Daumier painted the working classes e.g. *Third Class Carriage*, 1860

Millet's paintings of peasant life have a socialist leaning e.g. *Man with a Hoe*, 1863

Manet's *Shooting of Maximilian*, 1867 is an example of political Realism. He painted *Portrait of Zola*, the Realist writer, and *Rue Mosnier with Flags*, 1878 may be considered a realist painting.

All other valid points will be taken into consideration

Rejected and refused

39) What was innovative about Manet's paintings? Discuss with reference to at least two paintings.

New subject-matter from modern life, flattened forms, minimal modelling, loose brushwork, unconventional representation of space, use of black, acknowledgement of the 'literal surface'. Interest in Spanish art, Japanese prints and photography.

Influenced by Baudelaire's 'The Painter of Modern Life'.

Examples:

Olympia, 1863 young prostitute influenced by Goya's *Naked Maja*.

Portrait of Émile Zola, 1868 with Goya engraving of Velázquez's *Topers* on the wall, Japanese print and photograph of *Olympia*.

Bar at the Folies-Bergère, 1882 with ambiguous mirror.

All other valid points will be taken into consideration

Beyond Impressionism

40) How were the Post-Impressionists influenced by non-western sources?

Disillusioned with urban life, Post-Impressionist painters yearned for simpler lifestyles. They rejected the Western classical tradition in favour of European rustic and non-western art. 'Primitivism' is the term applied to this tendency.

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Gauguin worked with Bernard and other ‘Synthetist’ painters in Pont-Aven, Brittany e.g. *Vision after the Sermon*, 1888. He used Bernard’s flat ‘cloisonnist’ method e.g. *Breton Women in a Meadow*, 1888, influenced by Japanese prints and stained-glass windows, in *The Yellow Christ*, 1889. He combined this with an interest in non-western sources e.g. *La belle Angèle*, 1889. In 1895 he went to live in Tahiti in where he painted local women, customs and beliefs e.g. *Nevermore*, 1897. He also made numerous prints and sculptures inspired by non-Western art.

Van Gogh painted rural landscapes and life in the south of France. He was also influenced by Japanese prints and Cloisonism e.g. *The Sower*, 1888 and Synthetism e.g. *Memory of the Garden at Etten*, 1888 during the period he shared a studio with Gauguin, who suggested he work from memory and imagination.

Rousseau painted in a style often termed ‘naïve’; imaginary scenes of exotic lands, the desert and the jungle e.g. *The Dream*, 1910.

Discussion of post-colonial theory, e.g. Edward Saïd, to ‘exoticism’ and ‘otherness’ is possible.

All other valid points will be taken into consideration

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

Brave new world

41) Consider changes in the depiction of landscape during the first decade of the twentieth century.

As a reaction to urbanisation and industrialisation, landscapes frequently depicted rural idylls.

Better means of transport and materials took painters out to the countryside.

Avant-grade artists reflected change through their use of paint and understanding of colour and light.

Post-Impressionists such as Gauguin and Cézanne were at the end of their careers. Cézanne's late *Mont Saint Victoire* paintings show his attempts to break down the landscape into shapes. Gauguin paints Tahitian idylls at the end of his life.

The Fauve painters such as Matisse looked back to the art of the past to consciously change the technique. See *Luxe, Calme et Volupté*, 1904/5, *Bonheur de Vivre*, 1905/6. The concentration is on dramatic, sometimes jarring colours.

See Braque *Houses at L'Estaque*, 1908 and Picasso *Horta del Ebro*, 1909

See German Expressionist painters too.

Others painters of the period may include Derain and Vlaminck, Kandinsky and Mondrian.

All other valid points will be taken into consideration

Visions of Utopia – architecture

42) Discuss the aims and achievements of the Bauhaus School in Germany?

Set up between 1919–1933 in Weimar then Dessau and finally moving to Berlin where it was closed due to Nazi pressure. Since 1996 it is now known as Bauhaus University and is still influential.

Founded by Walter Gropius to bring the total work of art to one building and school it promoted all the arts including Applied Arts and men and women trained.

It was influenced by the Arts and Crafts movement.

It promoted Rationalism and Functionalism in opposition to earlier movements such as Expressionism and its influence spread beyond Germany.

Teaching by artists such as Kandinsky who concentrated on design and colour then Mies Van Der Rohe, Johannes Itten and Moholy- Nagy, Paul Klee.

Artists were trained to work with industry and technology and use skill as well as innovative Modernist designs and aesthetics.

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Architecture not formally taught until 1927 but building design of the school was crucial. Applied arts including furniture, pottery, textiles etc.

All other valid points will be taken into consideration

Rebellion and the unconscious

43) How did Russian Constructivist artists use art for social purposes? Give examples from a wide variety of Russian art after 1917.

It started in 1919 after Russian Revolution in 1917; it was influenced by Cubism, Futurism and Suprematism.

It promoted socialists' ideals in fields such as architecture, film, theatre, graphic and industrial design, book designs, photography, dance and to a lesser extent music. It started within debates and manifestos but then became more practical.

Artists worked on designs for industry as well as street designs after the October Revolution. Posters such as El Lissitzky's *Beat the Whites with the Red Wedge* 1919 are good examples which were often used as propaganda to spread a socialist message. Some were strewn around the countryside from Agitprop trains. Other artists were Rodchenko, Popova, Stepanova and others.

Constructivist Architecture such as the work of Tatlin also promoted the revolutionary zeal. Tatlin's *Monument to the Third International*, 1919 was never built due to shortages of steel but its extraordinary revolving towers were enthusiastic symbols of revolution. The model can still be seen. Also see Naum Gabo and Antoine Pevsner.

Vertov's film *Man with the Movie Camera*, 1929 depicts a day in the life of Russians during the period; they are at work and at play and symbolise a new socialist Russia seen through the literal eye of a camera. Also see *Kino Eye* 1924.

All other valid points will be taken into consideration

The figure and the object

44) With reference to at least two artists of the period, discuss their approaches to portraiture.

Examples may include Francis Bacon and Lucian Freud or Warhol and Hockney as well as others.

Bacon's raw portraits show faces enclosed in steel cages. They are frequently in the early days of friends and lovers such as George Dyer *Heads in a Room*, 1949 are grotesque portraits which are hardly human. His later *Study for a Self Portrait–Triptych* 1985–6 is more human and introspective.

Lucian Freud's thickly worked portraits often show sitters sprawled or with an animal. See *Girl with a White dog*, 1951–2 or *Benefits Supervisor Sleeping*, 1995 in which he used a very different colour palette to Bacon, large hog brushes and intense flesh tones.

Warhol used a variety of media and screen prints included celebrities such as Marilyn Monroe.

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Hockney's portraits also depict lovers such as Peter Schlesinger but are set within the context of an isolated room or swimming pool.

All other valid points will be taken into consideration

'Art is about life': Art after Modernism 1970 to the present day

45) To what extent does the notion of 'celebrity status' affect the way we view artists' work since 1970? Discuss with specific examples.

The notion of celebrity relates to modern and contemporary media such as television, magazines and the press. Artists such as Damien Hirst exploit this and are exploited by it. Charles Saatchi's involvement in sales and commissions also enhances this status.

His commercial status reached a peak in 2008 with the auction of his work at Sotheby's.

The provocative nature of some of the work also promotes articles and discussion. See *The Physical Impossibility of Death in the Mind of someone living*, 1990 and other works.

Another example might be Tracy Emin. See *My Bed* 1999 which provoked much debate. The Turner Prize raises the celebrity status of the artist with interviews and programmes which makes many contemporary artists household names.

Other examples may include Jake and Dinos Chapman whose exhibitions raise social questions and debates as does Rachel Whiteread.

Exhibitions are well attended and earlier artists such as Leonardo da Vinci now have a very large following so it is worth considering this aspect of celebrity amongst the viewing public. See also TV shows and Blockbuster exhibitions.

All other valid points will be taken into consideration