

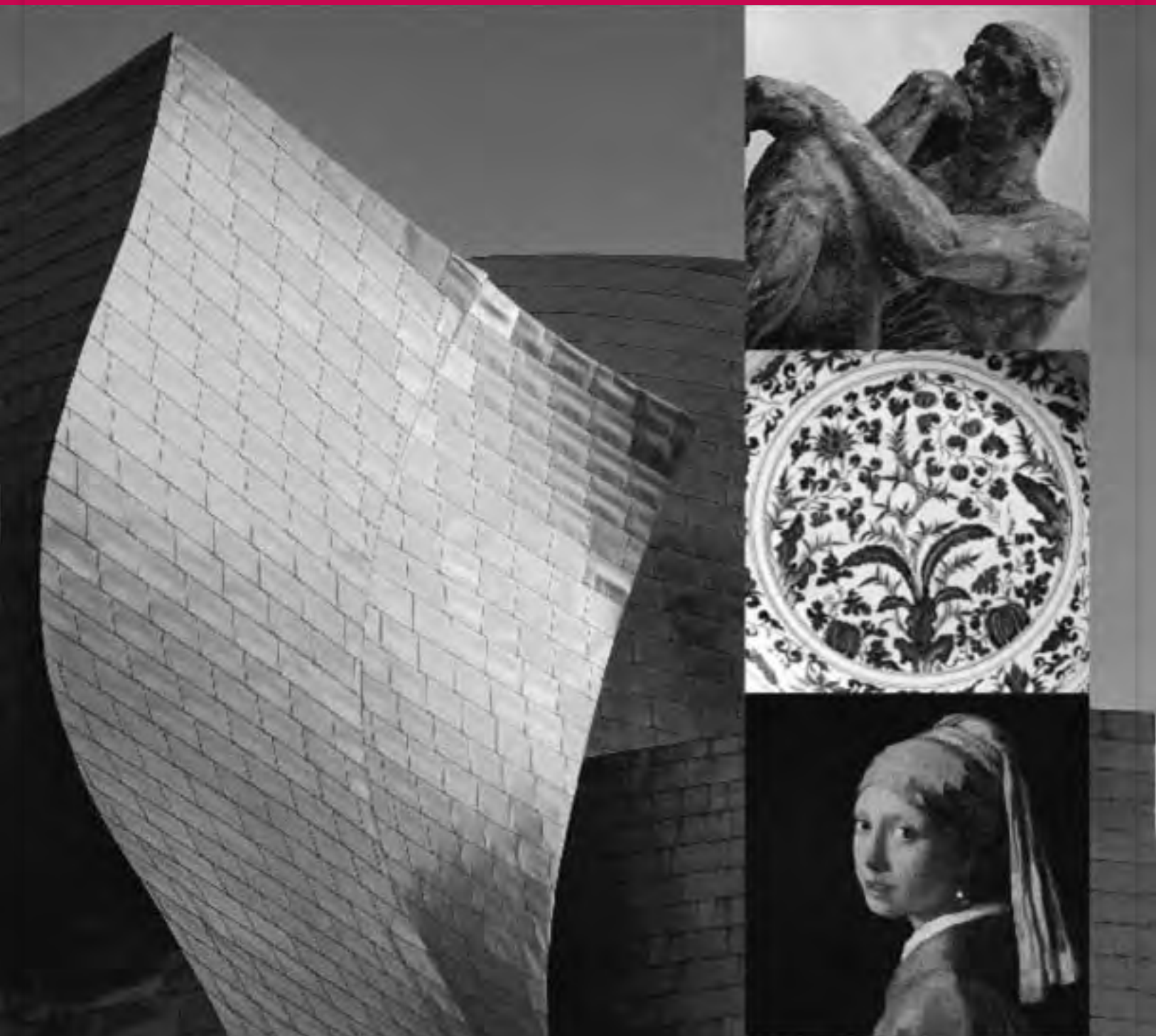
Cambridge Pre-U Specimen Papers  
and Mark Schemes

Cambridge International Level 3  
Pre-U Certificate in  
**ART HISTORY**

For use from 2008 onwards

[www.XtremePapers.com](http://www.XtremePapers.com)

Cambridge  
**Pre-U**



UNIVERSITY of CAMBRIDGE  
International Examinations



# Specimen Materials

## Art History (9799)

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

For use from 2008 onwards

**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](http://www.cie.org.uk)

### Syllabus Updates

This booklet of specimen materials is for use from 2008. It is intended for use with the version of the syllabus that will be examined in 2010, 2011 and 2012. The purpose of these materials is to provide Centres with a reasonable idea of the general shape and character of the planned question papers in advance of the first operational examination.

If there are any changes to the syllabus CIE will write to centres to inform them. The syllabus and these specimen materials will also be published annually on the CIE website ([www.cie.org.uk/cambridgepreu](http://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 specimen booklet, can be obtained by either downloading from our website [www.cie.org.uk/cambridgepreu](http://www.cie.org.uk/cambridgepreu)

or contacting:

Customer Services, University of Cambridge International Examinations,  
1 Hills Road, Cambridge CB1 2EU  
Telephone: +44 (0)1223 553554  
Fax: +44 (0)1223 553558  
E-mail: [international@cie.org.uk](mailto:international@cie.org.uk)

CIE retains the copyright on all its publications. CIE registered Centres are permitted to copy material from this booklet for their own internal use. However, CIE cannot give permission to Centres to photocopy any material that is acknowledged to a third party even for internal use within a Centre.

Copyright © University of Cambridge Local Examinations Syndicate 2008



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

---

**ART HISTORY**

**9799/01**

Paper 1 Analytical Studies in Western and non-Western Art

**For Examination from 2010**

SPECIMEN PAPER

**1 hour 30 minutes**

---

**READ THESE INSTRUCTIONS FIRST**

Write your Centre Number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paperclips, highlighters, glue or correction fluid.

This paper contains four sections.

Answer **all** the questions from any **three** sections.

---

This document consists of **5** printed pages and **1** blank page.



## SECTION ONE – PAINTING



Pablo Picasso, *Guernica*, 1937 (oil on canvas) (349.3 x 776.6 cm) (Museo Reina Sofía, Madrid)

- 1 (a) Discuss the possible reasons for the absence of colour in this painting. [10]
- (b) Analyse the context of this work and comment on its original destination. [10]

## SECTION TWO – SCULPTURE



Praxiteles, *Hermes and Dionysus*, c. 340BC. Marble (213 cm high) (Olympia)

- 2 (a) Comment on choice of material. What methods are used in the execution of this work and to what extent has the sculptor exploited the material? [10]
- (b) Analyse the representation of the human form in this work. What factors might have led to the development of the nude in Ancient Greek culture? [10]



## SECTION THREE – ARCHITECTURE



Lord Burlington and William Kent, *Chiswick House*, 1729 (stone) (Chiswick, London)

- 3 (a) Discuss the architectural vocabulary in this building. [10]
- (b) What was the purpose of this building? What prototypes did Lord Burlington have in mind when he designed it and why was he influenced by them? [10]



## SECTION FOUR – DRAWING, PRINTING, PHOTOGRAPHY, COLLAGE AND FILM



Katsushika Hokusai, *The Great Wave off Kanagawa* 1823–39  
Polychrome woodblock print (255 x 375 mm)

- 4 (a) Analyse how the technique of woodblock printmaking has been used in this work. [10]
- (b) How and why did the formal qualities of Japanese prints influence 19th century French artists? [10]

**BLANK PAGE**

---

*Copyright Acknowledgements:*

Question 1                      © Pablo Picasso, Guernica, 1937 (oil on canvas) (349.3 x 776.6cm) (Museo Reina Sofía, Madrid)  
Question 3                      © Risto Hurmalainen.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

---

**ART HISTORY**

**9799/01**

Paper 1 Analytical Studies in Western and non-Western Art

**For Examination from 2010**

SPECIMEN MARK SCHEME

**1 hour 30 minutes**

---

**MAXIMUM MARK: 60**

---

This document consists of **10** printed pages.



## Assessment Objectives

<b>AO1</b>	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;
<b>AO2</b>	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;
<b>AO3</b>	demonstrate the ability to distinguish between accepted historical fact, art historical theory and their own personal judgements;
<b>AO4</b>	present a relevant, coherent and informed independent response, organising information, ideas, descriptions and arguments and using appropriate terminology;
<b>AO5</b>	demonstrate evidence of sustained personal research.

Relative weightings of the assessment objectives for all components:

Component	AO1		AO2		AO3		AO4		AO5		Total	
	<i>raw mark</i>	%	<i>raw mark</i>	%	<i>raw mark</i>	%	<i>raw mark</i>	%	<i>raw mark</i>	%	<i>raw mark</i>	%
<b>1</b>	18	30	18	30	12	20	12	20	0	0	60	100
<b>2</b>	9	15	21	35	15	25	15	25	0	0	60	100
<b>3</b>	9	15	21	35	15	25	15	25	0	0	60	100
<b>4</b>	8	13	8	13	14	23	15	25	15	25	60	100

## 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	%
<b>AO1</b>	18	0	18	30
<b>AO2</b>	0	18	18	30
<b>AO3</b>	6	6	12	20
<b>AO4</b>	6	6	12	20
<b>Total</b>	<b>30</b>	<b>30</b>	<b>60</b>	<b>100</b>

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.

Use the generic marking scheme levels to find the mark. Marking should be done holistically taking into consideration the weighting of marks for each assessment objective as they are reflected in the descriptor. First find the level which best describes the qualities of the response, then at a point within the level using a mark out of 10 for both parts **(a)** and **(b)**.

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. Add together the six responses to give a total mark out of 60 for the script as a whole.

The question specific notes describe the area covered by the question and define its key elements. Candidates may answer the question from 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.

### Rubric infringement

If a candidate has answered four sections instead of three, mark all questions and add the marks for the three highest sections together to give the total marks. If the candidate has answered fewer questions than required or only part of one section, mark what is there and write “rubric error” clearly on the front page of the script.

## Generic Marking Grids

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

10	Excellent	<ul style="list-style-type: none"> <li>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.</li> <li>Excellent ability to distinguish between fact, theory and personal judgement.</li> <li>A sophisticated response with exceptional use of subject terminology.</li> </ul>
8–9	Very good	<ul style="list-style-type: none"> <li>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.</li> <li>Assured ability to distinguish between fact, theory and personal judgement.</li> <li>Very confident focussed response with assured use of subject terminology.</li> </ul>
6–7	Good	<ul style="list-style-type: none"> <li>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.</li> <li>Good ability to distinguish between fact, theory and personal judgement.</li> <li>A proficient response with appropriate use of subject terminology.</li> </ul>
4–5	Satisfactory	<ul style="list-style-type: none"> <li>Scrutiny of the specific example is not fully developed in support of analytical points with fewer points, less confidently focussed and less enquiring.</li> <li>Distinguishes between fact, theory and personal judgement.</li> <li>A relevant response in which subject terminology is used but with inaccuracies and/or omissions.</li> </ul>
2–3	Weak	<ul style="list-style-type: none"> <li>Minimal reference to the specific example in support of the analytical points with very few relevant points.</li> <li>Barely distinguishes between fact, theory and personal judgement.</li> <li>A basic, mostly relevant response with very limited subject terminology.</li> </ul>
1	Poor	<ul style="list-style-type: none"> <li>No reference to the specific example in support of the points with almost no relevant observations.</li> <li>Little evidence of the ability to distinguish between fact, theory and personal judgement.</li> <li>Some response to the question but subject terminology is either non-existent or very confused if used.</li> </ul>
0		<ul style="list-style-type: none"> <li>No rewardable response.</li> </ul>

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

10	Excellent	<ul style="list-style-type: none"> <li>Comprehensively developed with five or more relevant contextual points OR fewer points; demonstrating complete confidence and a questioning approach to the appropriate contextual material.</li> <li>Excellent ability to distinguish between fact, theory and personal judgement.</li> <li>A sophisticated response with exceptional use of subject terminology.</li> </ul>
8–9	Very good	<ul style="list-style-type: none"> <li>Thoroughly developed with five or more relevant contextual points OR fewer; demonstrating a confident use of appropriate contextual material.</li> <li>Assured ability to distinguish between fact, theory and personal judgement.</li> <li>Very confident focussed response with assured use of subject terminology.</li> </ul>
6–7	Good	<ul style="list-style-type: none"> <li>A confident but less comprehensive understanding and knowledge of the contextual material with fewer developed points.</li> <li>Good ability to distinguish between fact, theory and personal judgement.</li> <li>A proficient response with appropriate use of subject terminology.</li> </ul>
4–5	Satisfactory	<ul style="list-style-type: none"> <li>Less confidently focussed with fewer points, or with irrelevant inclusions.</li> <li>Distinguishes between fact, theory and personal judgement.</li> <li>A relevant response in which subject terminology is used but with inaccuracies and/or omissions.</li> </ul>
2–3	Weak	<ul style="list-style-type: none"> <li>Basic though limited understanding of contextual material.</li> <li>Barely distinguishes between fact, theory and personal judgement.</li> <li>A basic, mostly relevant response with very limited subject terminology.</li> </ul>
1	Poor	<ul style="list-style-type: none"> <li>Few relevant observations of a contextual nature.</li> <li>Little evidence of the ability to distinguish between fact, theory and personal judgement.</li> <li>Some response to the question but subject terminology is either non-existent or very confused if used.</li> </ul>
0		<ul style="list-style-type: none"> <li>No rewardable response.</li> </ul>



## Question Specific Notes

### SECTION ONE – PAINTING

Pablo Picasso, Guernica, 1937 (oil on canvas) (349.3 x 776.6 cm) (Museo Reina Sofía, Madrid)

#### 1 (a) Discuss the possible reasons for the absence of colour in this painting.

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

- The subject is tragic and the monochrome palette creates a suitably sombre atmosphere.
- Goya's Disasters of War (1810-20) series of etchings is a precedent in their use of black and white to convey horror. The use of aquatints creates areas of grey. They record a comparable event - the atrocities committed by the Napoleonic forces in Spain.
- The different elements of the painting contrast starkly with each other.
- A unity of design is maintained in a work on a monumental scale.
- Newsprint is suggested by the texture on parts of the horse. The fate of Guernica was first revealed to the world in a report in *The Times* by George Steer which was then syndicated worldwide. The press photographs were also in black and white.

Valid and relevant observations not listed above should be rewarded.

#### (b) Analyse the context of this work and comment on its original destination.

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

- In January 1937 the Spanish Republican government asked Picasso to paint a mural for the Spanish pavilion at the Exposition Universelle in Paris, due to open in June. The theme of the Fair was actually technology.
- Picasso had already been making work using bulls and horses as motifs.
- After a few preliminary sketches relating to the theme of the artist's studio, on 1 May Picasso set to work on the painting, finally spurred into action by the aerial bombing by the Nazis of the Basque town of Guernica five days earlier.
- He then worked intensively, producing more than 50 studies and making extensive revisions on the large canvas. Guernica was installed in Paris in mid-June.
- It served as a plea for help by the Republican government at war with the Nationalist forces led by Franco.
- It travelled to a number of different countries before and after WWII.
- The painting was returned to Madrid in 1981 after democracy was restored in Spain following the death of Franco, although to a system of a constitutional monarchy rather than the republic Picasso had stipulated in his will.

Valid and relevant observations not listed above should be rewarded.

## SECTION TWO – SCULPTURE

Praxiteles, Hermes and Dionysus, c. 340BC. Marble (213 cm high) (Olympia)

### 2 (a) **Comment on choice of material. What methods are used in the execution of this work and to what extent has the sculptor exploited the material?**

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

- Sufficiently compact group for it to have been originally carved from a single block of Parian marble. The low tensile strength of marble has possibly led to the broken limbs, some still missing, some restored. There is a supporting bridge between the tree stump and the thigh of Hermes.
- Form of the sculpture is roughed-out with large chisels and claws. The detail is achieved with finer chisels, and abrasive paste is used for polishing surfaces.
- Quality of the carving creates naturalistic effects of drapery, hair and anatomy.
- Deep folds in the drapery contrast with the surfaces of flesh.
- Nude parts of the marble are highly polished to reflect the light like bronze.
- The whiteness of the marble conveys the divinity of the subjects.
- Blurred gradations between muscles and the luminosity of the marble convey sensuality.
- Some detailed areas such as the feet are exquisitely detailed.

Valid and relevant observations not listed above should be rewarded.

### (b) **Analyse the representation of the human form in this work. What factors might have led to the development of the nude in Ancient Greek culture?**

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

- Hermes stands naked, in a relaxed pose, his weight on his right foot, and his left elbow resting on the tree trunk. His head is turned very slightly towards Dionysus, who is sitting on his right forearm, wrapped up to about his knees, with one hand on Hermes's shoulder and the other reaching, like his gaze, towards the object in Hermes's other hand, possibly a bunch of grapes that he is teasing him with.
- Hermes stance is typically classical, with his weight on one leg. But the hip is pushed out to form an S-curve. This is an innovation by Praxiteles. The muscle-contours are well fitted to this stance.
- Both of the figures are have typical features of the 'Classical Ideal', smooth brow, straight noses, life-like flesh, sharply contoured eyelids, slightly blurred lips
- They show Praxitelean characteristics: tapering shape, narrow eyes, smiling mouth, detailed forehead modulation.
- Dionysius is moving, Hermes is at the point of movement.

- 'The Hermes of Praxiteles represents the last triumph of the Greek idea of wholeness. Physical beauty is one with strength, grace, gentleness and benevolence.' (Kenneth Clark)
- Naked forms express harmony, energy, ecstasy and pathos.
- The first surviving naturalistic male nude is the Discus Thrower by Myron, in which the coiled body of the naked athlete is about to spin the discus into the distance. In athletics the competitors were naked. The male body was an acknowledged object of beauty in ancient Greece; and the male nude was perhaps the greatest achievement of Greek sculpture.
- The pose developed in the Hermes for the male nude, with the weight on one leg resulting in a gentle curve of the entire body, is a strong suggestion of eroticism, especially when applied to the female nude, that would suggest that the development of nudity in Greek sculpture had a strong reflection of sexual attraction, as well as physical beauty.

Valid and relevant observations not listed above should be rewarded.

### SECTION THREE – ARCHITECTURE

Lord Burlington and William Kent, Chiswick House, London c.1725

#### 3 (a) Discuss the architectural vocabulary in this building.

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

- a centralised structure on a square plan.
- There is a portico on the front of the building in the manner of an antique temple front, built in the Corinthian order, with six evenly spaced columns.
- The central octagonal drum supports a stepped dome which resembles that of the Pantheon.
- The semi-circular lunette windows lighting the drum are found in Roman architecture, particularly the Baths of Diocletian.
- Large surfaces of bare wall with simple fenestration convey a restrained classicism.
- Rusticated stonework on the podium.
- The double stairs are decorated with elaborate urns.
- The stringcourse intersects at the balustrade level running in front of the windows and across the front of the portico.
- Four obelisk-like chimneys run along each side of the building, grouped in pairs.
- Walls extending the façade either side topped with concave plinths and ball finials.
- Wave motif or "cauriola" decoration on stairs.

Valid and relevant observations not listed above should be rewarded.

**(b) What was the purpose of this building? What prototypes did Lord Burlington have in mind when he designed it and why was he influenced by them?**

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

- It was intended for occasional use, providing rooms for concerts and entertainments, and as a repository for Burlington's extensive collection of pictures and architectural drawings.
- It confirmed his position as a leader of taste and fashion in England.
- It demonstrated Palladian ideas following his visits to Italy. He advocated a strict adherence to the architecture of antiquity, although he drew from a range of sources.
- The Villa Rotunda by Palladio is one model for Chiswick House. Palladio's Villa Foscari at Malcontenta di Mira, near Venice, was the source for the hexastyle entrance portico on its high, rusticated podium and for the complex double staircase leading up to it, though this was modified from the original form.
- Vincenzo Scamozzi's Rocca Pisani, near Lonigo provided the idea for the side elevations pierced by a single Venetian window or Serliana, while the garden façade, facing north-west, consisting of three Serlianas set within relieved arches, was inspired by a drawing attributed to Palladio in Burlington's collection. This characteristic Burlington motif of the Venetian window set in an arched recess is first seen at Chiswick.
- Architecture historians have noted that Burlington's inspiration came from Vitruvius and various ancient buildings as well as classical works by Renaissance architects and British architects like Inigo Jones, who was influenced by similar earlier sources.

Valid and relevant observations not listed above should be rewarded.

## **SECTION FOUR – DRAWING, PRINTING, PHOTOGRAPHY, COLLAGE AND FILM**

The Great Wave off Kanazawa 1823-39 Katsushika Hokusai  
Polychrome woodblock print (255 x 375 mm)

**4 (a) Analyse how the technique of woodblock printmaking has been used in this work.**

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

- The graceful curves and decorative elements are achieved first in a drawing on fine paper that is stuck face down onto the surface of the wooden block to guide the cutter.
- Woodblock printing is a relief medium where ink is applied to the raised areas.
- The medium lends itself to the contrast between crisp outlines such as those that describe the form of the boats, the breaking wave and Mount Fuji and areas of flat colour.
- The different shades of blue are printed with separate blocks.
- The intensity of the colour has been achieved through the use of Prussian Blue pigment which was permanent unlike fugitive native dyes.

- The sky shows the effect of a gradated inking.
- Some areas, such as the crests of the waves, the spots of spume and the snow-capped mountain are left as exposed white paper with no ink applied.
- At the beginning of the 19th Century economic prosperity permitted polychrome woodblock prints of a high quality to be made available to a wider section of the public than hitherto. Large runs of carefully executed prints were released and sold for a modest price. There could be as many as thirty thousand impressions made of a best-selling print.

Valid and relevant observations not listed above should be rewarded.

**(b) How and why did the formal qualities of Japanese prints influence 19<sup>th</sup> century French artists?**

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

- Cheap Japanese prints first arrived in Paris in the 1860s as wrapping for cargo. In 1862 the Boutique Desoye opened and was patronised by Degas and Manet. In 1867 Japanese woodcuts were shown at the Exposition Universelle.
- Manet's Portrait of Zola 1867 is one of the first works to show the formal influence of Japanese woodcuts with flattened forms and overlapping shapes. A print of a sumo wrestler by Kuniakii II features in the painting. Manet's The Fifer 1866 has a bold simplicity, solid areas of colour and strong outlines.
- Asymmetrical compositions, cut-offs and unusual viewpoints are seen in Degas' Miss Lala at the Cirque Fernando 1879 and also Mary Cassatt's The Boating Party 1893–4.
- Saturated areas of colour and strong outlines are seen in paintings by Van Gogh, Self Portrait 1889, and Gauguin, Vision after the Sermon 1888.
- Van Gogh made free copies from Hokusai prints such as The Bridge 1887 and Flowering Plum Garden 1887.
- Van Gogh's Portrait of Père Tanguy 1887 shows the sitter against a wall of ukiyo-e prints. Van Gogh's appreciation of Japanese prints went beyond his admiration for their formal properties – he saw them as presenting an alternative way of life to that of the West.

Valid and relevant observations not listed above should be rewarded.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

---

**ART HISTORY**

**9799/02**

Paper 2 Historical Topics

**For Examination from 2010**

SPECIMEN PAPER

**2 hours 15 minutes**

---

**READ THESE INSTRUCTIONS FIRST**

Write your Centre Number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paperclips, highlighters, glue or correction fluid.

This paper contains questions on nine topics.

Answer **three** questions in total from **at least two** different topics.

All questions carry equal marks.

---

This document consists of **6** printed pages.



### **Historical Topic 1: The Art and Architecture of Classical Antiquity**

- 1 To what extent was the development of figure sculpture, in the archaic period, subject to influences from outside Attica?
- 2 In what ways did the design and decoration of the Parthenon differ from that of previous Greek temples? Explain these novel features in relation to contemporary history and politics.
- 3 Compare and contrast the sculpture on the Altar of Zeus at Pergamon with that on the Parthenon.
- 4 Discuss the design and decoration of imperial palaces in Rome in the 1<sup>st</sup> century A.D.
- 5 In what way/s did painting and/or sculpture serve the needs of Imperial propaganda in the period between approximately 0 A.D. and 130 A.D.?

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

- 6 The 'Church Militant' (Gombrich). How would you argue that Romanesque architecture might be seen in this light? Discuss with the use of one or more buildings of your choice.
- 7 It is frequently observed that in a world where many were illiterate, the Church used visual imagery to communicate. Using your knowledge of Romanesque sculpture in particular, evaluate the message and the visual appearance of the imagery.
- 8 Explore the links between the meaning and visual appearance of manuscripts and the other arts in the Romanesque period.
- 9 Using a range of examples, evaluate the role of the visual arts in the interior decoration of the Romanesque Church.
- 10 Through carefully chosen case studies, explore the representation of women in religious artefacts. Your examples can be sculpture or any of the applied arts. To what extent can you argue that there are very clear archetypes?



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

- 11 What technical challenges were faced by the master masons who designed and built the great French cathedrals in the first part of the 13<sup>th</sup> century? How did they overcome these challenges?
- 12 What purpose was served by the large scale figure sculpture on cathedral facades in the period? Discuss this with reference to examples drawn from at least two different countries.
- 13 “The chantry chapel was at once a spiritual investment, a religious commitment and an expression of family pride.” (Colvin, H, *Architecture and the Afterlife*). Discuss the validity of this statement with reference to private funerary chapels in either England or Italy in this period.
- 14 Taking your examples from a wide range of centres, outline the essential features of works of art in the International Gothic Style. Identify the historical and political factors prevailing in late 14<sup>th</sup> century France that were favourable to the development of the style.
- 15 In what ways did the design and decoration of Italian town halls in the 13<sup>th</sup> and 14<sup>th</sup> centuries reflect the civic ideals that permeated their cities?

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

- 16 Discuss the variety of purposes for which painters executed drawings in 15<sup>th</sup> century Italy. You should refer to a wide range of drawing media in your answer.
- 17 With reference to at least two cities, discuss the design and imagery of tombs in 15<sup>th</sup> century Italy.
- 18 In what ways do you think the nature and scale of patronage by the Medici family helped them to consolidate their position as the principal political force in 15<sup>th</sup> century Florence?
- 19 Compare and contrast the architecture of Brunelleschi and Alberti, paying special attention to their use of classical sources.
- 20 What were Alberti’s aims in writing and publishing ‘*della Pittura*’? To what extent would you say that these aims had been achieved by the end of the 15<sup>th</sup> century?

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

- 21 Discuss the technique of painting in an oil based medium as developed by Jan van Eyck. In what ways did van Eyck and other 15<sup>th</sup> century artists in the southern Netherlands exploit the potential of the new medium?
- 22 “Bruegel’s vision . . . his whole way of seeing things belongs to the Middle Ages . . . From one point of view, Pieter Bruegel can be considered as the last great Mediaeval painter.” (Roberts, K, *Bruegel*).

Considering Bruegel’s work as a whole, to what extent do you agree with this opinion?

- 23 “It was the way in which Dürer responded to his experience of nature that was so remarkable . . .” (Rowlands, John, *The Age of Dürer and Holbein*).

Discuss this statement with regard to a wide variety of the Artist’s work including drawings and prints as well as paintings.

- 24 “It is not till we come to the style of decoration evolved at Fontainebleau in the 1530s that we find a real contribution being made in France to the main European artistic tradition”. (Blunt, A, *Art and Architecture in France, 1500–1700*).

To what extent do you agree with this verdict?

- 25 In what ways did the design and decoration of Elizabethan country houses express the power, wealth and status of their owners?

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

- 26 “Baroque art addresses the senses directly and reaches the intellect through the emotions rather than through reason.” (*Grove Dictionary of Art*). Present arguments for and against this statement in relation to the Roman Baroque.
- 27 Discuss how Poussin and Claude depicted landscape.
- 28 Consider Rubens as a painter of allegory.
- 29 With reference to three major commissioned works by Rembrandt, consider his depiction of Dutch society at the time.
- 30 Discuss the portraiture of Velázquez.

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

- 31 Scholarly or debauched? What were the reasons for the Grand Tour? Evaluate the consequences to culture and the visual arts in Britain.
- 32 Evaluate what we might be able to learn about the social order of 18<sup>th</sup> century Britain from its portraiture. You will need to use a number of examples to provide a breadth of evidence in this essay.
- 33 “He who would call the ingenious Hogarth a burlesque painter would . . . do him very little honour.” (Fielding)

What do you think Fielding meant by this? Discuss with close reference to Hogarth’s work.

- 34 In what ways might landscape painting be said to express the ideologies of the day? Choose two landscape painters who might be said to offer different interpretations.
- 35 How do architects in this period respond to the growth of the town and city? Focus your discussion on one specific town or city as your case study.

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

- 36 Art can reflect political ideologies. Discuss with reference to at least three works from the period.
- 37 Goya depicts ‘the uncontrollable forces of unreason and madness lurking in the human brain’ (Honour and Fleming). Discuss with reference to at least two works.
- 38 To what extent is Paris under Napoleon 3<sup>rd</sup> a reflection of his political agenda?
- 39 To what extent were the Impressionists ‘artistic revolutionaries’ (Duranty)?
- 40 Consider the extent to which artists of the late 19<sup>th</sup> Century sought to escape from urbanisation.

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

- 41 In the early years of the twentieth century artists embraced new technologies. With reference to at least two artists, consider this claim.
- 42 With reference to at least two buildings consider Le Corbusier's definition of a house as a 'machine for living in'.
- 43 How did Surrealist art seek to reveal the unconscious mind?
- 44 Compare and contrast American and European Pop Art.
- 45 Compare and contrast installations which modify the way we experience the space around us.

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

---

**ART HISTORY**

**9799/02**

Paper 2 Historical Topics

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours 15 minutes**

---

**MAXIMUM MARK: 60**

---

This document consists of **34** printed pages.



Relative weightings of the assessment objectives:

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

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.

### 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.

**Generic Marking Grid (20 marks)**

18–20	Excellent	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis.</li> <li>• Excellent ability to distinguish between fact, theory and personal judgement.</li> <li>• Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.</li> </ul>
15–17	Very good	<ul style="list-style-type: none"> <li>• Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques.</li> <li>• Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis.</li> <li>• Assured ability to distinguish between fact, theory and personal judgement.</li> <li>• A thoughtful and well-argued response to the question with very confident use of subject terminology.</li> </ul>
12–14	Good	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis.</li> <li>• Good ability to distinguish between fact, theory and personal judgement.</li> <li>• A well argued but not as extensively developed response to the question. Competent use of subject terminology.</li> </ul>
9–11	Satisfactory	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Distinguishes between fact, theory and personal judgement.</li> <li>• A mainly relevant response to the question and use of subject terminology but lacking in structure and development.</li> </ul>



5–8	Weak	<ul style="list-style-type: none"> <li>• Analysis lacks detail and has limited development. Materials and techniques barely acknowledged.</li> <li>• 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.</li> <li>• Barely distinguishes between fact, theory and personal judgement.</li> <li>• 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.</li> </ul>
1–4	Poor	<ul style="list-style-type: none"> <li>• Little analysis of poorly chosen examples that lack relevance OR no examples singled out for analysis at all. No acknowledgement of materials and techniques.</li> <li>• Insubstantial contextual evidence of historical sources and concepts other than the specific case study analysis.</li> <li>• Little evidence of the ability to distinguish between fact, theory and personal judgement.</li> <li>• Poor knowledge and understanding of the material. Insubstantial, irrelevant with little attempt to answer the question. Almost no use of subject terminology.</li> </ul>
0		<ul style="list-style-type: none"> <li>• No rewardable content.</li> </ul>

### Question Specific Notes

#### Historical topic 1: The Art and Architecture of Classical Antiquity.

##### 1 To what extent was the development of figure sculpture, in the archaic period, subject to influences from outside Attica?

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

- The association of large scale sculpture in the archaic period with monumental architecture, e.g. in temples and sanctuaries. The experience of eastern sculpture and monumental architecture as fostering the development of large scale sculpture in the period.
- The origins of the Kouroi sculptures. The mixture of influences, e.g. Egyptian ones (the pose and general form) and specifically Greek ones (the naturalistic element, the sense of anatomy and the indication of movement).
- Further developments in figure sculpture during the archaic period. The increased sense of organic structure as exemplified for example by the statues of 'Kleobis and Biton'.
- The development of the 'East Greek style', e.g. at Ephesus. The evolution of drapery patterns and their relation to underlying anatomy.
- The influence of the East Greek style on Attic sculpture in the second half of the 6<sup>th</sup> century B.C. The interaction with native Attic traditions.

Valid and relevant observations not listed above should be rewarded. Candidates should support their argument with reference to a wide variety of examples wherever possible. Conclusions as to whether or not influences from outside Attica had an impact on the development of figure sculpture in the period should be assessed flexibly since a range of possible conclusions is legitimate.

##### 2 In what ways did the design and decoration of the Parthenon differ from that of previous Greek temples? Explain these novel features in relation to contemporary history and politics.

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

- Identification of the novel architectural features of the Parthenon. The use of marble throughout the building including the roof. The unusual number of peripteral columns for a building in the Doric order. The extensive use of refinements including the 'tilt' of the columns and the curve of the temple base and entablature. The presence of the Ionic order in the treasury at the rear of the building.
- The wealth of sculpture on the exterior. Large scale figure groups on both pediments carved figure groups on all metopes, the continuous frieze around the whole building and carved in a unique style.
- The giant cult image of the goddess Athena in the principal chamber. (Only matched by the cult statue of Zeus in the temple of Zeus at Olympia).
- A concise account of the historical and political situation in Attica in the period leading up to the building's construction.
- The role of Pericles in the development of the Athenian Empire and the construction of the Parthenon and other buildings on the Acropolis to reflect this new found power.

- The relationship between the sculpture and the function of the Parthenon as a symbol of Athenian power. The role of the goddess Athena as the protectress of the city. The allegorical nature of the metope sculptures, the fight between the Lapiths and Centaurs representing the battle between the Greeks and Persians.

Valid and relevant observations not listed above should be rewarded.

### 3 Compare and contrast the sculpture on the Altar of Zeus at Pergamon with that on the Parthenon.

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

- In each case, the sculpture is an integral part of a monumental structure, a temple in one case and a giant altar in the other.
- Both sets of sculpture depict numerous figures. The figures in the Pergamon frieze are greater than life size, as are the figures on the Parthenon pediments. On the other hand, the figures on the Parthenon metopes and frieze are much less than life size.
- Both sets of sculptures would most likely have been coloured originally, adding to their legibility, especially when seen from a distance. The figures on both friezes may have had added accoutrements such as weapons made of bronze.
- Viewing conditions were very different. With the Pergamon frieze, the viewer would have been able to approach the front sections of the frieze very closely as he or she ascended the steps towards the altar enclosure. In contrast all of the sculpture on the Parthenon was at high level and the frieze in particular would have been difficult to read due to the narrow viewing angle inside the screen of peripteral columns. The proximity of some of the Pergamon sculpture to the steps allowed the designer to increase the interaction with the viewer by having some of the action spilling out onto the steps themselves.
- There is a strong narrative element in both sets of sculpture, i.e. they both have a story to tell. In particular both of the friezes depict battles, the fight between Lapiths and Centaurs in the Parthenon frieze and between gods and giants in the Pergamon frieze.
- Certain compositions in the Pergamon frieze are closely derived from the figure group on the west pediment of the Parthenon. (Apollo and Artemis fighting with their mother against the giants in the former; the contest between Athena and Poseidon for the land of Attica in the latter). Like Athens before them, Pergamon had triumphed over a barbarian horde, hence the deliberate allusion to an Athenian building a century or more earlier than the altar.
- Stylistically and technically, the Pergamon and Parthenon friezes are very different from one another. The classical style of the Parthenon frieze has given way to the dramatic excesses of the Hellenistic baroque.

Valid and relevant observations not listed above should be rewarded. Candidates who write two more or less separate accounts without making clear and relevant comparisons will be penalised as a result. Although the greater part of the comparison will involve the two friezes, at least some reference should be made to the Parthenon metopes and the Pedimental sculpture.

#### 4 Discuss the design and decoration of Imperial palaces in Rome in the 1<sup>st</sup> Century A.D.

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

- The enormous scale of Imperial palaces in the period as exemplified by the Imperial palace on the Palatine Hill, by Nero's Golden House and by Hadrian's Villa at Tivoli.
- The use of Roman concrete to enable building on a large scale, the construction of vaults and to allow variety in the shapes of room.
- Large scale planning; axuality in some examples, e.g. on the Palatine Hill, more informal planning in other cases such as Nero's Golden House and Hadrian's Villa. The relationship between different parts of the palace, e.g. the public and private area.
- The design and use of particular rooms, e.g. audience chambers, dining rooms, arcaded courtyards, bath buildings, fountains etc.
- Decoration with mosaics and wall paintings. A discussion of surviving fragments e.g. the decoration of Nero's Golden House.

Valid and relevant observations not listed above should be rewarded. Candidates should discuss more than one example in order to communicate both similarities and differences in their design. Those candidates who attempt to make a link between the design of the palaces and how they were used should be given extra credit for doing so.

#### 5 In what way/s did architecture and sculpture serve the needs of Imperial propaganda in the period between approximately 0 A.D. and 130 A.D.?

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

- The purpose of propaganda in the period, for example to consolidate an emperor's power, to disseminate an emperor's image to the Roman provinces, to celebrate an emperor's achievement and to forestall the rise of competitors.
- Propaganda in the reign of Augustus. His rise to power and the principle of 'primus inter pares'.
- Examples of architecture and sculpture serving to consolidate Augustus's power as emperor. The purpose of the 'Altar of Augustan Peace' and an account of its imagery. Particular examples such as the 'Gemma Augustae'. Augustus as a victorious general (the 'Prima Porta statue') or in the guise of the Chief Priest.
- The Forum of Augustus as a special case, its purpose (Augustus as the avenger of Julius Caesar's death and the inheritor of his mantle as leader of the Roman people). The temple of Mars the Avenger and the sculptures associated with the temple and the rest of the forum.
- Other examples of Imperial propaganda from after the reign of Augustus. For example, the Arch of Titus and Trajan's column.

Valid and relevant observations not listed above should be rewarded. Answers that focus on the reign of one particular Emperor, e.g. Augustus or Trajan, are perfectly valid providing that candidates discuss sufficient examples to communicate their point of view. Candidates should include examples from both architecture and sculpture in order to get high marks.

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

### 6 The 'Church Militant' (Gombrich). How would you argue that Romanesque architecture might be seen in this light? Discuss with use of one or more buildings of your choice.

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

- The enormous increase in building activity in the period, including monasteries and great churches. Connections between this activity and the monastic and religious reforms of the period.
- The rapid and pervasive spread of the Romanesque style. Its imposition in England following the Norman Conquest and its dissemination within the religious orders, especially the Benedictines and Cluniacs. The especial influence of the church at Cluny.
- The enormous scale and massive appearance of many Romanesque churches, especially in comparison to buildings of the previous period.
- Technical aspects, the use of high quality stone and the increased level of skills amongst masons.
- Distinctive features of the Romanesque style, including innovations. The internal system of articulation, the design of the bay unit and its repetitive nature. Massive thick wall construction. The development of stone vaulting including barrel, groin and rib vaults.
- Architectural elements such as capitals and portals as the framework for didactic sculpture.

Valid and relevant observations not listed above should be rewarded.

### 7 It is frequently observed that in a world where many were illiterate, the Church used visual imagery to communicate. Using your knowledge of Romanesque sculpture in particular, evaluate the message and the visual appearance of the imagery.

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

- The confinement of sculpture to the architectural framework, e.g. on capitals and portals. The deformation of anatomy and other forms resulting from the adherence to this principle.
- New rules for the depiction of the human figure, treating them as decorative forms subservient to the architectural forms. The tendency towards abstract and non naturalistic patterns for draperies. The use of strongly defined outlines. An emphasis on two dimensional designs and the linear element.
- The possibility that many sculptures were painted to enhance their visual appeal and intensify their emotional impact.
- The location of sculpted images. A shift from the interior (though decorated capitals retain their importance) to the outside of the church.
- The strongly didactic nature of the sculpture and the concern to express spiritual and emotional values.
- Subject matter drawn principally from the bible. Subjects such as Christ the Judge, Christ in Glory, the Second Coming of the Lord and (especially) the Last Judgement. The importance

of contemporary manuscript illumination (the great bibles of the period) as a source of subject matter and imagery, in particular the descriptions of the Apocalypse in the 'Beatus Manuscript'.

- The use of fantastic and exaggerated subject matter, often with a supernatural element.

Valid and relevant observations not listed above should be rewarded.

## **8 Explore the links between the meaning and visual appearance of manuscripts and other arts in the Romanesque period.**

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

- The use of monumental figures. Faces carefully modelled in darkish pigments, e.g. heavy ochres and greys. The influence of Byzantine art.
- Drapery style showing an increased degree of naturalism. Rhythmic Dampfold patterns still predominate but draperies are given a sense of weight and the multiple folds are treated in a less abstract manner than was previously the case and relate more to the underlying anatomy. The renewed influence of Byzantine painting in this respect.
- The employment of strong, rich background colours against which to set the figures, especially in the full page illustrations from the 'Bury Bible'.
- An emphasis on the (often animated) dialogue between figures; the use of gesture (emphasised by the graceful, elongated fingers) and a wide range of lively facial expressions. The variety of postures and gestures appropriate to the narrative content.
- Margins and inhabited scrolls used as the location for secondary decoration, often of a light-hearted nature forming a contrast to the solemnity of the central subject matter.

Valid and relevant observations not listed above should be rewarded. Candidates who choose to illustrate their answer with examples drawn from media other than manuscript illumination should be given credit for doing so.

## **9 Using a variety of examples, evaluate the role of the visual arts in the interior decoration of the Romanesque church.**

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

- Two fold role for the visual arts; didactic (to instruct the viewer in the precepts and truths of the Christian faith) and aesthetic (a supra-natural and multi-sensory experience to elicit the appropriate state of mind for the receipt of these messages). A variety of different media working in conjunction with one another for this purpose. The concept of the church as symbolising Heaven on Earth or the New Jerusalem.
- Wall painting. Large wall surfaces, uninterrupted by large windows allowing extensive decoration and often complex iconographic programmes. The close connection between certain locations and subject matter, e.g. the 'Last Judgement' on the west wall and 'Christ in Majesty' in the apse. The use of inscriptions (including excerpts from religious texts) to help explain narrative content or to identify particular figures. The inclusion of local references such as particular Saints.

- Mosaics. The revival of mosaic decoration in the period, especially in Rome. The sweeping scale of some examples, e.g. at San Marco in Venice and in the great churches of Sicily under its Norman rulers. The use of floor mosaics, especially by the Cosmati in Rome.
- Metalwork. The wide variety of metalwork, e.g. liturgical vessels, candelabra, crucifixes etc. Exceptional monumental examples, e.g. the font at St. Barthélemy, Liège. Goldsmiths' work and Limoges enamel as a means of giving added visual splendour. Abbot Suger's description of the artefacts at St. Denis.
- Stained glass. Its didactic role and spiritual significance. (The use of glass as a metaphor of the Incarnation).
- Other media including ivories and textiles.

Valid and relevant observations not listed above should be rewarded. Candidates who refer to a wide range of media in their answer should be given credit for doing so.

**10 Through carefully chosen case studies, explore the representation of women in religious artefacts. Your examples can be sculpture or any of the applied arts. To what extent can you argue that there are very clear archetypes?**

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

- The Gregorian reforms and the development of the cult of the Virgin.
- The Virgin as a remote and awe inspiring figure lacking the tender human qualities of the Gothic period. Monumental representation viewed in full face, e.g. the stone Virgin and Child from York Minster or the apse mosaic at Torcello. The influence of Byzantine painting and sculpture, on such representations. The adaptation of the standing Virgin and Child for trumeaux on Romanesque portals.
- The popularisation of particular iconographies, e.g. the 'Triumph of the Virgin' and the 'Virgin Enthroned' (e.g. at Chartres). The identification of Mary as the Church and hence her appearance as the 'Bride of Christ'. (The influence of the Song of Songs on this development). The development of sculptural cycles devoted to the Virgin, e.g. the 'Death', 'Triumph' and 'Resurrection' of the Virgin.
- Narratives including the Virgin, e.g. on Romanesque capitals such as the 'Flight into Egypt' at Autun.
- The iconography of Eve in Romanesque art. Eve as temptress in antithesis to the Virgin as a saint. Examples such as the relief of 'Adam and Eve and the Female Serpent' at Notre Dame, Paris, the 'Stone Eve' by Gislebertus at Autun and the 'Adam and Eve' at San Zeno, Verona.
- The subservient position of women in mediaeval society. Depictions of their everyday occupations, e.g. in the margins of manuscripts or in monumental sculpture such as 'The Active Life' series on the north porch at Chartres.
- The personification of divine love as a beautiful woman as exemplified by the figures of Mary and the Mother Church in the 'Scivias' manuscript of Hildegard of Bingen.

Valid and relevant observations not listed above should be rewarded.

### Historical topic 3: A new Heaven and a New Earth: Gothic Art and Architecture c. 1140–1540.

#### 11 What technical challenges were faced by the master masons who designed and built the great French cathedrals in the first part of the 13<sup>th</sup> century? How did they overcome these challenges?

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

- The essential requirements for a Gothic cathedral in this period. The striving for great height and how this increased with time. The prevalence of stone vaults in place of wooden roofs. The requirement for large windows at the clerestory level for practical and symbolic purposes (actual versus divine illumination, the use of stained glass for aesthetic and didactic purposes).
- An appreciation of the structural problems arising from these requirements. The conflict between a massive vault, great window space at the clerestory level, thin walls and relatively slim supports at ground floor level. An understanding of how structural failure might take place. The collapse of the choir vault at Beauvais as an example.
- Some knowledge of the building materials and how these were employed; stone, timber and lime mortar. Their physical properties, e.g. low tensile strength of stone, the slow setting of lime mortar etc.
- The employment of rib vaults and the Gothic arch as a means of channelling the forces from the vault onto the supporting piers. The use of flying buttresses to support the walls at their most sensitive point at the clerestory level. Vertical 'slab' buttresses to support the flying buttresses.

Valid and relevant observations not listed above should be rewarded. Candidates should support the points they make with reference to at least two examples of French cathedrals from the first half of the 13<sup>th</sup> Century, e.g. Chartres, Bourges, Reims, Amiens or any other relevant examples.

#### 12 What purpose was served by the large scale figure sculpture on cathedral facades in the period? Discuss this with reference to examples drawn from at least two different countries.

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

- The essentially didactic nature of façade sculpture in an age when the majority of people could not read. Thus, it serves alongside stained glass and interior sculpture to instruct the people in the truths and precepts of the Christian Church. A narrative element that involves the viewer 'reading' across the façade. Specific examples of this, e.g. at Wells, Reims and Siena etc.
- In addition, some sculptures have a local reference, for example the programme at Reims stresses the city's importance as the place of French Royal coronations by depicting the coronation of Clovis, the forerunner of the French kings.
- The prominent position of sculpture on the entrance of cathedrals.
- Ways in which the interaction between observer and sculpted figures is made possible. Realistic treatment of the figure sculpture. (Their original colouring aiding such realism). A limited degree of individualisation in the faces and a sense of anatomy underlying draperies. Figures no longer read as part of the underlying architecture (attached to a column or enclosed within a niche) but with greater freedom of movement. On the one hand this



promotes interaction with the viewer, on the other it allows neighbouring figures to interact with one another. (For example the prophets on the façade of Siena Cathedral).

Valid and relevant observations not listed above should be rewarded. Candidates should support any points made with reference to a range of examples drawn from at least two different countries. Detailed exposition of iconographic programmes is not necessary to obtain a high mark.

**13 “The chantry chapel was at once a spiritual investment, a religious commitment and an expression of family pride”. (H. Colvin, *Architecture and the Afterlife*). Discuss the validity of this statement with reference to private funerary chapels in either England or Italy in this period.**

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

- The theological background that led to the commissioning of family chapels. The belief in personal salvation and in prayer as a means of reducing the time spent in purgatory by the souls of the deceased.
- The expense of constructing or renting private chapels from the Church and the cost of building tombs or commissioning altarpieces for their decoration. The relation between this cost and the spiritual return to be gained from it.
- The payment of the church for regular masses for the souls of the deceased, in some cases ‘in perpetuity’.
- The commitment of the family to the upkeep of ‘their’ chapel and to pray regularly there for the souls of former family members. References in the decoration to the religious orders in whose churches the chapels were constructed, e.g. the Franciscans or Dominicans in 14<sup>th</sup> century Italy.
- Secular aspects of the chapels. Marks of ownership such as heraldic achievements, devices and imprese. The presence of name saints or saints connected with the family in sculpture or in painted altarpieces.
- Family pride expressed by means of magnificence, the large scale of some chapels, their elaborate decoration and prominent position within the church.

Valid and relevant observations not listed above should be rewarded. Candidates should support any points made with reference to an adequate number of chapels drawn from their country of choice and falling within the 14<sup>th</sup> century. Although reference to several examples may be necessary to do justice to the question, reference to one major example would suffice, providing that it enabled the candidate to cover the majority of the point itemised above.

**14 Taking your examples from a wide variety of centres, outline the essential features of works of art in the International Gothic Style. Identify the historical and political factors prevailing in late 14<sup>th</sup> century France that were favourable to the development of this style.**

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

- Features of International Gothic to include the use of expensive materials and the precious nature of the artefacts, e.g. goldsmiths' work, ivories, high quality manuscript illumination etc. Panel paintings with the lavish use of gold leaf and ultramarine such the 'Wilton Diptych'.
- Stylistic aspects including highly elegant and attenuated figures and elaborate compositions. Overall emphasis on elaborate decoration. Some mention of the relationship with the Gothic styles of the 13<sup>th</sup> and early 14<sup>th</sup> centuries.
- The courtly nature of patronage. The genesis of the style in late 14<sup>th</sup> century Paris and the patronage of Charles V of France and his brothers.
- The political situation in northern France in the late 14<sup>th</sup> century; the end of the hundred year's war and the defeat by the English. The struggling economy and the effect of the plague.
- International Gothic artefacts as the 'preserve' of a small, inward-looking and exclusive group centred on the French court.
- The spread of the style to other courtly centres such as Prague, London and Milan. The exchange of artefacts such as precious manuscripts and goldsmiths' work in the form of birthday and New Year gifts. The importance of small scale works in transmitting ideas from one centre to another.

Valid and relevant observations not listed above should be rewarded. Candidates should support their answer with reference to works of art executed in Paris and in at least two other centres of courtly patronage. In addition, candidates should be given credit for using examples executed in a wide variety of media, including goldsmiths' work, ivories, manuscript illumination and panel painting.

**15 In what way did the design and decoration of Italian town halls in the 13<sup>th</sup> and 14<sup>th</sup> centuries reflect the civic ideals that permeated their cities?**

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

- The nature of the republican governments in north Italian city states in the 13<sup>th</sup> and 14<sup>th</sup> centuries. The limited property owning franchise and the concentration of political power in the hands of small elite.
- The importance of civic identity within these city states. Competition between one state and another e.g. between Florence and Siena.
- The design of town halls. Large size and lavish civic-related decoration as embodiment of the city's pride and in competition with the town halls of other cities.
- Prominent location facing a large open space, e.g. the 'Campo' in Siena, where processions took place and which allowed an untrammelled view of the façade.

- Tall, conspicuous bell towers, visible from afar, symbolise civic power and identity ('campanilismo'), both to the citizens within the city and to those, including strangers, approaching it from outside.
- Facades constructed from good quality brick or stone. Elegant exterior decoration, such as up to date styles for windows, e.g. in Siena town hall.
- Organisation of the building into clearly defined sections, relating to the different 'arms' of the government, e.g. at Siena, the wing of the Podesta, the central section with the government offices and the wing of 'the Nine'.
- Internal decoration motivated by civic ideals especially the frescos in the great council chamber and the room of 'the Nine'. In particular the battle scenes and the 'Maesta' in the former and the depictions of 'Good and bad Government' in the latter.

Valid and relevant observations not listed above should be rewarded. A detailed and apt analysis of only Siena town hall would be sufficient to score a very high mark but candidates who refer to other relevant examples should be given credit for doing so.

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

#### **16 Discuss the variety of purposes for which painters executed drawings in 15<sup>th</sup> century Italy. You should refer to a wide range of drawing media in your answer.**

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

- Renaissance drawing overwhelmingly practical. Not generally seen as an art in its own right. As a consequence, most drawings have not been preserved.
- Modelbook, inherited from medieval patternbook. Studies for use in studios and incorporation in full-scale paintings. Pen and ink a frequent medium. Drawings characterised by detail, precision, in order to convey, eg, exact information about different types of flower or species of animal. But there are also examples of freer and lighter handling., using brush and chalk.
- Sketchbook – more exploratory, experimental sketches. Made possible by increase of paper, replacing vellum. Different effects of pen and ink, brush and wash, chalk.
- Drawing as part of the education of apprentices, from modelbooks/models/life. Studios inculcate a 'house style' through training in draughtsmanship. A popular medium is silverpoint on prepared wooden tablets, which are then erased. Importance of training in silverpoint, to build up skills of modelling; emphasis on linear design. Drawing portfolios can also show skills of the master.
- Drawing as preparatory design for painting (or a decorative artwork such as embroidery), for working out problems of composition, perspective etc.
- Drawing used in wall or panel painting (charcoal or *sinoper*) as guide to painting or fresco above.
- In northern Italy, late 15<sup>th</sup> c. there is some evidence of drawn portraits being regarded as finished works, as alternative to more expensive paintings. But this is an exception to the general rule that drawing was regarded as a means to an end, not an end in itself.

Valid and relevant observations not listed above should be rewarded. Candidates should support their points with reference to specific works.

**17 With reference to at least two cities, discuss the design and imagery of tombs in 15<sup>th</sup> century Italy.**

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

Case study: Florence and Rome.

- General points: the development of tombs modelled on antique exempla, with associated virtues (magnificence, heroism, worldly glory, patriotism). The tension between these ideas and inherited Christian values of humility, piety etc. reflected in imagery. Issues involved in 'reading' a tomb: the relation of sculptural, architectural and textual elements; the relation of the tomb to its space; contextual matters such as those who commissioned a tomb and its family and civic functions.
- Florence. Example 1. Tomb of Leonardo Bruni (1444–6/7), by Bernardo Rossellino, Santa Croce. Importance of Bruni and his contribution to Florence as Chancellor. Classical elements: columns supporting arch, resonant of triumphal archway; Cupid-like winged figures; inscription with no reference to Christianity. Full-length effigy, naturalistic rendering. Tomb expresses values of republicanism, patriotism and humanist learning.
- Rome: Example 1: Tomb of Pope Sixtus IV (1484–93) by Antonio del Pollaiuolo, Vatican Grottoes. Massive bronze slab, reflecting power and wealth of papacy. Detailed imagery reflecting concerns of high Renaissance humanism: reliefs of the Seven Virtues, and the Ten Liberal Arts. Family symbolism of oak tree. Importance of space (figure of Perspective carrying astrolabe). Realistic treatment of face and naturalistic fall of drapery (compare to paintings of Pollaiuolos).
- Rome: Example 2. Tomb of Beato Angelico (1455), by Isaia da Pisa, Basilica di Santa Maria sopra Minerva (Frangipane Chapel). Wide-eyed figure in repose above tomb. Simple tomb design and epitaph express Christian piety (mention Fra Angelico's membership of the Dominican Order). This contrasts with the classical values and grandeur of the other tombs mentioned above and is a reminder of the continuing importance of traditions of older Christian values throughout the Renaissance.

Valid and relevant points not mentioned above should be rewarded. Candidates may of course discuss less obvious sites (e.g. Siena) as well as the more famous ones (Venice). Candidates should discuss at least two works, and balance observation of detail with consideration of intellectual and cultural trends of the time.

**18 In what ways do you think the nature and scale of patronage by the Medici family helped them to consolidate their position as the principal political force in 15<sup>th</sup> century Florence?**

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

- Discuss briefly the general importance of patronage within Florentine art: great families (Pazzi, Brancacci, Rucellai etc.) used visual arts to promote themselves, and to embellish city (humanist virtue of magnificence).
- Medici work within normal distribution of power and influence: the Council of Priors, the Gonfaloniere, powerful and wealthy guilds. Families are important for associations – business associates, friends, neighbourhoods. Patronage of art thus takes place within a much larger system of patron-client relations.
- Through patronising art, Medici promote themselves as loyal republicans, *primi inter pares*. The theory of 'Magnificence as a Virtue, particularly in connection with the construction of the Palazzo Medici. Iconography dispersed through different types of work: Medicean motifs

occur in medals birth trays, chests, other objects, thus diffused through Florentine culture. The importance of emblems in Florentine life.

- *Palazzo Medici* a site of central importance. Focal point for neighbourhood (near Epiphany procession); place of business (benches for clients to wait outside). Coat of arms and emblems on external walls. Fortress-like appearance alludes to Palazzo Vecchio and thus to Republican values. Local loyalties consolidated around the palace.
- Medici taste associates family with leading artists: Donatello, Brunelleschi, Donatello, Fra Angelico, Michelozzo. Family also associated with major projects (Dome) and with piety (San Marco). Patronage can be understood as a deliberate contribution to the common good, a humanist virtue.
- Images of family subtly orchestrated in, eg, pair of pictures by Fillipino Lippi for Palazzo Medici, frescoes in Medici Chapel by Gozzoli. Family commemorate themselves but in a modest, discreet fashion. Note the simplicity of the 15<sup>th</sup> century Medici tombs.

Valid and relevant points not listed above should be rewarded.

## **19 Compare and contrast the architecture of Brunelleschi and Alberti, paying special attention to their use of classical sources.**

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

- General points. Both are 'humanist' architects, who employed classical features and adapted them to modern needs. Significant differences: Brunelleschi an engineer, master of several practical skills, worked exclusively in architecture. Alberti a scholar in various fields. Designed buildings but building work was done by others. Alberti had little interest in practical and structural matters. A theorist rather than practitioner.
- Brunelleschi: Ospedale degli Innocenti (1419–24). Classical forms: load-bearing columns, restrained decoration, modular design, capitals. But also integrated into Tuscan Romanesque traditions (eg use of different stones for colouring scheme, influence of Baptistery).
- Brunelleschi: San Lorenzo (especially Old Sacristy, 1421–28). Influence of Roman basilica scheme in church. Classical principles of harmony and order in simple geometrical shapes and proportions of different parts of building. Other classical elements: lunettes, pendentives supporting dome, pilasters, restrained mouldings of doors, dominance of circle and square.
- Alberti: Malatesta Temple, Rimini (designed 1450). Adoption of classical temple elements for Christian church: plinth, round arches, engaged fluted columns, triumphal arch entrance (another planned for upper storey; influence of nearby Arch of Augustus), plan for massive dome on model of Pantheon. Use of piers on sides of building (contrast to Brunelleschi's columns). Influence of patron Sigismondo: building is a grandiose mausoleum, with little to suggest Christian purpose. Conflict between classical elements and purpose of building.
- Alberti: façade of Santa Maria Novella (c. 1456), integrates traditional Tuscan (influence of San Miniato) with classical elements: round-arched blind arcade, pilasters, pediment, mezzanine echoing classical entablature, volutes (influenced by Duomo lantern?) which conceal change of levels between aisles and nave. Elements unified through a carefully worked out composition of parts. Expresses Renaissance ideal of *concinnitas*, unity in diversity.

Other valid and relevant points not listed above should be rewarded.

**20 What were Alberti's aims in writing and publishing della Pittura? To what extent would you say that these aims had been achieved by the end of the 15<sup>th</sup> century?**

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

- *Della Pittura* the first treatise on painting (as opposed to practical guidance provided by Cennini's handbook). Alberti a scholar whose intention was to raise painting from craft to the level of the Liberal Arts by providing it with a sound theoretical base. The artist is promoted as a learned figure, as well as an expert technician.
- Section on perspective explaining the 'grid' for calculating size and foreshortening. Unclear to what extent this is innovative or reconstructing methods then employed by Florentine artists. Emphasis on painting as the representation of three dimensions in realistic, internally coherent space.
- Concept of *istoria* (various senses: history, story, narrative, episode), with directions on arrangement of figures. Emphasis on *decorum* – the appropriate expressions, gestures, figures etc. for the immediate task (concept based on literary rhetoric).
- Influence of Alberti's treatise can be seen in the work of some artists, eg Fra Filippo Lippi, Fra Angelico Uccello and , Ghiberti Key elements common to the book and these works: handling of composition, light, use of foreground and other perspectival elements. These general ideas are later taken up by Botticelli, Mantegna. Sometimes it is unclear how much the influence is direct or partly owing to other sources. Alberti himself inspired by practice of Masaccio.
- *Della Pittura* is in its main purpose an ideal work, aspiring to help artists achieve 'absolute and perfect painting'. In its deepest ideals it could not perhaps be realized in practice. But the book undoubtedly had an important influence on some key works, and was significant in the changing status of the artist over the Renaissance. The important notion that art manifests learning and an inner spirit as well as technical skill finds early expression in Alberti's treatise.

Relevant and valid points not mentioned above should be rewarded.

**Historical topic 5: The Renaissance in Northern Europe 1420–1570.**

**21 Discuss the technique of painting in an oil based medium as developed by Jan van Eyck. In what ways did van Eyck and other 15<sup>th</sup> century artists in the southern Netherlands exploit the potential of the new medium?**

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

- Translucent nature of pigments when suspended in oils and surface prepared for painting by application of a smooth layer of white gesso.
- Application of paint in successive layers, light passes through and is reflected from white layer leading to rich, dense colours.
- Modelling achieved by building up successive layers rather than by the employment of dark pigments.
- Highlights, e.g. reflections from jewels, metalwork, peoples eyes etc. added by means of application of dense, opaque pigments such as lead white etc.
- Overall effect is one of great richness, luminosity and detail.

- The technique enables the material world to be represented in a highly illusionistic manner. For example, jewels, fabrics, metalwork etc. can be depicted in a very realistic way. Detailed exploration of surface textures, e.g. an elderly person's skin is made possible (e.g. in van Eyck's 'portrait of Cardinal Alberghati').
- In conjunction with the use of highlights, artists such as van der Weyden can convincingly render tears, thus enhancing the emotional impact of their religious narratives.
- Sophisticated lighting effects are made possible, e.g. light passing through windows. Also it becomes possible to accurately convey aerial perspective, thus enhancing the range and quality of landscape backgrounds.

Valid and relevant observations not listed above should be rewarded. Candidates should support their points in the second part of the question with reference to examples from a variety of artists and not from those by Jan van Eyck alone.

**22 "Bruegel's vision...his whole way of seeing things belongs to the Middle Ages...From one point of view, Pieter Bruegel can be considered as the last great Mediaeval painter". (K. Roberts, Bruegel).**

**Considering Bruegel's work as a whole, to what extent do you agree with this opinion?**

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

- Traditional Netherlandish elements present in his work and his rootedness in the Mediaeval past. The archaic influence in his work.
- The occasional re-use of compositions from his Netherlandish predecessors, e.g. the Eyckian origins for the composition of 'the Procession to Calvary'. The relationship with artists such as Bosch.
- The lack of interest in the idealised figure sets him apart from many of his contemporaries in 16<sup>th</sup> century Antwerp. His realistic figure style is backward rather than forward looking.
- His very literal approach to the description of everyday life, and to the foibles and weaknesses of his fellow creatures, smacks of an earlier period. Likewise his detailed synoptic view, his lack of idealisation and the satirical and moralising element in his work.
- The landscapes. Their subject matter derived from Calendar Scenes in Books of Hours but treated with tremendous sweep and vitality which distinguishes them from the work of his predecessors and contemporaries and makes him a much more 'modern' painter.

Valid and relevant observations not listed above should be rewarded. Candidates should support their points with reference to a wide range of examples of the artist's work and not concentrate exclusively on any one type of subject, e.g. the landscapes. Conclusions regarding the extent to which the artist's way of seeing belonged to the Middle Ages should be assessed flexibly since a wide range of conclusions is legitimate.

- 23 “It was the way in which Durer responded to his experience of nature that was so remarkable...” John Rowlands, “The Age of Durer and Holbein”.

**Discuss this statement with regard to a wide variety of the Artist’s work including drawings and prints as well as paintings.**

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

- Brief reference to traditional nature and use of landscape painting in German speaking lands in the second half of the 15<sup>th</sup>, i.e. landscape as the background for paintings of a religious nature.
- The continuation of this approach into the 16<sup>th</sup> century. Examples from Durer’s mature work in a variety of media. For example, in paintings such as the ‘Landauer Altarpiece’ or the ‘Heller Altarpiece’ (as known through copies), in prints e.g. ‘St.Eustace’ or ‘Knight, Death and the Devil’, the ‘Sea Monster’ and in drawings, e.g. ‘The Madonna with a Multitude of Animals’.
- His journey to Italy in the early 1490s and its influence on his landscapes.
- Examples of the ‘pure’ landscapes following his journey. Examples of watercolours such as the ‘Weierhaus’, the ‘Study of water, sky and pine trees’, etc. The purpose of such drawing either as personal exploration or as preparatory works for paintings or prints.
- The topographical approach to landscape, e.g. in ‘the Wire Drawing Mill’ or in ‘Innsbruck seen from the north’. Also in the silver point drawing of Bergen op Zoom and the harbour at Antwerp from his journey to the Netherlands.
- The sense of mood in the watercolours e.g. the ‘Study of water, sky and pine trees’.
- The development of the large scale panoramic landscape in conjunction with a high viewpoint, e.g. in the engraving ‘Nemesis’ and in the ‘Siege of a Town’.
- The use of landscape in the background of portraits, e.g. drawing of ‘The Imperial Herald, Kaspar Sturm’.

Valid and relevant observations not listed above should be rewarded. Candidates should support their general points by reference to several works by the artist in a variety of media.



- 24 “It is not till we come to the style of decoration evolved at Fontainebleau in the 1530s that we find a real contribution being made in France to the main European artistic tradition”.  
A. Blunt, Art and Architecture in France, 1500–1700.**

**To what extent do you agree with this verdict?**

- The use of appropriate examples for an assessment of this period. For example, in architecture the chateaux of Gaillon, Azay-le-Rideau, Blois and Chambord. The mediaeval elements in these buildings, (round towers, fantastic rooflines etc) as opposed to Italian influences (regular plans, architectural detailing, motifs such as loggie etc).
- The early work at Fontainebleau under Gilles le Breton, e.g. ‘La Porte Doree’ and the ‘Cour de Cheval Blanc’. The simplicity of the architectural decoration and the tendency towards a more classical style of decoration.
- A *detailed* examination of the decorative work of Rosso and Primaticcio at Fontainebleau c. 1530–1540.
- Rosso’s work in the ‘Galerie Francois I. A description of the work stressing its richness, variety and refinement. The combination of materials such as painting and stucco work. The influence of Italian Mannerism, e.g. in motifs such as strapwork and the sophisticated treatment of decorative forms. The employment of complex iconography. Traditional French elements, especially the shape of the room (an early French example of a gallery).
- Primaticcio’s work e.g. in the ‘Chambre du Roi’ and ‘Chambre de la Reine’. The artist’s training under Guilio Romano at Mantua and his influence on this work.

Valid and relevant observations not listed above should be rewarded. Given the nature of the question, a range of possible conclusions is legitimate. In order to obtain a high mark, candidates should make at least some reference to works dating from before the campaigns of Rosso and Primaticcio at Fontainebleau, stressing the transitional style of this period.

- 25 In what ways did the design and decoration of Elizabethan country houses express the power, wealth and status of their owners?**

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

- The nature of the Elizabethan ruling classes. Self made men, eager to demonstrate their new found wealth by means of conspicuous display and interested in the latest architectural fashions. Nouveaux Riches, money from monastery lands, from trade, industry and the law. Not content with traditional styles of building, they need something up to date and less modest in scope. Assertive and driven individuals. Examples such as Bess of Hardwick and Sir Francis Willoughby.
- A shift away from brick as the building material of choice (as it was in the Tudor period) to the use of stone. The great expense of stone due not only to quarrying but especially due to the difficulty of overland transport. A high quality stone façade as an index of the owner’s wealth and ambition. Extensive use of glass in large windows, also very expensive and greatly adding to the sense of conspicuous consumption.
- The conspicuous location of many of these houses, e.g. on a ridge, giving excellent vistas from the huge windows and enabling them to be seen from afar. Hardwick, Wollaton and Bolsover Castles as examples of this practice.
- Their outward looking nature. Bold and uncompromising, making no concessions to their surroundings. A tendency towards height and generally compact in shape. Not built around

courtyards or inward looking like many of their Tudor predecessors. The importance of the enormous range of windows in this respect. A lack of modesty, like their owners and a desire to stand up and be seen.

- The influence of architectural trends from continental Europe including symmetry and proportion (contrasting strongly with the slightly rambling and additive nature of many Tudor houses. The presence of classical orders in doorcases, arcades, porches and fireplaces.
- Signs of ownership both internally and externally. The use of heraldic achievements and 'devices'. The 'ES' parapet of Hardwick Hall as a particular example of this tendency to self-advertisement.
- Lavishly decorated and well appointed interiors. The long gallery and the great chamber as showpieces. The development of the staircase as a principal feature of the house e.g. at Knole. The use of elaborate plaster vaults in the principal rooms including the long gallery. The use of tapestries demonstrating the owner's great wealth, e.g. the Devonshire 'Hunting Tapestries'.

Valid and relevant observations not listed above should be rewarded. Candidates should support the points they make with reference to at least two examples from the period though credit should be given for the analysis of further examples, if suitable. (Early Jacobean examples should also be allowed, providing that these are relevant to the question). Candidates should give at least *some* attention to the interior of these houses and not concentrate solely on their exteriors.

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

### 26 'Baroque art addresses the senses directly and reaches the intellect through the emotions rather than through reason' (from the Grove Dictionary of Art). Present arguments for and against this statement in relation to the Roman Baroque.

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

- Bravura energy of Annibale Carracci's treatment of classical mythology in the galleria of the Palazzo Farnese is also a complex synthesis of influences in a coherent scheme.
- Caravaggio's theatricality makes a direct appeal, but the conversions and martyrdoms are also governed by what Hibbard terms 'hyper-classic grouping'. There is an element of ordered restraint that 'mitigates horror'. e.g. Conversion of St Paul and Martyrdom of St Peter both 1601 (Cerasi Chapel).
- Pietro da Cortona's ceiling in the Gran Salone of the Palazzo Barberini 1633–9 seems open to the sky, and the richly decorated framework strengthens the unity of the illusionistic view. The heightened emotionalism of his energetic, bold figures develops a new power and grandeur which overwhelms the spectator.
- With Bernini, the climactic moment is stressed in works such as St Longinus 1629–38. Bernini invites us to share the rhetoric, emotion and drama of the conversion of the Roman soldier and he tries to invoke a sense of empathy in the spectator as advocated in St Ignatius of Loyola's 'Spiritual Exercises'. The visionary experience shown in the The Ecstasy of St Teresa 1645–52 (Cornaro Chapel) was communicated within a carefully orchestrated unified environment that required reason in its creation. The Vision of Constantine 1654–70 shows a bolder but still carefully articulated management of space and viewpoints.

Valid and relevant observations not listed above should be rewarded.

## 27 Discuss how Poussin and Claude depicted landscape.

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

- Poussin and Claude's studies from nature made in the Roman Campagna. Poussin's Landscape with Travellers Resting 1638-9 reflects these first hand experiences of the countryside.
- Claude's depiction of the sun in works such as Seaport with Embarkation of St Ursula 1641. A comparison of this picture with Seaport with the Embarkation of the Queen of Sheba 1648 illustrates Claude's evolution of the theme of the seaport. In the latter picture, there is a move towards greater simplicity and unity of design and the left/right symmetry becomes more pronounced. Claude's middle period has a 'classical-Italianate' style of breadth, clarity and order.
- Poussin is concerned with the 'harmony of nature and the virtue of man' (Blunt) as can be seen in the Ashes of Phocian 1648. But his Landscape with a Man killed by a Snake 1648 has a sinister atmosphere. He takes elements of classical landscapes from Annibale Carracci and Domenichino. Trees are used to frame the action. Diagonal lines create spatial recession in the centre, back to the horizon.
- Mysterious later works by Claude such as Psyche outside the Palace of Cupid (The Enchanted Castle) 1664.
- Poussin's representation of the grandeur of nature as the manifestation of divine reason seen in late works such as the Four Seasons 1660-64.

Valid and relevant observations not listed above should be rewarded.

## 28 Consider Rubens as a painter of allegory.

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

- His allegories need to be placed in their political context and in the light of his own diplomatic roles and scholarly erudition.
- The cycle of paintings glorifying the life of Marie de Médicis 1622-5 was an instrument for legitimatising her claim to the throne of France. It shows the blending of historical fact and allegorical fiction.
- The allegorical triumph was the formula *par excellence* not only for glorifying princes but also for portraying the victory of the Counter-Reformation Church, as in his tapestry cycle Triumph of the Eucharist 1625-8. It thus satisfied the humanistic preference for antique forms as a means of depicting abstract ideas.
- Minerva Protecting Peace from Mars 1629-30 The painting was probably executed in England in 1629-30, illustrating Rubens's hopes for the peace he was trying to negotiate between England and Spain in his role as envoy to Philip IV of Spain. The central figure represents Pax (Peace) in the person of Ceres, goddess of the earth, sharing her bounty with the group of figures in the foreground. She embodies love, fertility, abundance and prosperity, which is the precondition and also the effect of peace. The children have been identified as portraits of the children of Rubens's host, Sir Balthasar Gerbier, a painter-diplomat in the service of Charles I. To the right of Pax is Minerva, goddess of wisdom. She drives away Mars, the god of war, and Alecto, the fury of war. A winged cupid and the goddess of marriage, Hymen, lead the children (the fruit of marriage) to a cornucopia, or horn of plenty. The satyr and leopard are part of the entourage of Bacchus, another fertility god,

and leopards also draw Bacchus's chariot. Two nymphs or maenads approach from the left, one brings riches, the other dances to a tambourine. A putto holds an olive wreath, symbol of peace, and the caduceus of **Mercury**, messenger of the gods.

- The ceiling of the Banqueting Hall, London 1634 celebrating the life of James I of England was commissioned by his son, Charles I.
- In his sombre Allegory of War 1637, Mars, the personification of fury, tramples on the arts and sciences.

Valid and relevant observations not listed above should be rewarded.

**29 With reference to three major commissioned works by Rembrandt, consider his depiction of Dutch society at the time.**

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

- Capitalism and a burgeoning middle-class created a thriving market for art in the United Provinces.
- Background on the municipal militia companies, guilds and charitable foundations; the place of individual and group portraiture.
- The Anatomy Lesson of Dr Tulp 1632 painted for the Amsterdam surgeons' guild indicates the importance given to medical advances. The Anatomy Lesson of Dr Deyman 1656 is another example.
- The Passion 1633–39 commissioned by the Stadholder is an example of a religious commission coming from a wealthy individual for his personal use rather than from the church. The Calvinists had 'purified' the inside of churches by removing works of art.
- The Night Watch 1642 is the most celebrated example of a large, ostentatious work to decorate militia premises. Each person represented contributed to the cost of the commission. By this time, the militia companies were less fighting forces and more like clubs. The scene shows the company surging out of their headquarters for a shooting competition. The dynamic narrative quality of the work was unprecedented.
- Individual portraits were commissioned to celebrate the prosperity and social and dynastic position of the sitters eg Jan Six 1656 or Jacob Trip and Margaretha de Geer both c. 1661.
- The Conspiracy of Claudius Civilis 1662 was painted for the new Stadhuis of Amsterdam. The revolt against the Romans by the Batavians as recorded by Tacitus, was seen as a prototype of William of Orange's war of independence against the Spanish. The cycle of works proclaimed the statehood of the United Provinces and the republican virtues of the Amsterdam burgomasters.
- The Sampling Officials of the Amsterdam Drapers' Guild 1662 shows men who were appointed by the Burgomaster of Amsterdam to regulate the quality of cloth sold in the city. Nearly all the men are intent on the observer.

Valid and relevant observations not listed above should be rewarded.

### 30 Discuss the portraiture of Velázquez.

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

- Early works such as Luis de Góngora y Argote 1622, the year of his arrival in Madrid, already show psychological penetration. The contours are hard at this stage.
- Influence of Titian, Rubens and his two trips to Italy on his style.
- Philip IV's court: formal state portraits achieved through daring forms of representation. Philip IV in Brown and Silver 1632 and Philip IV of Spain 1656-7 are loosely painted suggesting rather than describing.
- The Surrender of Breda 1635 Velázquez's ambitious composition is resolved with a classical equilibrium, in which the groups of Spanish victors and defeated Dutchmen, led by their generals, are carefully balanced. The surrender, symbolized by the key being given to Spinola, is conducted with dignity and humanity and contrasts with the traditional heroic depiction of an apotheosis of the victor and the humiliation of the vanquished.
- Bust of Francisco I d'Este, Duke of Modena 1638, which is executed with a very loose technique and is profoundly expressive of the sitter's inner life. Lady with a Fan 1638-9 has similar qualities.
- Outstanding among his portraits of dwarfs in the Court are Francisco de Lezcano and Sebastián de Morra, both c. 1643–5. Of similar date are standing portraits of other court fools, in which the subjects are depicted with an ever-freer technique, and in which the admiration and knowledge of Titian and the Venetians is abundantly clear. In the portrait of Pablillos de Valladolid the background space is defined wholly in terms of light and shade, which gives the figure a powerful expressiveness.
- Juan de Pareja 1650 was exhibited in the Pantheon in Rome to general astonishment. According to Antonio Palomino's biography of Velázquez, the painting "was generally applauded by all the painters from different countries, who said that the other pictures in the show were art but this one alone was 'truth'." It was made in preparation for Pope Innocent X 1650 the Pope is said to have commented that it was 'too truthful'. Both works have an extraordinary vitality achieved through abbreviated brushwork.
- Las Meninas 1656 'group portrait on the scale of life, unprecedented in conception and unequalled in execution' (Yale Dictionary of Art and Artists). A moment of arrested time. It was known in its time as the *Portrait of the Family*, and which Luca Giordano called the 'theology of painting'. It represents the culmination of the painter's dual approach of combining the immediate truth of what is seen with the enigmatic richness of the concept. The canvas depicts the Princess Margarita María, surrounded by her maids of honour, her servants, dwarfs and clowns, in an austere room in the Alcázar. To one side Velázquez has included a self-portrait, showing him at work on a large canvas, of which we see only part of the back. He faces out towards the viewer, whose position is that of the artist's subject. On the rear wall, however, a heavily framed ebony mirror reflects the image of Philip IV and his wife Mary Anne, who are thus both the models that Velázquez paints and the viewers of the painting. The royal couple become the protagonists of the canvas, endowing it with complex political significance, while at the same time the painter and his art also acquire special importance. In the treatment of atmosphere, of the intervening spaces and the aerial perspective, it is the culmination of Velázquez's art and a major work of universal importance.
- Infante Felipe Próspero 1659 is a moving image of the fragile health of the crown prince.

Valid and relevant observations not listed above should be rewarded.

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

### 31 Scholarly or debauched? What were the reasons for the Grand Tour? Evaluate the consequences for culture and the visual arts in Britain.

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

- Give idea of the aims and scope of the Grand Tour with reference to the wide range of possible case studies to support discussion.
- Exploration of the varied reasons e.g: the earnest pursuit of cultural knowledge and moral and political lessons from the past (fall of Roman empire etc.), connoisseurship and the pleasures of ownership of art, a rite of passage for social networking, the defining characteristic of the aristocrat in the context of a vociferous middle class, the professional imperative for artists and architects.
- Consequences: Numerous examples that could be cited to show the impact on the development architecture and taste in Britain. These could range from:
- Architecture: town and country house design and the classicism of urban design (Bath/London/ Dublin or Edinburgh). Landscape garden design.
- Painting: taste for historical landscape painting and 'grand manner' portraiture
- Society of Dilettanti, sponsorship of scholarship (Piranesi, Stuart and Revett)
- Private collections (Townley) contributed to the foundation of British Museum
- Wedgwood
- Oppositional responses: e.g. Hogarth.

Valid and relevant observations not listed above should be rewarded. Candidates should support their argument with reference to a wide variety of examples wherever possible. Conclusions might vary in their evaluation of both motives and consequences.

### 32 Evaluate what we might be able to learn about the social order of 18<sup>th</sup> century Britain from its portraiture. You will need to use a number of examples to provide a breadth of evidence in this essay.

Candidates are expected to respond to the demand to show breadth of understanding and are expected to make some or all of the following points:

- Portraiture in 18<sup>th</sup> century Britain was an expanding market, took many and varied forms that reflect the differing motives of sitters in the fashioning of identity.
- Royalty and the aristocracy: Continuing 'Swagger' tradition. Patronage of Royal family. The diversity of the representation of aristocratic women.
- Martial: Major conflicts in Europe and America leading to the demand to celebrate military and naval figures.
- Emerging middle class: candidates may wish to engage with the middle class uses of portraiture to disguise rather than reveal identity.

- Empire. The emerging political and administrative challenge of the British empire is reflected in a number of very interesting ways from the consolidation of status of administrators to the curiosity about the 'other' (Omai).
- World of entertainment and the arts: celebrity of performers. Intellectuals and writers.
- The servant class: rarely represented in their own right but might be discussed in their supportive role. There are a few rare exceptions (Hogarth)
- Children – portraits of children are particularly interesting in the representation of social codes and reflect the wide range of demands from the royal children to those of the professional class.

**33 'He who would call the ingenious Hogarth a burlesque painter would...do him very little honour.' (Fielding) What do you think Fielding meant by this? Discuss with close reference to work.**

The candidate might wish to consider the full range of Hogarth's practice (see bullet points two and three) or they could answer this essay very effectively through a really detailed analysis of the modern moral subjects and his comic satirical print practice alone.

- Defining the term 'burlesque' in relation to caricature. It must be understood that Fielding is making a claim for the higher value of Hogarth's work as more than merely caricature.
- Non-burlesque genres: portraiture and History could be discussed to evidence Hogarth's ambitions to be a painter of elevated genres. Hogarth's *The Analysis of Beauty* is his intellectual contribution to cultural debate: far from burlesque.
- Hogarth's satire and the 'modern moral subject'. The candidate should use their knowledge of one or more of the series to explore the idea that there is more than mere 'burlesque' here: that Hogarth's use of comedy has some very serious and even moralising motives. The discussion could focus both on the range and seriousness of Hogarth's criticisms of his contemporary society. Candidates may wish to reflect in particular on his representation of specific social types such as merchants, lawyers, clergy as well as pimps and prostitutes and/or social concerns with institutions of Church, marriage, politics and the law.
- It is likely that some exploration of the sophisticated use of narrative and complexity of references which parallel contemporary literature and theatre.
- The best answers will really look very closely at details of Hogarth's representation of the characters and explore the range of expression. He can come close to caricature in some instances.

Valid and relevant observations not listed above should be rewarded.

**34 In what ways might landscape painting be said to express the ideologies of the day. Choose two landscape painters who might be said to offer different interpretations.**

Candidates might refer to all or some of the following points.

- The candidate needs to explore what they understand by 'ideology'. Credit will be given for quite varied interpretations as long as the candidate approaches the idea that landscape painting may be seen to reflect or represent prevailing social values.
- Landscape as an expression of land-ownership and the social order
- Representations of the rural poor. The role of picturesque theory, idealisation and the market for such landscapes against the back-drop issues of social unrest.
- Landscape as a manifestation of a religious understanding of nature as God-given from Gainsborough and Constable through to mystical/visionary landscape of Palmer.
- Turner's epic and historical view of the landscape. Arguments about the use of historical landscape for political and moral purposes might be related to current debates about the British rise as an Imperial power. More direct engagement with contemporary events of historical importance.

Valid and relevant observations not listed above should be rewarded. Candidates should support their argument with reference specific examples from the likely artists such as Gainsborough, Constable, Turner and Palmer.

**35 How do architects in this period respond to the growth of the town and the city. Focus your discussion on one specific town or city as your case study.**

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

- Urban design: the structuring of the city or town through organisation of urban planning. Case studies: Bath, the New Town in Edinburgh or Nash's plan for Regent Street and Park. The economic conditions could be touched on.
- The importance of the street and 'square' as an urban architectural form. Analysis of this urban housing form in terms of style, appearance and social demand. Circus and the crescent are interesting alternative forms to the square.
- Architectural styles eg the various manifestations of Neo-classicism. Awareness of different approaches as well as the importance of materials and the role of decoration. Candidates might refer to the emergence of the Gothic Revival style towards the end of the period.
- Urban buildings types: Churches continue to be built as part of urban expansion and but candidates might explore specifically urban buildings such as theatres, music halls, hospitals, prisons, museums, prisons and commercial architecture of shops, banks.

Valid and relevant observations not listed above should be rewarded. Candidates should support their argument with reference to appropriate examples.



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

### 36 Art can reflect political ideologies. Discuss with reference to at least three works from the period.

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

- In this question it is important to choose works which clearly relate to the contemporary political climate. Close focus AND/OR breadth will be rewarded.
- As this question refers to section 1 on this paper it could be answered with reference to David alone or candidates may wish to compare periods of art and cross between the French Revolution, the Napoleonic Empire and the Peninsula War or The Greek War of Independence, and the 1830 and 1848 Revolutions.
- The Death of Marat 1793 could be discussed and close visual analysis is required.
- The relationship between David and Marat, the revolutionary leader and member of the National Assembly could be analysed as well as the political climate after the French Revolution.
- David's use of paintings as political propaganda is essential to this question. The Intervention of the Sabine Women (1799) painted during the post revolutionary bloodshed would allow the candidate to deepen the argument.
- Once David had been noticed by Napoleon he was commissioned to paint The Crowning of Napoleon (1806).

Valid and relevant observations not listed above should be rewarded.

### 37 Goya depicts 'the uncontrollable forces of unreason and madness lurking in the human brain' (Honour and Fleming). Discuss with reference to at least two works.

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

- Candidates may choose to look at one of the Caprichos and one of the Desastres de la Guerra or/and Saturn Devouring one of his children 1820-3.
- The backdrop of the Spanish Enlightenment and the French Invasion
- Goya's relationship with the Spanish court.
- Goya's use of satire and irony and his growing dissatisfaction with Spanish Institutions such as the church should be considered.
- This question should also address the medium used with particular reference to prints and etchings. Goya's satirical style of drawing needs to be compared perhaps with his use of oil paintings.
- Candidates also need to analyse the commissions and explore his political beliefs.
- Some points may be made about Goya's own predicament and health at this moment.

Valid and relevant observations not listed above should be rewarded.

### 38 To what extent is Paris under Napoleon III a reflection of his political agenda?

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

- Paris was rebuilt during the last half of the 19<sup>th</sup> Century from 1852 onwards under Baron Georges Haussmann who was then Prefect of the Seine under Napoleon III.
- Candidates must consider Napoleon's desire to place Paris on the world stage
- Consider the city as a spectacle with wide boulevards to avoid barricades, street lighting to avoid crime and spaces created for leisure such as parks and cafés.
- Renoir and Morisot present images from different viewpoints depending on their experience of this new city and its created suburbs.
- Paintings of the period particular from the 1860s are in abundance
- Baudelaire's plea for a painter of modern life must be addressed.
- Napoleon's spies were everywhere and new laws were brought in to curtail group activities in case of political unrest.
- Napoleon's approach to surveillance can be discussed.
- It must be remembered too that just as the old quarters were destroyed, people were made homeless. These are the victims of Napoleon's plans and they too are painted by artists such as Manet and Degas.

Valid and relevant observations not listed above should be rewarded.

### 39 To what extent were the Impressionists 'artistic revolutionaries' (Duranty)?

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

- To answer this question the candidate needs to consider the notion of 'artistic revolutionary' and consider new techniques and subject matter.
- New pigments, brushes, drying agents, oils and industrially made canvases changed the look of painting.
- Representations of 'fleeting moments' were also described in paint.
- Setting up their own exhibitions was contrary to the wishes of state regulated art institutions but many of the artists did not have a political agenda. They painted their world and a number of works of the city and the countryside can be considered.
- Candidates might like to look at the work of Monet, Degas, Pissarro, Renoir, Sisley and Caillebotte and consider how the subject matter might have seemed inflammatory as the sub-culture of Paris was depicted as were the factories in the countryside.

Valid and relevant observations not listed above should be rewarded.

**40 Consider the extent to which artists of the late 19<sup>th</sup> Century sought to escape from urbanisation.**

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

- The rapid increase in the population of Paris in the 19<sup>th</sup> century (by approximately six fold) The city was crowded and expensive and became synonymous with loneliness, alienation and 'ennui'.
- Van Gogh moved to Arles, Cézanne to Provence and Gauguin to Pont Aven then Tahiti and beyond.
- Candidates might begin by exploring these escapes and their impact on the artists' work. Works such as Van Gogh's Bedroom 1888 or Starry Night and Cézanne's Bathers or his Mont Saint Victoire series can be considered but Gauguin's escape is most radical.
- Candidates might consider what Gauguin hoped to find in terms of an island idyll and then analyse what his retreats had to offer.
- It should be remembered that many artists stayed in Paris and presented their work to the salon. Artists such as Gustave Moreau or Rodin might be considered.

Valid and relevant observations not listed above should be rewarded.

**Historical Topic 9: The Shock of the New: Art and Architecture in Europe and the United States in the 20<sup>th</sup> and 21<sup>st</sup> Centuries.**

**41 In the early years of the twentieth century artists embraced new technologies. With reference to at least two artists, consider this claim.**

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

- Artists' awareness of scientific developments influenced the ideas behind their works.
- Cubist artists. These artists were influenced by scientific developments which lead to technological ones. Artists such as Picasso and Braque explored space, time and the 4<sup>th</sup> Dimension. Influence of Einstein 1905 Theory of Relativity. Relative to who is watching, space and time are transformed near the speed of light: distances appear to stretch and clocks tick more slowly. We live in a universe built out of tiny bits of energy and matter.
- Futurist Artists. Commercial photography grew rapidly, and improvements in black-and-white photography opened the field to individuals lacking the time and skill to master the earlier, more complicated processes. The first commercial colour-film materials, coated glass plates called *Autochromes Lumière* -- after the process developed by French inventors Auguste and Louis Lumière -- became available in 1907.
- Developments in Electricity which had been invented in 1890's. The street car developed urbanisation. Light inventions such as neon lights (1902) ductile tungsten (1903) colour photography (1907). The Futurist showed movement. Balla Speeding Car. Technical Manifesto of 1912. Sound waves and Futurists depicting music Russolo Music 1911.
- Dada Artists. Candidates may want to mention development of high quality steel lead to better machinery. Dada artists such as Duchamp Bride Stripped Bare by her Bachelors Even (1915) Picabia, Max Ernst also looked at mechanisation.

Valid and relevant observations not listed above should be rewarded.

**42 With reference to at least two buildings consider Le Corbusier's definition of a house as a 'machine for living in'.**

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

- Le Corbusier aimed for the supremacy of function over aesthetic considerations. Reinforced concrete frames allowed free planning of interior and exterior walls and liberal use of glass. He wrote L'Esprit Nouveau 1920–25 and Vers une Architecture 1923
- Villa Savoye 1929–30 modular design – the result of Corbusier's researches into mathematics, architecture (the golden section), and human proportion
- "pilotis" – the house is raised on stilts to separate it from the earth, and to use the land efficiently. These also suggest a modernized classicism.
- no historical ornament
- pure colour – white on the outside, a color with associations of newness, purity, simplicity, and health (LeCorbusier earlier wrote a book entitled, *When the Cathedrals were White*), and planes of subtle colour in the interior living areas
- dynamic , non-traditional transitions between floors – spiral staircases and ramps
- built-in furniture
- ribbon windows (echoing industrial architecture, but also providing openness and light)
- roof garden, with both plantings and architectural (sculptural) shapes
- integral garage (the curve of the ground floor of the house is based on the turning radius of the 1927 Citroen)
- Unité D'Habitation Marseilles 1947–52
- The giant, twelve-story apartment block for 1.600 people is the late modern counterpart of the mass housing schemes of the 1920s, similarly built to alleviate a severe post-war housing shortage.
- Although the program of the building is elaborate, structurally it is simple: a rectilinear ferroconcrete grid, into which are slotted pre-cast individual apartment units, like 'bottles into a wine rack' (Le Corbusier)
- Through ingenious planning, twenty-three different apartment configurations were provided to accommodate single persons and families as large as ten, nearly all with double-height living rooms and the deep balconies that form the major external feature.

Valid and relevant observations not listed above should be rewarded.

#### 43 How did Surrealist art seek to reveal the unconscious mind?

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

- Movement begins as a poetic movement. André Breton has some knowledge of Freud.
- Masson met Breton and produced Automatist works and sand paintings. e.g. Battle of Fish 1926 Automatism helped the Surrealists to achieve access to subconscious/irrational experience, freedom from conventional picture making and imagery, subversion of conventional thought processes, creation of a new reality (surreality) and liberation of the spirit or imagination.
- Surrealist Manifesto 1924 pays homage to Freud directly.
- Some knowledge of Georges Bataille
- Verist Surrealists, saw academic discipline and form as the means to represent the images of the subconscious. They aimed to freeze and record images. Dalí joined in 1929–30, just after the crisis with Aragon affair in the previous year. The movement that it seemed to be dying was revitalized with his idea of paranoia criticism. This was a critical and systematic observation of delirious associations and interpretations. e.g. The Great Masturbator 1929.
- Surrealist objects such as Fur Teacup 1936 by Meret Oppenheim and films such as Buñuel's Un Chien Andalou 1929 could be mentioned and discussed.

Valid and relevant observations not listed above should be rewarded.

#### 44 Compare and contrast American and European Pop Art.

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

- Richard Hamilton defined Pop in 1957 as: 'Popular (designed for a mass audience); Transient (short term solution); Expendable (easily forgotten); Low Cost; Mass Produced; Young (aimed at Youth); Witty; Sexy; Gimmicky; Glamorous; and Big Business'. His collage Just What Is It That Makes Today's Homes So Different, So Appealing 1956 displays an iconography of modernity, affluence and glamour, appearing to promise a blissful picture of the forthcoming consumer paradise. But it is relayed with an ironic tone.
- Hamilton's interest in Duchamp connects him with the forerunners of Pop in America, Jasper Johns and Robert Rauschenberg.
- American Pop art emerged suddenly in the early 1960s and was in general characterized by a stark and emblematic presentation that contrasted with the narrative and analytical tendencies of its British counterpart eg Warhol's 'banana' album cover for the Velvet Underground compared with Peter Blake's Sergeant Pepper's Lonely Heart's Club Band cover for the Beatles, both 1967.
- At its most rigorous, American Pop art insisted on a direct relationship between its use of the imagery of mass production and its adoption of modern technological procedures e.g. Wham! 1963 by Roy Lichtenstein
- Whereas British Pop art often celebrated or satirized consumer culture, American Pop artists tended to have a more ambiguous attitude towards their subject-matter, such as in the mixture of glamour and pathos that characterized Andy Warhol's silkscreened icons of Hollywood film stars, as in Marilyn Monroe Diptych 1962. The Milan-based artist, Mimmo

Rotella's Marilyn 1962 consists of ripped posters that both heighten the glamour of the subject and present a complex pictorial surface.

- Tom Wesselmann in America with his Great American Nude series and the Briton Allen Jones' fetishistic portrayal of women, e.g. Chair 1969, share a focus on female sexuality. Both combined two and three dimensional mediums.
- Gerhard Richter and Sigmar Polke responded to Pop art in 1963 by launching Capitalist Realism. It shared certain concerns of Pop in painting consumer goods in a deadpan style e.g. Polke's Plastik-Wannen 1964 and an interest in trademarks. These can be compared with the work of the US artist Ed Ruscha e.g. Large Trademark with Eight Spotlights 1962.
- In Richter's case, there is a greater interest in painterly qualities compared with an artist like James Rosenquist in America who had formerly been a billboard painter e.g. I Love You with my Ford 1961
- In France, a Nouveau Réalisme artist like Arman, came closest to Pop in his Accumulations, consisting of repeated manufactured objects.

Valid and relevant observations not listed above should be rewarded.

#### 45 Compare and contrast installations which modify the way we experience the space around us.

- The Unilever Series at Tate Modern have provided a number of highly contrasting installations that occupying the daunting space of the Turbine Hall with a floor area of 500x115feet.
- The first in the series by Louise Bourgeois consisted of three steel towers, entitled I Do, I Undo and I Redo 2000. The towers, each some 9 metres (30 ft) high, dominated the east end of the Turbine Hall. In I Do and I Redo, spiral staircases coil around central columns supporting platforms which are surrounded by a number of large circular mirrors. In I Undo, a square framed steel skin with a spiral staircase conceals a cylindrical core with a further staircase. In each tower, Bourgeois placed a bell jar containing sculpted figures of a mother and child.
- Visitors could climb the staircases to the platforms, which Bourgeois envisaged would become stages for intimate and revelatory encounters between strangers and friends alike. These encounters could be viewed from the bridge across the Turbine Hall and the viewing platforms looking over the space, increasing the idea of a spectacle. The huge mirrors reflected the encounters between the participant and the architecture, the viewing public and the towers.
- Carsten Höller's Test Site 2006 similarly involved the spectator physically in the work. The giant slides spiralled down from the higher levels on the south side of the Turbine Hall. The experience of sliding is best summed up in a phrase by the French writer Roger Caillois as a 'voluptuous panic upon an otherwise lucid mind'. The slides were impressive sculptures in their own right, and you didn't have to hurtle down them to appreciate them as an installation. What interested Höller, however, was both the visual spectacle of watching people sliding and the 'inner spectacle' experienced by the sliders themselves, the state of simultaneous delight and anxiety that you enter as you descend.

- Bruce Nauman's Raw Materials 2004 selected 22 spoken texts taken from existing works to create an aural collage in the Turbine Hall. Removed from their original context, the individual texts and voices became almost abstract elements, taking on new meanings. Visitors encountered 'bands of sound' that ran in strips across the width of the Hall. Nauman transformed the cavernous space into a metaphor for the world, echoing to the endless sound of jokes, poems, pleas, greetings, statements and propositions.
- By contrast, Doris Salcedo's Shibboleth 2007 is the first work to intervene directly in the fabric of the Turbine Hall. Rather than fill the space with a conventional sculpture or installation, Salcedo created a subterranean chasm that stretched the length of the Turbine Hall. The 'crack' as it became known forced the viewer to decide which side they were on. Alternatively, it could be straddled or entered.
- Other works in the series can be discussed such as Anish Kapoor's Marsyas 2002 and Rachel Whiteread's Embankment 2005.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

---

**ART HISTORY**

**9799/03**

Paper 3 Thematic Topics

**For Examination from 2010**

SPECIMEN PAPER

**2 hours 15 minutes**

---

**READ THESE INSTRUCTIONS FIRST**

Write your Centre Number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paperclips, highlighters, glue or correction fluid.

This paper contains questions on five topics.

Answer **three** questions in total from **one** topic.

All questions carry equal marks.

---

This document consists of **6** printed pages.





**Thematic Topic 1: Art and Architecture in the City**

- 1 Discuss one major gallery, and comment on its relation to the past and present life of the city.
- 2 Discuss in detail two works by an artist (painter, sculptor or architect) whose works can be seen in the city.
- 3 Compare and contrast **two** public buildings which reflect different aspects of the city's heritage.
- 4 With reference to **two** different areas, analyse the use of public spaces in the city of your choice.
- 5 'Public sculpture can look out of place.' Discuss.
- 6 Louisa Buck has analysed the art gallery as a 'shrine'. Discuss two galleries in the city of your choice in the light of this idea.
- 7 Discuss the design and execution of a town planning project in the city of your choice.
- 8 Discuss two major buildings in the contemporary 'International style' in the city of your choice.

## Thematic Topic 2: Landscape

- 9 Landscape has been very important in many non-western cultures. Evaluate what we can learn about that culture through analysis of the representation of landscape.
- 10 Explore the reasons for the emergence of landscape painting as an autonomous genre in Europe. You should analyse at least **three** examples in your essay.
- 11 Landscape is frequently used as a vehicle for the expression of religious and/or spiritual knowledge and values. Using **three** different examples, explore how this might be seen.
- 12 '... even the most realistic landscapes are shaped as much by traditions and myth, dreams and memories, as by perceived reality.' (*Mundy Tate Handbook*, p.42). Discuss.
- 13 The idea of nature as overpowering, sublime, unpredictable has preoccupied many artists at different periods and in different places. Explore these ideas using **three** examples of work.  
  
You might use three works by the same artist or three by different artists.
- 14 'The iconography of nationhood'. How can the representation of landscape play a part in national identity? Explore this issue through the work of a particular country. You should aim to analyse specific and relevant case studies.
- 15 How does urbanisation and/or industrialisation impact on the theory and practice of landscape painting?
- 16 To what extent and in what ways has landscape/nature been a concern in the post 1960s?

### Thematic Topic 3: Portraiture

- 17 In a letter of 1549, the sculptor Leone Leoni boasted that his bust of the Emperor Charles V was “so exactly measured that there is not a hair’s difference [between bust and sitter] . . . it has not a line more or less than his Majesty’s head”. Discuss the methods which artists used to achieve an accurate likeness of the sitter in their portraits.
- 18 Taking your examples from two different historical periods, discuss the ways in which artists communicated the wealth and status of members of the middle classes.
- 19 Analyse the attitudes towards portraiture in the medieval period and discuss the changes that took place during the 14<sup>th</sup> and 15<sup>th</sup> centuries in both Italy and northern Europe.
- 20 With reference to any one Emperor, discuss how portraiture was made to serve as a means of propaganda.
- 21 What are the potential difficulties facing an artist painting a group portrait? In what ways have artists successfully overcome these problems?
- 22 Discuss the self-portraits of *either* Rembrandt or van Gogh.
- 23 Compare and contrast the portrait miniatures of Nicholas Hilliard and Isaac Oliver. Which of these two artists would you say had the greater impact on the development of the English portrait miniature? Give reasons for your choice.
- 24 Discuss the way in which knowledge of antique sculpture influenced the development of portraiture in 18<sup>th</sup> century England.

#### Thematic Topic 4: The Nude

- 25 Explore the representation of the naked human body in a non-Western culture.
- 26 'Men are active, women are passive'. Discuss this assertion in relation to depictions of the nude in the European tradition. You are advised to focus on a limited number of specific examples but these may be from any period or country.
- 27 The English language allows for the existence of 'nude' and 'naked' which has generated much debate. Through carefully chosen examples evaluate the use of both terms in the representation of the human body. Your examples can be from any period of Western art.
- 28 Define the 'classical' nude making reference to specific examples and suggest reasons for the persistence of the idea of the classical nude in the Western tradition.
- 29 In what ways and why has the naked body been seen as a vehicle for shame and guilt? Discuss with close reference to **three** works.
- 30 How have women artists responded to the subject of the nude? Compare and contrast through **three** different case studies.
- 31 The line between 'art' and 'pornography' or between legitimate expression and abusive exploitation is a live issue in debates about the representation of the nude body. Explore this issue using specific case studies to support your argument.
- 32 20<sup>th</sup> century art practice has subverted the hallowed traditions of the nude in painting. Discuss this claim through reference to at least **three** different case studies. Any media may be used.

**Thematic Topic 5: Still Life**

- 33** The sometime lowly status of the Still Life can be attributed to the main concern of the painter of depicting ordinary things. Discuss.
- 34** Consider the importance of the patron in one area of Still Life paintings you have studied.
- 35** Consider the symbolic function of 'vanitas' in Still Lifes you have studied.
- 36** Consider **three** Still Lifes you have studied as social documents which reflect the society and its economy.
- 37** Compare and contrast the importance of the subject matter in any **two** works you have studied.
- 38** Why has Picasso been so important in the redefinition of the Still Life in the twentieth century?
- 39** Consider how mass produced objects have been recreated by artists of the twentieth century.
- 40** With reference to an exhibition you have seen, consider the role of Still Life painting.

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

---

**ART HISTORY**

**9799/03**

Paper 3 Thematic Topics

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours 15 minutes**

---

**MAXIMUM MARK: 60**

---

This document consists of **32** printed pages.



There are a total of 60 marks for this paper.

Relative weightings of the assessment objectives:

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

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

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

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

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

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

### Rubric infringement

If a candidate has answered four questions instead of three, mark all questions and add the marks for the three highest questions together to give the total mark. 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.

**Generic marking Grid (20 marks)**

18–20	Excellent	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis.</li> <li>• Excellent ability to distinguish between fact, theory and personal judgement.</li> <li>• Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.</li> </ul>
15–17	Very good	<ul style="list-style-type: none"> <li>• Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques.</li> <li>• Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis.</li> <li>• Assured ability to distinguish between fact, theory and personal judgement.</li> <li>• A thoughtful and well-argued response to the question with very confident use of subject terminology.</li> </ul>
12–14	Good	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis.</li> <li>• Good ability to distinguish between fact, theory and personal judgement.</li> <li>• A well argued but not as extensively developed response to the question. Competent use of subject terminology.</li> </ul>
9–11	Satisfactory	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Distinguishes between fact, theory and personal judgement.</li> <li>• A mainly relevant response to the question and use of subject terminology but lacking in structure and development.</li> </ul>
5–8	Weak	<ul style="list-style-type: none"> <li>• Analysis lacks detail and has limited development. Materials and techniques barely acknowledged.</li> <li>• 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.</li> <li>• Barely distinguishes between fact, theory and personal judgement.</li> <li>• 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.</li> </ul>



1–4	Poor	<ul style="list-style-type: none"> <li>• Little analysis of poorly chosen examples that lack relevance OR no examples singled out for analysis at all. No acknowledgement of materials and techniques.</li> <li>• Insubstantial contextual evidence of historical sources and concepts other than the specific case study analysis.</li> <li>• Little evidence of the ability to distinguish between fact, theory and personal judgement.</li> <li>• Poor knowledge and understanding of the material. Insubstantial, irrelevant with little attempt to answer the question. Almost no use of subject terminology.</li> </ul>
0		<ul style="list-style-type: none"> <li>• No rewardable content.</li> </ul>

## Question Specific Notes

### Thematic Topic 1: Art and Architecture in the City

Sample case study: Barcelona.

#### 1 Discuss one major gallery, and comment on its relation to the past and present life of the city.

Example case study: *Museu Nacional d'Art de Catalunya* (MNAC)

Candidates are expected to discuss some or all of the following areas.

- **History.** Distinguish between a museum as an institution and as a building. MNAC inaugurated in 1934, the culmination of a century of conservation and collection. Reflects trend towards large public collections, and competition with Madrid. Closed 1990–1995, reopened in stages. Houses various collections in different media.
- **Purpose.** The museum promotes ideas of Catalunya's national identity, and is under the direction of the Catalan government (Generalitat). Museum institution is thus political as well as aesthetic. Besides conservation and display of artworks, museum has other civic functions such as education and as a space for public events. Importance of tourism.
- **Buildings** Built for International Exhibition 1929 in neo-baroque style, giving a pompous, grand effect. Grandeur emphasised by its position on a hill, with views of city. 1990–95: Major restoration under architects Gae Aulenti and Enric Steegman – comment on decisions and effects. Location (Montjuic) now a museum and leisure zone: sense of a continuum with Fundació Miró nearby.
- **Collection** The museum reflects the two periods when Barcelona/Catalunya were politically and culturally strongest: medieval (Romanesque and Gothic) and the modern period from the later 19<sup>th</sup> c. (modern collections).
- **Patronage** Modern collections also reflect taste of rich nineteenth-century patrons for buying Catalan art, making the collection national rather than international. The importance of the state as a patron of art. The city gallery as a central location for works from all around the region. There are diverse holdings (paintings, sculpture, prints, coins, library), together with travelling exhibitions.

Valid and relevant observations not listed above should be rewarded. Observations and emphases in answers will vary depending on the gallery and city chosen. Good answers will reflect a thoughtful engagement with the museum in relation to the social, political, historical and cultural context of the city.

**2 Discuss in detail two works by an artist (painter, sculptor or architect) whose works can be seen in the city.**

Case study: Josep Llimona (1864–1934), sculptor.

Candidates are expected to discuss some or all of the following perspectives on the chosen works.

- **Artistic context** 'Modernisme' and the emphasis on decorative and traditional forms; influence of French art, especially Rodin.
- **Social and cultural context** The Artistic Centre of St Luke (founded by Llimona brothers): promotes conservative, pious and idealizing art. Ideas of the ideal feminine in writings of Eugeni d'Ors (*La Ben Plantada*).

Work 1: El Desconsol ('Despair', 1907)

- **Subject** Woman in attitude of anguish/remorse, draped over stone. Title unspecific – a symbol of despair rather than a specific individual.
- **Treatment and Effect** Modelled with rounded forms and soft contours, languid pose (different from Rodin's energetic figures), impressionist treatment of hair, play of light and shadow. Theme of penitence recalls Magdalen sculptures – a moralizing message conveyed (the wages of sin). But also an air of melancholy and sensuous erotic effect.
- **Location** Formerly in centre of pond in Parc de la Ciutadella, now in MNAC. Comment on effect of spatial context.
- **Critical Response** Prize of Honour at V International Expo of Fine Arts. Perhaps the best known Modernist sculpture.

Work 2: Monument to Dr Robert (1904–1910)

- **Context** Dr Robert a Catalanist mayor in late 19<sup>th</sup> c. Monument commissioned by bourgeois supporters as homage to his support for a strike by bankers against a new federal tax. Work thus reflects conservative patriotism of its patrons.
- **Subject** Allegory of Catalan nation in 18 figures, emblematic of aspects of Catalan national identity (noble peasant etc.).
- **Treatment** Idealized, symbolic figures in heroic poses. Use of symbolism. Pyramidal composition; influence of Rodin (especially *Burghers of Calais*) and academic classicism.
- **Location** Erected in 1907 in front of University. Dismantled under Francoist Spanish government and reinstated in Parc de Tetúan in 1980s.

Valid and relevant observations not listed above should be rewarded. Candidates may choose works in different media (architecture, sculpture, painting, decorative art), and works may be by lesser-known artists and those not native to the city. The works chosen should be, in normal circumstances, permanently on view in the city, and candidates should show an awareness of their place in the city's cultural history.

### 3 Compare and contrast two public buildings which reflect different aspects of the city's heritage.

Case studies: Church of Santa Maria del Mar (1329–1383); Gaudí, Casa Milà 'La Pedrera' (1906–1910)

Candidates are expected to discuss some or all of the following areas:

Santa Maria del Mar

- **Historical context** Extensive Gothic building under Pere III (cf Cathedral, Santa Maria del Pi), against a background of imperial expansion, social unrest, famine and plague.
- **Reflection of city's history** In Ribera quarter, centre for medieval trade and guilds. Reflects importance of the sea: visible from shore, dedicated to Mother of Mary, patroness of sailors. Later attacked by anarchists in Civil War (who burned later baroque accretions). Central to contemporary bestselling novel, *La Catedral del Mar*.
- **Style and Design** Cistercian plan, no transept, four large vaults. Catalan Gothic style, with emphasis on plane surfaces, mass, simple shapes and lack of ornament. Features include large rose window, octagonal columns, simple capitals and plain ribs.

Gaudí, Casa Milà 'La Pedrera' (1906–1910)

- **Historical Context** New wealth from industry and colonialism, typified by patrons (Pere Milà I Camps, Roser Guardiola). Located in Passeig de Gràcia, rich and fashionable area in Eixample. After Setmana Trágica (1909), planned vast sculpture of Virgin cancelled, in view of popular anti-clericalism. Currently still used as flats, and exhibition space (Gaudí museum; separate gallery run by 'La Caixa de Catalunya'). Responses indicate history of visual taste: early satire and criticism; today iconic, part of the 'Gaudí trail' for tourists.
- **Style and Design** Gaudí's version of Modernism: organic, natural and ancient forms based on fortresses and geological sites. Limestone façade over steel frame. Many sculptural features: undulating façade, elaborate wrought iron balconies, roofscape with 'the sentinels' (chimneys and ventilators). Practical features include pioneering use of elevators, ramps and underground car park.

Valid and relevant points not listed above should be rewarded. Candidates should show an awareness of two distinct styles, and consider the relation of buildings to the city in space and time.

### 4 With reference to two different areas, analyse the use of public spaces in the city of your choice.

Case studies: Gothic Quarter; Parc de la Ciutadella (1868-)

Candidates are expected to address some or all of the following topics.

Gothic Quarter

- **History** On site of Roman town of Barcino (fragments of Roman walls remain). Street names reflect importance of medieval guilds to urban economy and layout – traditional home of working class, distinct from bourgeois Eixample; Jewish quarter, 'El Call'; continuous use as seat of government.

- **Plan** example of 'organic' growth rather than central planning; labyrinthine narrow streets, contrasting with large open spaces of the plazas. Effect of Via Laietana (1908), dividing Gothic quarter and introducing different, grander style of architecture.
- **Types of building** Churches (still in use) including Cathedral (1298–), Sant Just (1342–1363), Santa Maria del Mar (1329–1383), Santa Maria del Pi (1306–1391); Civic buildings include Palau de la Generalitat (1403–), Casa de la Ciutat (1373), Llotja (Stock Exchange, 1352); Carrer Montcada (created 1148), with examples of fifteenth-century town houses (subsequently altered). Current importance of museums (Museu Picasso, Museu de la Historia de la Ciutat), shops, restaurants.

Parc de la Ciutadella (1868–)

- **History** Previously a Bourbon military fortress (star-shaped 'citadel'), with barracks and parade grounds – symbolic of occupation. Handed over to city by General Prim. Demolition 1869–78. Design decided by competition (won by Fontseré). Used as public park. Arsenal (designed by Verboom) adapted to palace for visiting royalty, then museum, now Catalan parliament. 1888 chosen as site for Universal Exhibition.
- **Design** City park, with fountains, ponds, gardens, avenues, botanical collections. Horseshoe shape. Reflects ideas about the park as the lungs of the city, typical of 19<sup>th</sup> century city planning. Concept of civilised leisure. Recreational/educational function.
- **Features** Buildings: Umbracle and Hivernacle (housing botanical collections); Castel dels Tres Dragons (mock medieval castle, now houses zoological museum). Statuary: numerous statues of Catalan heroes; bourgeois taste of time reflected in Roig i Soler, 'Lady with the Parasol' (1884). Other features: 'Cascada', baroque triumphal arch built for Universal Exhibition in 1888, loosely based on Trevi Fountain in Rome.

Valid and relevant points not listed above should be rewarded. 'Public Spaces' may be taken to include any distinct areas of the city normally accessible by the public – residential districts, parks, shopping areas, industrial zones etc. Intelligent and informed judgement (which may be adverse) on the success and attractiveness of the areas chosen for discussion should be rewarded.

## 5 'Public sculpture can look out of place'. Discuss.

Candidates are expected to discuss examples under all or some of the following headings.

Case studies: Columbus monument, Arc de Triomf (both 1888)

- **General.** Consideration of the purposes of monuments (civic, political, commemorative, part of urban design etc.). Importance of patrons. Monuments often commissioned for a particular reason, which is subsequently forgotten. Monuments as icons, landmarks in a city. The tendency towards public grand style.

'Monument a Colom'

- **Location:** Plaça de la Porta de Pau (end of Ramblas). Where Columbus arrived seeking finance in 1493. Overlooks harbour.
- **Designer:** Gaietà Buigas i Monravà designed and supervised whole monument. Many other Spanish (Catalan) sculptors involved.
- **Purpose** For Universal Exhibition in Parc de la Ciutadella, 1888. Also an assertion of Catalan nationalism: artists exclusively Catalan, other countries not permitted to subscribe. Popular 19<sup>th</sup> century claim that Columbus was Catalan.

- **Description:** 60m high, statue on column, which stands on elaborate plinth, extensively decorated.
- **Materials:** bronze statue, on cast iron column, based on stone plinth. Important local traditions of iron-casting (cf wrought iron gates and balconies typical of Modernisme).
- **Features:** Statue (bronze) of Columbus by Rafael Atché – pointing at land (though curiously not the New World), while other hand holds parchment. Medallions, allegorical statues and reliefs.
- **Style:** grand public style, heroic gestures of figures. Suits pomp and ceremony of Univesal Exhibition. An iconic monument to rival those in other great cities. Combines the industrial age (cast iron) with a nostalgic, myth-making account of an heroic past. National (allegories of the Spanish kingdoms), imperialist (on the capital Europe, Asia, Africa and America pay homage to Columbus).

Arc de Triomf

- **Location:** Entry to main promenade leading to Parc de la Ciutadella
- **Designer:** Architect Josep Vilaseca i Casanovas
- **Purpose:** Universal Exhibition, 1888. Grand archway at front of promenade leading to Parc de la Ciutadella.
- **Features:** imitates Parisian Arc de Triomf, but also consciously Spanish in use of mudéjar style (Moorish) brickwork (part of project of Modernisme to revive native arts and crafts; cf brick facades on Modernist houses, replacing stucco). Carvings: frieze by Josep Reynés shows city of B welcoming visitors; on other side relief by Llimona shows prize-giving ceremony, 'Recompense'. Coat of Arms of BCN on crown of arch.
- **Style** In the European grand manner but with important local touched, linking it with Barcelona Renaixença and Modernist movements.
- **Out of Place?** Possible areas for discussion: arts and crafts in a post-industrial urban context; monuments as remnants of a largely forgotten historical moment; visual rhetoric of one age looks alien in a transformed cityscape.

Valid and relevant points not mentioned above should be rewarded. As in the case studies above, sculptural elements forming an integral part of a public monument may be considered as sculptures.

## 6 Louisa Buck has analysed the art gallery as a 'shrine'. Discuss two galleries in the city of your choice in the light of this idea.

Candidates are expected to discuss all or some of the following areas.

Case studies: Fundació Joan Miró (FJM), Fundacio Antoni Tàpies (FAT)

- **General consideration** of key idea in question. The art galley as a quasi-sacred space, the visitor as pilgrim, cultural works as object of cult. Gallery / shrine also associated with a particular locale, and may have political resonances. These aspects are particularly notable in the 'Foundation' dedicated to the work of a single artist.
- **History** of institution: FJM inaugurated 1975; FAT created 1984, opened in 1990.

- **Functions** of institutions: conservation, exhibition, archive, library, education, cultural tourism.
- **Architecture and design:** FJM – Architect: Josep Lluís Sert (Catalan), purpose-built, white, clean shapes, logical arrangement – clear, proportional, lots of light. Typical Catalan features: floor tiles, wooden treads and ceiling boards, white colour (v. mediterranean). FAT adapted from Editorial Montaner i Simon building, by Modernist architect Lluís Domènech i Montaner. Both museums express local, Catalan national traditions.
- **Location:** FJM on Montjuïc, part of tourist trail; FAT in Eixample, in heart of city.
- **Artist/Collection** – significance. Both Miró and Tàpies associated with freedom suppressed under Francoism; politics especially important to Tàpies. Institutions promote idea of artist as national hero? Source of collections: in both cases, gift of artist to city forms major part of collection.
- **Visitor behaviour** – observe and describe. Circulation, use of surrounding space as leisure are (FJM), use of photography; discuss items on sale in shop – souvenirs as equivalent to relics? Consider design of posters and other publicity material.

Valid and relevant points not mentioned above should be rewarded. Candidates will not necessarily be expected to have read the critic/cultural theorist whose idea may be used as a starting point for the question. Good answers will not simply repeat information about galleries, but shape that material in response to the particular prompt idea put forward in the question.

## 7 Discuss the design and execution of a town planning project in the city of your choice.

Case study: Eixample.

Candidates are expected to discuss some or all of the following areas:

- **Historical background** Destruction of old city walls (1854). Nineteenth-century industrial revolution and growth in urban population. Wealthy bourgeois population with money to fund a new city expansion. Similar projects in Paris, London etc.
- **Design** Competition, won by Ildefons Cerdà. Plan (1859). Leaves old city intact (unlike Paris). Grid scheme reflects socialist ideal of class equality. Influenced by French (Hausmann, Cabet). Elements of repetition, streets of equal width, modular planning. Three intersecting main avenues. Features: chamfered corners for traffic; street names drawing on names and institutions of Catalunya's history; emphasis on pedestrians (wide pavements). Early criticisms of monotony and ahistorical vision (Puig i Cadafalch).
- **Execution** Intended to ease workers' conditions, but inadequate drainage and sewerage leads to serious hygiene problems. Area becomes a bourgeois rather than workers' area. Much of original plan not built, ideal equality not realized: in 19<sup>th</sup> century Rambla de Catalunya divides fashionable from unfashionable sides. Lack of control over later developers: original planned green spaces built over, blocks exceed specified height. Contemporary urban traffic conditions. Distribution of shops and banks reflects original plan for autonomous neighbourhoods within the area.
- **Architecture** Mixture of neoclassical, Modernisme (note design details of doors, gates outside apartment blocks etc.) and 20<sup>th</sup> c. additions.

Other possible case studies would include: Barceloneta, Las Ramblas, 1992 Olympic development, Montjuïc.

Valid and relevant points not listed above should be rewarded. Candidates should show an awareness of the original plan (insofar as it is preserved), and discuss its successes and failures and practicalities in the light of historical developments.

**8 Discuss two major buildings in the contemporary 'International Style' in the city of your choice.**

Candidates are expected to discuss examples under some or all of the following headings.

Case studies: Museum of Contemporary Art (MACBA), by Richard Meier and Associates (1995); Torre de Comunicació de Collserola, Foster and Partners (1992)

- **Purpose and Design:** structure, materials, articulation of external surfaces. MACBA: a purpose-built gallery for the display of contemporary art. Materials: glass, brick, concrete, steel; large box-like shape, massive clean white stone (Mediterranean tradition) reflecting sun, extensive windows alternating with large plane of wall over stairway. Collserola: a telecommunications tower, serving various radio operators. Centralises communications on mountain overlooking Barcelona. Concrete shaft, tubular steel mast, 45m latticed steel section, 13 platforms. Stabilised by high-tension cables.
- **Internal features.** Lighting, articulation of space, functional elements. MACBA: stairs and ramps, visitors circulate through discreet floor spaces, wide corridors; architecture competes for attention with artworks?  
Collserola: limited public access, essentially a transmitter.
- **History.** MACBA: 1985 policy to situate a museum for contemporary art in the Casa de la Caritat in a run-down area off the Ramblas. Intended to regenerate area. Collserola: initial project 1987, Foster design wins tender, subsequently wins major international awards.
- **Impact on city.** Both works connected with redevelopment of city for 1988 Olympics. MACBA: spectacular square, though no long vistas. Intended regeneration of neighbourhood ongoing, as yet perhaps only partially successful. Arguably the collection is outshone by the building. Close to the CCCB (Centre de Cultura Contemporània de Barcelona), making a contemporary art zone. Attracts tourists, though not on the scale of Fundació Miró. Collserola: meets demands of new technology; visible from the city, an iconic part of the landscape.

Valid and relevant points not mentioned above are to be rewarded. Buildings should be considered within the context of the city's space and history.

**Thematic Topic 2: Landscape**

**9 Landscape has been very important in many non-western cultures. Evaluate what we can learn about the culture through analysis of the representation of landscape.**

The following content refers to Japanese wood block prints of the 19<sup>th</sup> century, principally by Hokusai and Hiroshige. Broadly similar points may be adduced for landscape painting in other cultures, e.g. Chinese and aboriginal paintings.

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

- The religious element in Edo society, the pervasive presence of Mount Fuji in many prints and the depiction of pilgrims.



- The depiction of everyday activities, especially where these involved travel. (Especially in designs by Hokusai).
- The emergence of a culture of movement (kōdō bunka) in late Tokugawa Japan involving both indoor activities such as tea drinking and visiting the theatre but also outdoor pleasures including pilgrimages, festivals and other seasonal activities such as viewing cherry blossoms in spring, maple trees in autumn time and the famous Nihon bridge in the snow.
- The depiction of these leisure activities in the countryside, especially in the designs of Hiroshige. His famous series, e.g. the stations on the Tōkaidō road.
- Edo Japan as a mainly isolated culture until the restoration of Imperial rule in the 1860s. The lack of influence of western traditions on the art of the period. Non-western aspects of wood block print designs as evidence for this state of affairs. The absence of linear perspective, modelling in light and shade and the use of cast shadows. Exaggerations of scale. The few exceptions which show the arrival of western principles of composition and design.

Valid and relevant observations not listed above should be rewarded.

**10 Explore the reasons for the emergence of landscape painting as an autonomous genre in Europe. You should analyse at least three examples in your essay.**

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

- Brief introduction addressing the term 'autonomous' and giving the candidate's own working definition. Is this the same as 'pure' landscape? To what extent must subject matter be reduced for a landscape to be classed as 'autonomous'? Would, for example, Bruegel's paintings of 'the Months' qualify, or Claude's landscapes?
- A sense of place and the desire to celebrate this in visual terms. The significance of a particular locality, area or country to the artist and/or patron. Childhood and early life, e.g. Constable in East Anglia and Millet in Normandy. Dürer's watercolours of Nuremberg. Distinctive localities, e.g. the 'Norwich School of painters' in 18<sup>th</sup> century England, the 'Danube School of Painters' in southern Germany in the 16<sup>th</sup> century and the artists of the American mid-west in the 1930s. A love of one's country, e.g. in 17<sup>th</sup> century Dutch landscape painting (in a period not long after gaining independence) or in British landscapes of the 1940s and 1950s by artists such as Paul and John Nash, at a time of national pride at the end of World War II. Also, Danish landscape painting in the first half of the 19<sup>th</sup> century, e.g. by Købke.
- Topographical landscape paintings as a means of commemorating places seen and voyages made. Durer's drawings and watercolours associated with his travels to Italy and the Netherlands; Bruegel's scenes of the Alps. Italian landscapes for British patrons who made the Grand Tour, including the work of Canaletto and, at a later date, by Joseph Vernet. Greater ease of travel in the 19<sup>th</sup> century perhaps strengthening the taste for views of exotic locations, including, for example, scenes of the Holy Land (e.g. in works by Seddon, Holman Hunt and Edwin Lear).
- The influence of literature. The development of landscape painting in early 16<sup>th</sup> century Italy and the influence of poems such as Sannazaro's 'Arcadia'. Giorgione's landscapes and the drawings and prints of Campagnola. The influence of texts from antiquity, (e.g. Ovid's poetry) on the development of classical landscape paintings by, for example, Claude and Poussin.
- New sensibilities, especially the appreciation of the sublime. The visual expression of this in the work of, for example, Turner, Samuel Palmer and Jacob van Ruisdael.

- The natural scene as evidence of God's bounteous creation. The Landscape as an expression of religious and spiritual feelings. The work of, for example, Caspar David Friedrich, Ruskin and the Pre-Raphaelites and Samuel Palmer.
- The empty landscape as the antithesis to the city. The marine landscapes of Andrew Wyeth and depictions of the American mid-west in the 1920s and 30s. In Britain, the work of the Pre-Raphaelites in the 19<sup>th</sup> century and of Sutherland and John Nash in the 20<sup>th</sup> century. The Barbizon school in France, especially Daubigny and Theodore Rousseau.
- Landscape as the setting for human activity. Calendar scenes from medieval and renaissance manuscripts, e.g. early 16<sup>th</sup> century books of hours by Simon Bening. Bruegel's series of the 'Months'. Millet's landscapes from Normandy and Barbizon.
- Landscape as offering new formal possibilities. Colour in landscapes by the Fauves and van Gogh. The exploration of the effects of light in the Impressionist landscape (especially in Monet's series paintings). The landscapes of Cézanne. The abstract element in landscape.

Valid and relevant observations not listed above should be rewarded.

**11 Landscape is frequently used as a vehicle for the expression of religious and/or spiritual knowledge and values. Using three different examples, explore how this might be seen.**

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

- The use of landscape elements as religious symbols e.g. in 15<sup>th</sup> century Netherlandish landscapes, 16<sup>th</sup> century German paintings (for example, Cranach) and especially in paintings by Caspar David Friedrich. The important example of Friedrich's 'Tetschen Altarpiece', the first example of a pure landscape serving as an altarpiece). Motifs such as the dead tree in for example Netherlandish paintings and in 15<sup>th</sup>/16<sup>th</sup> century Venetian landscapes.
- The employment of panoramic views suggestive of the infinite. Patinir's landscapes in 16<sup>th</sup> century Netherlands, some of Caspar David Friedrich's paintings (e.g. with settings in the high mountains of the Riesengebirge), depictions of alpine scenes by Turner and Bruegel. John Martin's religious paintings in Victorian Britain. The combination of this with unusual settings, e.g. the snow capped mountains in van Eyck's 'Rolin Madonna' that marked the boundary to the earthly paradise.
- Particular times of day suggestive of a supra-natural presence, in particular, dusk and dawn. The use of subtle light effects to communicate these feelings to the viewer. Examples from Renaissance Venice, e.g. in the paintings of Giovanni Bellini, Giorgione and Titian. The late watercolours of Turner. Night time scenes, including works by Samuel Palmer, Adam Elsheimer etc.
- Times of year appropriate to particular religious subject matter, e.g. winter landscapes for the nativity etc. (especially in 15<sup>th</sup> century Netherlandish paintings such as Campin's 'Nativity' in Dijon).
- Unusual climatic conditions, for example a storm about to break (e.g. El Greco's 'View of Toledo' or Giorgione's 'Tempesta').
- Remoteness and solitude. The forest scenes of the 'Danube School', the backgrounds to paintings by Cranach and in Grünewald's 'Isenheim Altarpiece'. Some of Friedrich's works (e.g. 'the Monk by the Sea' and 'the Abbey in the Oak Woods', Claude's 'The Enchanted Castle', Cézanne's depictions of the 'Bibiémus Quarry').

Valid and relevant observations not listed above should be rewarded. The examples given above are only suggestions of the types of examples that candidates might quote in their answers. Whilst candidates are not expected to refer to all of the above points in their answer, they should choose examples that allow them to range wide widely over the area covered by the question.

**12 ‘...even the most realistic landscapes are shapes as much by traditions and myth, dreams and memories, as by perceived reality’. (Mundy, Tate handbook, p.42). Discuss.**

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

- A sensible attempt at interpreting the question, perhaps along the lines that the artist’s response to landscape is conditioned by a variety of factors including personal experience, the influence of tradition, expectations of the patron etc.
- The influence of tradition. Calendar scenes in mediaeval and renaissance manuscripts, especially in northern Europe and their influence on panel painting, e.g. as seen in Bruegel’s ‘Months’. The conventions of Mannerist landscape painting. The influence of the classical landscape in the 18<sup>th</sup> century as seen for example in the works of Richard Wilson in Britain and Joseph Vernet in France. The influence of 17<sup>th</sup> century Dutch landscape traditions on the work of the Barbizon Group in 19<sup>th</sup> century France, especially Theodore Rousseau.
- Departures from strict topography. The willingness of artists to manipulate compositions to make them more harmonious, interesting or effective, e.g. Constable’s ‘Dedham Vale’, drawings by the Danube School of artists and in many of Canaletto’s compositions. Caspar David Friedrich’s synthetically composed landscapes assembled from a variety of motifs taken from his sketchbooks.
- The role of myth in shaping landscape painting. The forest as a setting for myth and legend in the work of the Danube School, especially Altdörfer and Wolf Huber. The Arcadian landscape in 16<sup>th</sup> century Venetian art and the influence of classical mythologies on the work of Poussin and Claude. The myth of the peasantry as peaceful, happy and contented with their lot, e.g. in many Victorian paintings and in 19<sup>th</sup> French paintings by academic artists such as Jules Breton.
- Memories and feelings. The influence of personal experience and deeply held feelings. Millet’s peasant origins and his fatalistic view of the peasant condition in mid 19<sup>th</sup> century France. Caspar David Friedrich’s landscapes and his melancholy frame of mind. The effect of the death of a loved one, e.g. Monet’s ‘The Seine at Vétheuil’ and Constable’s ‘Hadleigh Castle, painted after their wives had died. Edwin Hopper’s New England landscapes. Van Gogh’s landscapes, e.g. ‘the Wheatfield at Auvers’.
- Dreams. Douanier Rousseau’s jungle scenes. The landscape paintings of the Aesthetic movement in 19<sup>th</sup> century Britain, e.g. in the work of Burne-Jones, Walter Crane etc. Symbolist landscape e.g. by Khnopff and Degouves de Nunques. Fantasy landscapes, e.g. the Italian capriccio and the backgrounds to Watteau’s Fêtes Champêtres.

Valid and relevant observations not listed above should be rewarded. Credit should be given to candidates who support their ideas with reference to a wide range of examples drawn from different historical periods.

**13 The idea of nature as overpowering, sublime, unpredictable, has preoccupied many artists at different periods and in different places. Explore these ideas using three examples of work. You might use three works by the same artist or three by different artists.**

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

- Interpretation of the question along the lines of man's insignificance faced with these aspects of nature. Before the 18<sup>th</sup> century, such places seen as dangerous places, to be avoided; from the 18<sup>th</sup> century on, there developed a new relationship between man and nature exemplified by the new philosophy of the sublime. (Edmund Burke's treatise, 'A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful', was first published in 1756). From now on, such scenery was appreciated for its grandeur and drama rather than being feared and avoided at all costs. Also in Britain, the influence of the theory of the picturesque developed by writers such as William Gilpin and the increased interest in visiting the remoter parts of the country.
- Increased ease of travel from the 18<sup>th</sup> century onwards and increasingly safe journeys as conducive to this new mode of thought.
- A sense of a divine presence when faced with awe-inspiring scenery and dramatic effects of nature.
- The depiction of the primeval forest as a dangerous place in pre 18th century painting, especially in works of the Danube School, e.g. Altdörfer.
- Mountain fastnesses. The alpine scenes of Turner, Dürer and Bruegel. Caspar David Friedrich's paintings of the Riesengebirge mountains or Carl Blechen in the alps. The work of John Robert Cozens and his contemporaries in Britain. On a lesser scale, hilly landscapes of Jacob van Ruisdael.
- Dramatic effects of nature. Storms, (e.g. in Giorgione's 'Tempesta', El Greco's 'View of Toledo' and Poussin's 'Deluge'). Man's struggle to stay alive in the face of great danger, e.g. in the depiction of storms at sea such as Turner's 'Fingal's Cave'. Fire, e.g. depictions of the eruption of Vesuvius by various artists especially by Joseph Wright of Derby. Scenes of divine wrath, e.g. in the paintings of John Martin in 19<sup>th</sup> century Britain (e.g. 'The Assuaging of the Waters').
- Remarkable natural phenomena, for example in paintings of the American west by artists of the Hudson River school from the 1820s onwards, including, for example, views of Niagra Falls or passes through the Rocky Mountains. Equivalent scenes in the Old World, including famous places of the Holy Land and in Egypt.

Valid and relevant observations not listed above should be rewarded.

**14 'The iconography of nationhood'. How can the representation of landscape play a part in national identity? Explore this issue through the work of a particular country. You should aim to analyse specific and relevant case studies.**

Candidates are expected to choose a country which will give them the opportunity to investigate in some detail the issues raised by the question. The following list of possible countries is not intended to be prescriptive. Where relevant, answers should incorporate at least some reference to the contemporary historical context.

- The German speaking lands in the first half of the 19<sup>th</sup> century. The upsurge in German nationalism following their part in Napoleon's defeat. Examples of landscapes in German Romantic art that reflect this newly fledged spirit of nationalism. (Including references to the mediaeval past and the Holy Roman Empire). In particular, examples from the work of Schinkel ('Mediaeval City on a River') and Caspar David Friedrich ('Chasseur in the Forest' and 'The Graves of Ancient Heroes').
- The Netherlands in the 17<sup>th</sup> century. The hard fought for independence of the United Provinces from their Spanish rulers at the end of the 16<sup>th</sup> and beginning of the 17<sup>th</sup> centuries. Their Calvinist Religion and mercantile prowess as setting them apart from the Spanish and helping to define their nationhood. Iconographic elements in landscape painting of the period that signify their recently acquired independence. The distinctive topography, low lying land, the emphasis on skies, the development of sweeping panoramic views. Views of towns in the backgrounds to many landscape paintings, often with prominent church towers (signifying the importance of their Calvinist faith). A peaceful and orderly countryside as the setting for work (windmills, linen bleaching etc.).
- The United States of America in the 19<sup>th</sup> century. In the early 19<sup>th</sup> century, a large part of the United States was relatively unknown, leaving huge tracts of untamed nature still to be explored. As many of these territories were first discovered and then gradually brought into cultivation, a new school of landscape painting sprang up, fostered in part by the sublime nature of these territories and secondly to record them before they were destroyed by over exploitation. Thus, the American landscape took on a patriotic hue, seeming to symbolise the strength, confidence and tremendous economic potential of a relatively new nation just beginning to flex its strength. The work of Thomas Cole as the founder of this landscape movement in the 1820s, especially his wilderness paintings. Cole's successors in the 1850s and 60s, the second generation of the 'Hudson River School' including for example Edwin Church. The element of the Sublime in these and other paintings of the period. The evidence of human activity in these landscapes, e.g. railroads, including enormous viaducts. Subject matter from the 'Great West', i.e. the territories to the west of the Mississippi River, including the Rocky Mountains.
- Britain in the late 17<sup>th</sup> and 18<sup>th</sup> centuries. The aristocracy and their identification with the virtues of ancient Rome. The effect on them of the Grand Tour. Collection of works by Claude and Canaletto. Patronage of contemporary British artists such as Richard Wilson and French ones such as Joseph Vernet. Commissioning of views of their estates reflecting their status and prosperity. For example Sibrecht's views of country houses in the 17<sup>th</sup> century and Gainsborough's 'Mr. and Mrs. Andrewes' in the 18<sup>th</sup>. Other examples of estate paintings to show the latest developments in agriculture (e.g. on the Holkham Estate).

Valid and relevant observations not listed above should be rewarded.

## 15 How do urbanisation and/or industrialisation impact on the theory and practice of landscape painting?

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

- The impact of industrialisation on the landscape. In England, paintings by de Loutherbourg ('Coalbrookdale by Night') and by Joseph Wright of Derby ('Arkwright's Cotton Mill by Night'). The presence of railroads, viaducts etc., for examples in 19<sup>th</sup> century American art and in Monet's paintings at Argenteuil. Rural scenes containing new types of agricultural machinery e.g. steam driven threshing machines etc.
- Improvements in travel from the mid 19<sup>th</sup> century onwards (especially railways), hence the countryside not only as a place for peasant labour but also middle class leisure. Scenes depicting the middle classes in the country, e.g. in the work of Daumier and Courbet.
- The peasantry treated in a manner that would have not offended the delicate sensibilities of middle class patrons, i.e. bland, idealised, and non-threatening, with no hint of real poverty in their lives. Examples from artists such as Bougereau and Jules Breton in France and Faid and Myles Birkett Foster in England.
- The ease of travel also opening up remote areas of France to a wider public at a time when urbanisation is rapid. Artists use this opportunity to explore a wide variety of rural areas not previously easily accessible, e.g. the Barbizon Group in the Forest of Fontainebleau, the Impressionists on the Normandy coast and Gauguin and his contemporaries in Brittany. The increased appreciation of primitive traditions and ways of life in remote areas. The formation of artists' colonies towards the end of the 19<sup>th</sup> century, e.g. the Newlyn Group in England and Worpswede in Germany. The depiction of ancient rural customs such as the Breton Pardons (e.g. in the paintings of Gauguin and Dagnan-Bouverie).
- The suburban landscape in 19<sup>th</sup> century France, especially on the semi-industrialised suburbs along the Seine to the North West of Paris and in cities such as Rouen. Scenes of leisure with factories in the background, e.g. in paintings by Pissarro and especially in Seurat's 'Bathers'.

Valid and relevant observations not listed above should be rewarded.

## 16 To what extent and in what ways has landscape/nature been a concern in the post 1960s?

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

- Landscape has continued to be a major concern of the post 1960's. Perhaps the most exciting way that this may be seen is in the vibrant development of the idea of Land Art when artists stopped representing the land in preference for direct engagement and interventions. This is a versatile and diverse territory.
- The Land Art movement is closely linked to the emergence of environmental debates which could be explored.
- Students may look back to the American land artists of the 1960 and 70s such as Walter de Maria and Smithson and James Turrell. There are also well-established British Land artists such as Richard Long, Hamish Fulton and Andy Goldsworthy. There are a range of ideas that arise out of Land Art practices:
  - Art versus Nature.
  - The response to place
  - The nature of materials, light, water, colour, weather and time

- Time and transience: the ephemeral versus permanent
  - Process and documentation – making and recording.
  - In and outside the gallery: Land Art and the art market
- Land Art is not the only way in which contemporary art practice has continued to explore the idea of landscape. Painters continue to return to the traditions of the genre. Radically different painters such as Anselm Kiefer and David Hockney could be used as case studies of contemporary artists who are investigating the tradition of the genre with very different social, artistic or political motives. Turner Prize nominees such as Peter Doig and Michael Raedecker are further possible case studies of experimental and questioning engagement with the genre.
  - Landscape has also been a continuing preoccupation of post 1960's photographers. Diverse responses could be explored from the documentation of the changing British landscape in the black and white photograph of John Davies or the colour photography of William Eggleston in America to the more recent work of Andreas Gursky's large and impersonal colour photographs that use documentary tactics to explore past and present and the relationship between man and the environment.

Valid and relevant observations not listed above should be rewarded.

### Thematic Topic 3: Portraiture

- 17 In a letter of 1549, the sculptor Leone Leoni boasted that his bust of the Emperor Charles V was "so exactly measured that there is not a hair's difference [between bust and sitter]...it has not a line more or less than his Majesty's head". Discuss the methods which artists used to achieve an accurate likeness of the sitter in their portraits.**

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

- The use of life masks and death masks to obtain a close likeness for sculpted portrait busts.
- Preparatory models, e.g. in clay or wax to approach a close likeness for sculpted portraits.
- Drawings and paintings as preparatory stages for sculpted portraits, e.g. the Van Dyck triple portrait of Charles I as preparation for Bernini's portrait bust of the King.
- The use of preparatory drawings for painted portraits, sometimes with notations of colour e.g. Jan van Eyck's portrait drawing of cardinal Alberghati. Also, Holbein's portrait drawings in this respect.
- The use of artificial optical aids for this purpose, a possibly example being Holbein's portrait drawings.
- Or simply the accuracy of hand and eye, especially in highly skilled draftsmen such as Ingres!

Valid and relevant observations not listed above should be rewarded.

**18 Taking your examples from two different historical periods, discuss the ways in which artists communicated the wealth and status of members of the middle classes.**

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

- Depiction of expensive and/or imported fabrics, e.g. silks, (e.g. 19<sup>th</sup> century female portraits by for example Ingres), furs (e.g. 15<sup>th</sup> century Netherlandish portraits such as 'the Arnolfini Wedding') and brocaded textiles.
- Particular items of dress indicating leisure and wealth, e.g. elaborate lace ruffs and collars in 17<sup>th</sup> century Dutch portraits or wigs in 18<sup>th</sup> century British portraits.
- Paintings that give an indication of the sitter's profession, e.g. as a doctor, lawyer etc., either through artefacts in the background (e.g. 'the Shipbuilder and his wife' by Rembrandt, Victorian portraits of scientists e.g. Thomas Henry Huxley holding a skull or artists self portraits showing themselves with easel and palette. Alternatively by means of a narrative element showing the sitter practising his profession (Rembrandt's 'Anatomy Lesson of Dr.Tulp').
- Domestic settings indicative of wealth, well appointed interiors in the background to portraits, e.g. in many mid Victorian paintings, 17<sup>th</sup> century Dutch paintings and mid 19<sup>th</sup> century French paintings.
- Other indications of a middle class lifestyle, e.g. the presence of servants in the background or subjects shown at leisure, e.g. in some 18<sup>th</sup> century paintings by for example Hogarth and Joseph Wright of Derby or late 19<sup>th</sup> century British, e.g. Tissot.

Valid and relevant observations not listed above should be rewarded.

**19 Analyse the attitudes towards portraiture in the mediaeval period and discuss the changes that took place during the 14<sup>th</sup> and 15<sup>th</sup> centuries in both Italy and in northern Europe.**

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

- The mediaeval attitude to representation of the individual. The importance of the afterlife in comparison to which the 'here and now' of Earthly existence was but a mere preparation.
- This explains the fact that on most tombs from the period prospective imagery (i.e. relating the afterlife) is given greater prominence than retrospective imagery (relating to the subject's time on Earth).
- It also helps to explain why portraits in the period (either painted or sculpted, especially on tombs) lack individuality since it was not felt important to commemorate the physical appearance of the individual. Thus the features of effigies on mediaeval tombs on the whole appear rather bland and lacking in detail.
- It may also explain why there are so few painted portraits in the mediaeval period in comparison with portraits that form part of tombs.
- In the 14<sup>th</sup> century, this attitude toward the individual lingers on although perhaps there are an increasing number of painted portraits, especially of princely rulers (e.g. in courtly circles in France and in northern Italy).



- On the whole, these 14<sup>th</sup> century portraits still remain lacking in individuality. For example, many courtly portraits are of the profile type, derived from the medals and coins in Roman antiquity. Through a tendency towards the two dimensional, this makes it difficult to model the face in three dimensions and to achieve a high degree of corporeal likeness.
- The transition to the three quarter view in the 15<sup>th</sup> century. Its early development in the southern Netherlands by Jan van Eyck and Campin. Its widespread adoption by their successors and its spread into Italy. (Despite the adherence to the profile portrait, especially in courtly circles). The ability in a three quarter view to give a more realistic and lifelike representation, especially through three dimensional modelling via the fall of light and shade. (Also by allowing the subject to look at the observer). The potential of the Netherlandish oil technique to give a detailed view of the sitter's features, e.g. wrinkles, texture of the high etc.).

Valid and relevant observations not listed above should be rewarded.

**20 With reference to any one Emperor, discuss how portraiture was made to serve as a means of propaganda.**

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

- The emperor as a successful military leader, defeating the enemy, securing the Empire or expanding its boundaries. Depictions of the Emperor on horseback, leading his troops into battle or clad in armour. (For example, David's 'Napoleon Crossing the Alps' or the 'Prima Porta Augustus').
- The emperor as the earthly representative of a divine power (or example 'Augustus as Chief Priest' or Titian's equestrian portrait of 'Charles V after the battle of Muhlberg).
- The emperor as 'first amongst equals', working tirelessly on behalf of his people. For example, David's portrait of 'Napoleon in his Study' or the image of Augustus on the 'Altar of Augustan Peace'.
- The dissemination of the emperor's image by means of coins, e.g. Alexander the Great.
- Portraits confirming the legitimacy of rule. For example, those including a dynastic element. Also, unique examples such as Simone Martini's 'Altarpiece of Robert of Anjou' in Naples.

Valid and relevant observations not listed above should be rewarded.

**21 What are the potential difficulties facing an artist painting a group portrait? In what ways have artists successfully overcome these problems?**

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

- The difficulty of introducing variety into the composition and at the same time giving each individual approximately equal prominence. (Especially in cases where all the sitters contributed equally the cost!).
- Early group portraits, e.g. in 16<sup>th</sup> century Netherlands or England where each individual was given equal attention, with stilted figures appearing in neat rows as in present day school photographs. (e.g. the 'Somerset House Conference' in the National Portrait Gallery).

- The decisive break with this tradition in 17<sup>th</sup> century Dutch painting. The work of Hals and Rembrandt in particular, especially the militia and regent group portraits. Increased individuality and more varied compositions. The introduction of the narrative element, e.g. in Rembrandt's 'Night Watch' or his 'Anatomy lesson of Dr. Tulp.
- Post 17<sup>th</sup> century group portraits to show further developments, including the conversation piece in 18<sup>th</sup> century Britain.
- Likewise, the innovative compositions of Van Dyck and his contemporaries, e.g. in the former's paintings of 'The Capel Family' in the National Portrait Gallery and of his portraits of the children of Charles I.
- The family portrait as a special case, for example, Holbein's portrait of the 'More Family' or family portraits from 18<sup>th</sup> century Britain etc. or mid 19<sup>th</sup> Century France (e.g. Ingres pencil drawings).
- The 'professional' group portrait, e.g. doctors and surgeons (Rembrandt's anatomy lessons or group portraits of artists in the studio (e.g. Fantin Latour, 'an Artists Studio in the Batignolles Quarter'.

Valid and relevant observations not listed above should be rewarded.

## 22 Discuss the self-portraits of either Rembrandt or van Gogh.

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

- The frequency with which they executed their own portraits and what this may tell us about their personality and how they see themselves.
- Changes in representation and how this reflects their life experiences.
- The preference for certain formats and the close up view. (In Rembrandt's case, the frontal view from close up).
- Treatment of backgrounds and dress in relation to the artist's personality.

Valid and relevant observations not listed above should be rewarded.

## 23 Compare and contrast the portrait miniatures of Nicholas Hilliard and Isaac Oliver. Which of these two artists would you say had the greater impact on the development of the English portrait miniature? Give reasons for your choice.

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

- A wider range of patronage present in Oliver's work, fewer members of the nobility and more members of the middle classes.
- Greater range of sizes and more variation in formats in Oliver's miniatures, e.g. the three quarter length view within an oval format compared to Hillier who on the whole remained faithful to the bust format depicting the sitters head and shoulders only.

- Stylistic differences. Hilliard's virtuoso approach, sparkling, tiny details carried out with great precision (e.g. the treatment of ruffs and his sitters' hair), the whole being an accumulation of such detail. In comparison, Oliver's broader approach, lacking in intense detail and with much greater use of modelling in light and shade to build up fully three dimensional effects.
- Technical differences. The use of the most minute pointed brushes by Hilliard, the 'dribbling of thick white paint onto the surface to give a raised effect to catch the light (in the treatment of ruffs, for example), the use of tiny dots of silver to give sparkling highlights (to mimic the effect of jewels). Oliver eschews these virtuoso effects and relies more on depicting the fall and light and shade over his sitters' faces and the more simple fabrics of their clothes. Hilliard's miniatures scintillate, Oliver's quietly glow.
- Hilliard's trained and practised not only as a miniaturist but also as a jeweller and goldsmith; in contrast, Oliver trained at least partly as a panel painter. This goes at least some difference to explain their different styles.
- Oliver as having arguably the greater influence given his more painterly approach capable of further elaboration and innovation. Hilliard's work as something of a dead end, albeit a brilliant one, appropriate to the manner of the times but doomed to extinction with the arrival of more 'modern' ideas from Italy. (Ideas more in common with Oliver's work).

Valid and relevant observations not listed above should be rewarded.

## **24 Discuss the way in which knowledge of antique sculpture influenced the development of portraiture in 18<sup>th</sup> century England.**

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

- The increased awareness of antique sculpture in the period via the Grand Tour and collections of originals and casts for English patrons.
- The attitude of the English aristocracy in 18<sup>th</sup> century England to Roman antiquity; the feeling that English noblemen were possessed of the same moral qualities and virtues as Roman noblemen, especially from the Republican era.
- The adaptation of the compositions of famous examples of Roman or Greek sculpture for poses in British portraits, e.g. the 'Hermes of Praxiteles'.
- The vogue for sculpted portrait bust of English noblemen and the influence of Roman Republican portrait busts on this practice.

Valid and relevant observations not listed above should be rewarded.

## **Thematic Topic 4: The Nude**

### **25 Explore the representation of the naked human body in a non-Western culture.**

Candidates are expected to make some or all of the following points depending on the culture that they have studied: In preparing this the traditions of Buddhist and Hindu art were used but the points are kept deliberately open-ended and general.

- Case studies should be closely analysed with consideration of appearance, style, materials and methods. In the case of Buddhist and/or Hindu art this might involve referring to frescoes, relief sculpture and free-standing carved or bronze sculptures.

- The conception of the body should be characterised. Students and teachers may encounter the tendency to make comparative evaluations with Western traditions which they might or might not engage with.
- The context and function of the work. In the case of Buddhist and Hindu art, the centrality of the representation of the human body on religious buildings.
- If the context is religious, the candidates should show some knowledge of the its teachings. Narratives such as the life of the Buddha (eg the sculptures from the Stupa at Amaravati cAD200 in British Museum.) The representation of the Buddhist and Hindu pantheon of deities and the concepts of creation and cosmology. Candidates might question how the role of the sculptures was understood – as icon or not? The centrality of the concept of Divinity as an intangible power above and beyond the human is central to both religions.
- Canons of beauty and the representation of the body: conventions versus change? Buddhist and Hindu sculptors use a schema of mathematical ratios which inform the work and both have complex rules for ways to distinguish deities.
- Themes of sex and fertility seem to have been the prototypes for erotic themes in Indian art of later periods.
- Eroticism in the context of religion. Sensuality marks a large number of important themes in Indian art, including bacchanalian motifs, garland-bearing cupids and *mithuna* motif which represents an amorous couple, in some examples the couple is shown in sexual union. Many temple sculptures such as Konarak, Khajuraho and others appear to illustrate the teachings of the 2<sup>nd</sup> C *Kāma sūtra* and later texts on erotics.
- Private and secular arts. Indian art before the 16<sup>th</sup> century is entirely religious but other non-Western cultures such as that of 19thc Japan would invite the discussion of secular art.
- The role of the political and patronage.

Valid and relevant observations not listed above should be rewarded.

**26 'Men are active, women are passive'. Discuss this assertion in relation to depictions of the nude in the European tradition. You are advised to focus on a limited number of specific examples but these maybe from any period or country.**

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

- The social construction of the polarisation of gender has a long history. Candidates might refer to ancient sources whether classical or Biblical. Candidates may engage critically with the gendering of control and power.
- NB: the recommended key texts provide starting points for argument and may be referenced: K Clark's *The Nude* entitles one chapter on the male nude 'Energy'. Berger: 'Men act, women appear'.
- Evidence for the idea of an 'active' male nude: numerous Ancient models from Classical Greece and Rome (Discobolus/Hercules etc) later used in Renaissance and post-Renaissance painting and sculpture. Critical factor in the evolution of History painting supported by academic training post 17<sup>th</sup> century.

- Evidence for the passivity in the representation of the female nude: ancient models of the Venus 'pudica' to the emergence of the female nude as a 'genre' in the Renaissance where the female body is frequently passive – sleeping, reclining, seated.
- The violent male and vulnerable female roles: 'rape' themes (Sabine, Tarquin and Lucretia etc) or alternatively the rescuing male and vulnerable female:
- Gender of the artist and model and the gender of the viewer.
- Challenging the stereotype: passivity in male representations associated with Christianity: Christ crucified, St Sebastian. Male nakedness as an expression of pain and anguish.
- Non-passive images of women: allegorical 'revolution', 'victory' etc.
- The active sexualised woman – the femme fatale?
- Changes post the feminism and the emergence of women artists in late 20<sup>th</sup> century?

Valid and relevant observations not listed above should be rewarded.

**27 The English language allows for the existence of 'nude' and 'naked' which has generated much debate. Through carefully chosen examples evaluate the use of both terms in the representation of the human body. Your examples can be from any period of Western art.**

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

- The Naked and Nude is the title of the first chapter in K Clark's *The Nude* which is a recommended set text and it is taken up by Berger and others. Whether or not the student has encountered such discussions, they should define the terms.
- 'Nude' is likely to be understood as a term of art. The notion of the nude as being on display for the gaze within the conventions of art theory and practice. Clark '*...carries, in educated usage, no uncomfortable overtone.*' might be taken critically or at face value.
- Knowledge of the 'genres', hierarchy, the role of the nude in art teaching and the traditions could be cited.
- There are numerous ways in which the candidate could evidence and explain the 'nude'. It might be appropriate to return to the antiquity but equally the reinvention of the 'nude' in the Renaissance and its subsequent canonical place in the history of Western art could be touched on (Botticelli, Titian, Correggio, Rubens, Velazquez, Boucher through to Ingres). The analysis of such examples should focus on the use of mythology and the Bible, the context of elite private patronage, theoretical justifications and interpretations.
- 'Naked' might then be understood to mean being undressed and outside the apparatus of 'educated usage'. Naked might suggest exposure, vulnerability, intimacy, the individual, embarrassment, discomfort, confrontation or pathos.
- Christianity is central to an understanding of the naked body in the narrative of Adam and Eve.
- Manet's *Olympia* could be argued to be a 'naked' critique of the 'nude' and the same could be explored in Degas' nudes and other anti-academic work of the late 19<sup>th</sup> century.

- 20<sup>th</sup> century painting and photography provide examples of both continuing ways of reinventing the nude (Matisse, Man Ray, Weston, Mapplethorpe) and the unflinching confrontation of the naked (Arbus) but definitions are complex and open to interpretation. Are the bodies of Freud and Bacon nude or naked? The question invites the student to explore the grey area between the polar extremes.

Valid and relevant observations not listed above should be rewarded.

**28 Define the 'classical' nude making reference to specific examples and suggest reasons for the persistence of the idea of the classical nude in Western culture.**

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

- The nude as an art form is grounded in the world of classical Greece.
- The evolution of the canonical male nude, identifying its defining characteristics.
- Female nude later development (Praxiteles Cnidus Aphrodite) and the variants. How was the male nude adapted to represent the female body? Knowledge of the Greek classical nude is largely dependent on Roman copies and variants.
- Defining the 'classical' should involve the discussion of the 'ideal'.
- Persistence of the idea of a 'classical' nude can be shown in the self-conscious revival of interest in the Renaissance after a prolonged period when the classical idea of the nude had been largely lost in Western Europe. Both female and male classical nudes are widely adopted in painting and sculpture from 15<sup>th</sup> through to 20<sup>th</sup> century. Many examples may be chosen to illustrate the idea of persistence. Reasons for the persistence might include:
  - Scholarly knowledge – Humanism and the study of texts. Education in the 'classics'.
  - Artistic education – emergence of the Academies particularly in 17<sup>th</sup> and 18<sup>th</sup> centuries where training was founded in the study of the classical nude.
  - The versatility of meanings: political (Michelangelo's David),
  - Use in commemoration and monuments to the State or individuals.
  - Private paintings, the classical nude – beauty, eroticism, Neo-platonic justifications
  - The Salon of the 19<sup>th</sup> century
  - Challenge and persistence in the 20<sup>th</sup> century.

Valid and relevant observations not listed above should be rewarded.

**29 In what ways and why has the naked body been seen as a vehicle for shame and guilt? Discuss with close reference to three works.**

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

- In Western tradition the naked body as a vehicle for shame and guilt is tied to Judaeo-Christian theology and the centrality of the idea of punishment for the sins of the flesh.
- Vanity and lust – central to Christian anxiety about the body are particularly closely tied to the representation of the female body and the role of the woman as personifying sexual temptation.
- Narrative of Adam and Eve - Temptation and Expulsion.
- Last Judgement and Hell: from medieval sculptural programmes for tympana (Autun) through Renaissance representations, the role of the naked or nude plays a central role in the imagery Judgement and in particular Hell. There are numerous case studies.
- Increasingly secular concerns of the 19<sup>th</sup> and 20<sup>th</sup> century could be seen to provide less overtly Christian themes although many are framed by Christian ethical and moral concerns. The concern with the 'Fallen women' in 19<sup>th</sup> century art and literature would provide fertile territory.
- Socially critical and subversive work of 20<sup>th</sup> century and contemporary art could provide examples: German post WW1 – Grosz and Beckman or the very different context of Diane Arbus in post WW2 America would both offer interesting material.
- Candidates might also find entirely non-Christian contexts. There are many instances where nude figure represent the defeated enemy for political and military ends.

Valid and relevant observations not listed above should be rewarded.

**30 How have women artists responded to the subject of the nude? Compare and contrast through three different case studies.**

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

- Women artists largely excluded from Academic training until late 19<sup>th</sup> century - few women artists produce sustained responses to the nude in the Western tradition. (Angelica Kauffman had international success as a History painter but she avoids the nude.) Candidates could however use the exception of Artemisia Gentileschi as a case study.
- Emergence of women artists in late 19<sup>th</sup> and 20<sup>th</sup> offer examples of a woman's perspective. The following are some ways in which the candidate might reflect on their chosen cases studies:
  - The nude self-portrait
  - Maternity and the nude.
  - Sexuality
  - Mortality
  - The politics of feminism and its impact.
  - Confrontational representations of gender and identity.
  - Performance and the use of the body.

Valid and relevant observations not listed above should be rewarded.

**31 The line between 'art' and 'pornography' or between legitimate expression and abusive exploitation is a live issue in debates about the representation of the nude body. Explore this issue using specific case studies to support your argument.**

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

- Candidates should engage with the definition of pornography. (OED: *The explicit description or exhibition of sexual subjects or activity in literature, painting, films, etc., in a manner intended to stimulate erotic rather than aesthetic feelings... A distinction is often made between 'hard' and 'soft' pornography, on the basis of how explicit or taboo the material in question is held to be.*) How they resolve this maybe open-ended but notions of intentionality, legality and taboo should be touched on.
- Defining in legal terms. The pornography industry – photographs, film, magazines, internet from 'Page 3 girls' to the hard core.
- 'Art': the nude in the art gallery, in the western canon. One approach might be to explore the genre of the nude in the western canon as it is seen in a national or even local art gallery. The market place in the genre of the nude.
- '*manner intended to stimulate erotic rather than aesthetic feelings*' Is it so simple or are the boundaries blurred. Is 'erotic' art where both are possible? The recent exhibition at the Barbican engaged with the complexity of defining intention and use and could provide examples although the ban on under 18 year olds necessitates equal care in the classroom teaching of this difficult area.
- Context and theorisation of the work: the idea of the 'aesthetic' and the museum. Aesthetics as a discourse separates the art object from life as the museum or art gallery puts the art work in a world of its own. The context in which the work is experienced changes definition and responses to the work. Japanese erotic prints can be shown in the Royal Academy and will not be seen or understood in the same way as they were made for.
- Instances where 'art' has been censored as 'pornographic'.
- Changing social conventions and definitions. (e.g. Courbet's *The Origin of the World* only recently put on show in the Musee d'Orsay. Was the focal point for in-depth analysis in the current Paris show but wasn't in previous exhibitions.

Valid and relevant observations not listed above should be rewarded.

**32 20<sup>th</sup> century art practice has subverted the hallowed traditions of the nude in painting. Discuss this claim through reference to at least three different case studies. Any media may be used.**

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

- The demand is to take up the implications of a 'subversive' approach and the idea of 'hallowed traditions.' Therefore some exploration of the traditions of the nude in art should be set out. The idea of an art which breaks with past traditions is critical to the early years of the 20<sup>th</sup> century and remains a concern. Despite this, the nude does survive. The degree to which the work is subversive is an area for discussion.
- Pre WW1: Picasso, Matisse and German Expressionists all use the nude as a vehicle for experimental approaches to meaning and style. The influence of non-Western sources and the idea of 'primitivism' in relation to both style, appearance and the idea of a liberation from the social and sexual conventions of the West. Some feminist art historians have questioned



how far these works actually undermine the traditional assumptions about male and female roles.

- Surrealism with its debt Freudian theory, the uncanny and the fetishised body leads to radical and arguably subversive intentions and the nude is frequently explored by various male and female artists within the group to different ends.
- Post WW2: Francis Bacon – pathos and existentialism, Hockney – Pop and the homosexual gaze, Lucien Freud: post War British art provides many challenging practices in which the nude is a site of critical and controversial exploration.
- Sculpture in the 20<sup>th</sup> century. The responses of the 20<sup>th</sup>c sculptors to ‘hallowed tradition’ of the marble or bronze sculpture. Henry Moore and Giacometti are traditional in their methods and materials but radical in their conception. Recent sculptors, such as Antony Gormley focuses on the nude through his use of his body casts.
- The question of media and the rejection of the traditional forms of oil painting and marble or bronze sculptures. Photography in the 20<sup>th</sup> century offers many radical responses to the nude as does video art. Steve McQueen’s *Bear* with its issues of race, homoeroticism and violence is a case in point.
- Gender and the nude. The intervention of women artists in response to the nude offered challenges to traditional male gaze: Kahlo through to Sherman, Jenny Saville and Sarah Lucas.
- Repulsion and censorship: the notorious work of the Chapman Brothers provide a recent, well-documented example.

Valid and relevant observations not listed above should be rewarded.

### Thematic Topic 5: Still Life

#### 33 The sometime lowly status of the Still Life can be attributed to the main concern of the painter of depicting ordinary things. Discuss.

In this question it is possible to cross sections and to compare Still Lives from different periods. This question requires the student to analyse carefully the objects displayed and the composition of the painting.

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

- Dutch and Flemish Still Life Painting: such as Van Aelst, Willem, *Still Life with Dead Game*. 1661. These are decorative Still Lives.
- Kitchen scenes: e.g. Frans Snyders Fruit and Vegetable Stall (undated) or Joachim Antonisz Ulytewael Kitchen Scene 1605
- Laid Tables: (Ontbijtjes) e.g. Nicolas Gillis Laid Table 1611 and Willem Claesz. Heda Breakfast Still Life with Blackberry Pie 1645
- Fruit Still Lives: e.g. Vincenzo Campi The Fruit Seller c.1580 and Caravaggio Young man with Fruit Basket 1593, Sam Taylor Wood Vanitas 2001

- Compare with Van Gogh, Shoes. 1885. Here the subject matter at first glance does not seem to express the time but may well suggest a number of biographical details of Van Gogh's life in Holland at the time.

Valid and relevant observations not listed above should be rewarded.

### 34 Consider the importance of the patron in one area of Still Life paintings you have studied.

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

e.g. Spanish Still Life Painting

- **Ecclesiastical Patronage:**
  - Spanish Still Life painting begins in 1599 in the inventory of the Madrid residence of Cardinal García de Loaysa who was canon of Toledo Cathedral. And his successor was Cardinal Bernardo de Sandoval y Rojas. They decorated their rural retreats with fruit and game Still Lives which seemed fitting for country pursuits.
  - Sanchez Cotan Still Life with Quince, Cabbage, Melon and Cucumber c. 1600 was bought in 1618 by King Philip 3rd and was used as decoration in a country palace outside Madrid called El Pardo. It was taken in 1813 by Joseph Bonaparte.
  - He had mostly ecclesiastical patrons but they did not buy his Still Lives except Cardinal García de Loaysa and Cardinal Bernardo de Sandoval y Rojas.
- **Royal patronage:**
  - Candidates could consider the 'bodegones' of Velazquez *Woman Cooking Eggs*. 1618.
  - The Bourbon dynasty funded Still Life painting at Court in 18<sup>th</sup> Century. See the work of Luis Melendez. Meléndez, *Still Life with Figs and Bread*, c. 1760 or *Still life with Grapes, Figs and a Copper Kettle*. 1770–80.

Valid and relevant observations not listed above should be rewarded.

### 35 Consider the symbolic function of 'vanitas' in Still Lives you have studied.

The passing of life and time have significant importance in Still Lives. You can answer this question across the period of study or use the same artist as below.

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

- Antonio de Pereda Vanitas 1634,
  - Also known at the time as the disillusionment of the world. Masterpiece of Spanish baroque. Done in his early twenties
  - The clock measures the fact that we begin dying at birth
  - The Angel shows us the globe
  - Comforts of our mortal life
  - Small image of Charles 5<sup>th</sup> who abdicated the throne in 1556 and retired to a monastery to prepare for death.
  - Hour glass = brevity of life, book = knowledge
- Antonio de Pereda Dream of the Knight c. 1650.
  - Fashionably dressed gentleman
  - Table is heaped with emblems of riches and power
  - The message suggests that death is swift and unexpected
  - The theme is one of waking and dreaming

- Calderon's play *La vida es sueño* first performed in 1637
- Attachment to the pleasures and glories of this life is tantamount to embracing the illusion of a dream.

Valid and relevant observations not listed above should be rewarded.

### 36 Consider three Still Lifes you have studied as social documents which reflect the society and its economy.

Here it is a good idea to cross between the periods.

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

- e.g. Meléndez Still Life with Lemons and nuts 1785
  - A reflection of Spain's increased prosperity.
  - The life-size oranges in the foreground of this painting have an almost palpable presence as the strong light defines every detail of their surface with extraordinary precision. These bold, spherical shapes piled on top of one another, together with the stacked wooden boxes in the background, create an interplay of abstract forms. The composition is centred on a green-and-white glazed jar, a prop used by Meléndez for several different still lifes.
  - Claiming it was his intention to depict "every variety of comestible which the Spanish clime produces," Meléndez appealed to the scientific interests of the prince and princess of Asturias (the future King Charles IV and his wife) and asked for their support for the project. Before the project was terminated in 1776, due to a dispute over payment, Meléndez delivered forty-four pictures to the royal couple, including some older still-life paintings, which later decorated the prince's country house at El Escorial.
- Courbet The Trout 1871
  - Inscribed *In vinctis faciebat* ["made in bondage"] as Courbet was imprisoned after the rise and demise of the Commune following the Franco-Prussian War 1870. On 12th April 1871, the Commune voted to demolish the Vendôme column on 16th May 1871. This was four days before Courbet had been elected.
  - He made the mistake, in September 1870, of launching a petition asking the government of the National Defence to authorise him to pull down the column.
  - As president of the Federation des artistes and an elected member of the Commune; he was made to pay dearly for such prominence. He never recovered from the shock of the Commune's failure, the brutality and merciless scope of its suppression, and the repercussions it had for his health, reputation, and more importantly his personal finances.
  - The French Economy also suffered at this time
  - In 1873, after a new trial, Courbet was held to be responsible. He was ordered to pay the costs of reconstructing the column, a total of 323,091 francs.
  - The painting shows the fish caught with the hook in its mouth
- Emin, Tracey, *My Bed*. 1998
  - Short-listed for Turner Prize 1999 (£20,000) The Tate issued a warning that it might be seen to be offensive in its stark realism. Controversy over money to be awarded and the 'value' of art.
  - Insecurity of the artist and suggestion that despite her growing personal wealth she is the same as everyone.
  - Her own bed and own garments makes the work extremely personal and vulnerable.
  - This includes half-smoked cigarettes, condoms, packets of contraceptive pills, empty vodka bottles, a pregnancy testing kit, sanitary towels and nylons.
  - Described by critics as 'stomach churning'.

- Simon Wilson, the Tate's curator said My Bed was in the historical tradition of Gustave Courbet and later the Impressionists. Like them, Emin was prepared to tackle "undignified, vulgar subjects" in the interests of truth.
- He said: "It came about after an episode when she was very ill and depressed. She spent a week in bed in a suicidal state, according to her. It is a meditation on spending a lot of time in bed. The bed is confrontational. There is an underlying innocence and honesty in her work and you are reminded of very fundamental issues."

Valid and relevant observations not listed above should be rewarded.

### 37 Compare and contrast the importance of the subject matter in any two works you have studied.

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

- Here it is possible to compare two works where one for example is a clear product of its time and the other is primarily an examination of form and paint. e.g Wilhem Kalf Still Life with Candle 1636 and Cézanne Pyramid of Skulls 1901
- The candidate might choose two works with the same theme from different times e.g Peter Claesz Vanitas Still Life 1630 and Helen Chadwick Vanitas 11 1986 and Sam Taylor Wood Vanitas 2001
- Or musical instruments such as Evaristo Baschenis Still Life of Musical Instruments c 1650 and Picasso Guitar, Sheet music and glass 1912.

Valid and relevant observations not listed above should be rewarded.

### 38 Why has Picasso been so important in the redefinition of the Still Life in the twentieth century?

This question would most likely demand an assessment of Picasso's work during the first two decades of the twentieth century and how these works influenced other artists.

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

- Influence of Cézanne and his Still Lives of the late 19<sup>th</sup> and early twentieth century eg Still Life with Water Jug c1892/3
- The development of Cubism from 1907-12 eg Still Life with Fruit and Glass 1908 and his artistic relationship with Georges Braque
- A completely new pictorial language e.g Spanish Still Life Sol y Sombra 1912
- Synthetic cubism and the inclusion of papiers collés e.g Bottle of Anis del Mono, Wine glass and playing card 1915.
- Use of found materials in Still Life 1914 which will lead to Dada's Objets Trouvés and later Pop Art

Valid and relevant observations not listed above should be rewarded.

**39 Consider how mass produced objects have been recreated by artists of the twentieth century.**

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

- Dada Ready Mades started a revolutionary way of looking at objects
- Surrealist Objects: e.g Man Ray *The Gift*, 1921. Meret Oppenheim, , *Fur-lined Tea Cup* 1936.
- Arman's works reflect anxieties about social issues like consumerism, waste and individuality in a society of mass production. e.g Bluebeard's Wife 1969 and Condition of Woman 1961
- Painsstaking recreation of mass-produced objects and their 'transformation' into unique art objects – interrogating the values of 'high art': Warhol's Brillo Boxes 1964, Koons' Baccarat Crystal Set 1986, Gober's Cat Litter 1989, Turk London Pimp 1996, Friedman Untitled 1999

Valid and relevant observations not listed above should be rewarded.

**40 With reference to an exhibition you have seen, consider the role of Still Life painting.**

This question can be answered in relation to any exhibition of Still Lives held at the time of study although candidates should also consider exhibitions held previously by close analysis of the exhibition catalogue. Although the question references paintings, candidates might like to think about the way Still Lives have evolved. Candidates are expected to make some or all of the following points:

- Was the exhibition focused on one period of history or did it cross periods?
- Was it arranged chronologically or thematically?
- If it was arranged thematically candidates might like to consider the themes addressed and how they helped to understand the work?
- Consideration of the viewing space is important E.g Tracy Emin's Everyone I have ever slept with 1963–95 as a tent which had to be peered into.
- Some consideration of curatorship might also be analysed.

Valid and relevant observations not listed above should be rewarded.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

---

**ART HISTORY**

**9799/04**

Paper 4 Personal Investigation

**For Examination from 2010**

SPECIMEN MARK SCHEME

---

**MAXIMUM MARK: 60**

---

This document consists of **6** printed pages.



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	%
<b>AO1</b>	8	0	0	8	13
<b>AO2</b>	8	0	0	8	13
<b>AO3</b>	8	3	3	14	24
<b>AO4</b>	8	3	4	15	25
<b>AO5</b>	8	4	3	15	25
<b>Total</b>	<b>40</b>	<b>10</b>	<b>10</b>	<b>60</b>	<b>100</b>

Use the generic marking scheme levels to find the mark. Marking should be done holistically taking into consideration the weighting of marks for each assessment objective as they are reflected in the descriptor. First find the level which best describes the qualities of the essay, then at a point within the level using a mark out of 40. 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.

Add the mark out of 40 together with the mark out of 20 for the viva to give a total mark out of 60 for Paper 4.

### Generic Marking Grid for the Essay (40 marks)

35–40	Excellent	<ul style="list-style-type: none"> <li>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.</li> <li>Historical concepts and evidence fully understood and contextualised.</li> <li>Excellent ability to distinguish between fact, theory and personal judgement.</li> <li>A thoroughly well argued and independent study. Excellent and sustained ability to organise material in relation to an original question or premise.</li> <li>An excellent bibliography showing wide as well as focussed reading around the subject with appropriate footnotes.</li> </ul>
-------	-----------	--

29–34	Very good	<ul style="list-style-type: none"> <li>• Thorough visual analysis of the subject, with techniques and materials well understood with clear comparisons.</li> <li>• Detailed understanding of historical concepts with solid evidence.</li> <li>• Assured ability to distinguish between fact, theory and personal judgement.</li> <li>• A thoughtful, mature and well argued response to the question which has been undertaken in an independent way.</li> <li>• Good and varied bibliography and footnotes.</li> </ul>
22–28	Good	<ul style="list-style-type: none"> <li>• Sound visual analysis. Good awareness of techniques and materials though not wholly developed.</li> <li>• Historical and contextual concepts well understood.</li> <li>• Good ability to distinguish between fact, theory and personal judgement.</li> <li>• A well argued response to the question with some independent thought. Some limitations of insight, but a coherent approach.</li> <li>• Good bibliography and footnoting.</li> </ul>
15–21	Satisfactory	<ul style="list-style-type: none"> <li>• Shows fair attempt at visual analysis with some comparative work but lacks detail and breadth. Limited awareness of appropriate techniques and materials.</li> <li>• Some understanding of the historical context but there may be some inaccuracies and a limited range of evidence.</li> <li>• Distinguishes between fact, theory and personal judgement.</li> <li>• A mainly relevant response to the question although focus is lost at times.</li> <li>• Bibliography shows evidence of reading but is limited, with some attempt at footnoting.</li> </ul>
8–14	Weak	<ul style="list-style-type: none"> <li>• Illustrations are limited and very few comparisons made.</li> <li>• 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.</li> <li>• Barely distinguishes between fact, theory and personal judgement.</li> <li>• An uneven OR basic response to the question and no development of an argument.</li> <li>• Limited bibliography and footnotes.</li> </ul>
1–7	Poor	<ul style="list-style-type: none"> <li>• Limited visual analysis or awareness of materials and techniques.</li> <li>• Poor knowledge and understanding of the subject and historical context.</li> <li>• Little evidence of the ability to distinguish between fact, theory and personal judgement.</li> <li>• Little attempt to answer any question.</li> <li>• Minimal bibliography and footnotes.</li> </ul>
0		<ul style="list-style-type: none"> <li>• No rewardable content.</li> </ul>



## Mark Scheme for the Viva (20 marks)

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.

Use the generic marking scheme levels to find the mark. Marking should be done holistically taking into consideration the weighting of marks for each assessment objective as they are reflected in the descriptor. First find the level which best describes the qualities of the presentation and discussion, then at a point within the level using a mark out of 10 for both parts.

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.

## Generic Marking Grid for the Presentation (10 marks)

9–10	Excellent	<ul style="list-style-type: none"> <li>Ideas and opinions included and presented in an original way.</li> <li>Lively and engaging.</li> <li>Superb focused presentation of the topic.</li> </ul>
7–8	Good	<ul style="list-style-type: none"> <li>Ideas and opinions included as well as factual points.</li> <li>Lively presentation; examiner's interest sustained.</li> <li>Full and well organised coverage of the topic.</li> </ul>
5–6	Satisfactory	<ul style="list-style-type: none"> <li>Makes relevant factual points though may be less good in ideas and opinions.</li> <li>Presentation somewhat stilted though keeps examiner's interest.</li> <li>Good exposition and sound organisation of the topic.</li> </ul>
3–4	Weak	<ul style="list-style-type: none"> <li>Few ideas or opinions.</li> <li>Adequate exposition of the topic.</li> <li>Evidence of preparation but presentation pedestrian.</li> </ul>
0–2	Poor	<ul style="list-style-type: none"> <li>Rambling, vague, repetitious; hardly any ideas or opinions.</li> <li>Material thin or irrelevant, little factual information.</li> <li>In danger of losing the examiner's interest.</li> </ul>

**Generic Marking Grid for the Discussion (10 marks)**

9–10	Excellent	<ul style="list-style-type: none"> <li>• Responds confidently and spontaneously to unexpected questions.</li> <li>• Develops and builds on ideas during discussion.</li> <li>• A thorough evaluation and analysis of own work.</li> <li>• A well informed response clearly reflects the breadth and sources indicated in the bibliography.</li> </ul>
7–8	Good	<ul style="list-style-type: none"> <li>• Responds well to unexpected questions.</li> <li>• Able to present and defend a point of view in discussion.</li> <li>• Good ability to appraise critically.</li> <li>• An assured response reflecting the breadth and sources indicated in the bibliography.</li> </ul>
5–6	Satisfactory	<ul style="list-style-type: none"> <li>• Responds thoughtfully, and copes fairly well with unexpected questions.</li> <li>• Reasonably forthcoming but tends to follow examiner's lead.</li> <li>• Good evaluation and critical awareness of work.</li> <li>• A considered response reflecting the breadth and sources indicated in the bibliography.</li> </ul>
3–4	Weak	<ul style="list-style-type: none"> <li>• Some hesitation in response to questions asked.</li> <li>• Needs encouragement to develop topics <b>OR</b> relies heavily on prepared responses.</li> <li>• Limited critical awareness.</li> <li>• Some relevant discussion of the breadth and sources indicated in the bibliography.</li> </ul>
0–2	Poor	<ul style="list-style-type: none"> <li>• Limited response to the majority of questions raised.</li> <li>• Little or no discussion.</li> <li>• Minimal or no critical awareness.</li> <li>• Little or no evidence of knowledge of the source material indicated in the bibliography.</li> </ul>

**BLANK PAGE**



University of Cambridge International Examinations  
1 Hills Road, Cambridge, CB1 2EU, United Kingdom  
Tel: +44 1223 553554 Fax: +44 1223 553558  
Email: [international@cie.org.uk](mailto:international@cie.org.uk) Website: [www.cie.org.uk](http://www.cie.org.uk)

© University of Cambridge International Examinations 2007