

**MARK SCHEME for the May/June 2011 question paper  
for the guidance of teachers**

**9799 ART HISTORY**

**9799/02**

Paper 2 (Historical Topics), maximum raw mark 60

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

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2011 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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Relative weightings of the assessment objectives:

| <b>Paper 2</b> | <b>Individual Questions</b> |            | <b>Total for Paper 2</b> |            |
|----------------|-----------------------------|------------|--------------------------|------------|
|                | 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.

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|       |              |  |
|-------|--------------|--|
| 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> |

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|-----|------|---|
| 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>  |

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

### 1 Sculpture in the archaic period

**What purposes did sculpture have during the archaic period in Greece? Wherever possible you should refer to named works in your answer.**

Indicative content

- Images of deities within temples, especially cult statues. Small scale sculpture related to cult objects e.g. bronze and ivory statuettes.
- Architectural sculpture including carved metopes, pediments and figured akroteria, e.g. from the *Temple of Selinus* and the *Siphnian Treasury* at Delphi.
- Religious significance of the subject matter.
- Dedicatory images in temple precincts, sanctuaries and treasuries, e.g. *Kleobis and Biton* from Delphi. As gifts to the gods and to commemorate the donor.
- Grave sculpture, e.g. the *Sphinx Relief* on a gravestone from Athens.

Other valid points may be taken into consideration.

### 2 Greek architecture and sculpture in the classical period. The 5<sup>th</sup> and 4<sup>th</sup> centuries B.C.

**What are the essential stylistic features of figure sculpture in Greece during the 5<sup>th</sup> century B.C.? You should refer to named works by at least two sculptors in your answer.**

Indicative content

- Possible sculptors would include Pheidias, Polykleitos and Myron.
- Treatment of figures, especially heads and hair, in an idealistic manner.
- The very narrow range of subject matter, predominantly the young, male nude.
- The use of an ideal set of proportions as exemplified in particular by the *Doryphoros* or *Spearbearer*. (Reference to the canon of Polykleitos).
- The treatment of movement, combination of implied movement with a feeling of balance, not only in walking figures, but also more active ones such as the *Diskobolos* or *Marsyas*.

Other valid points may be taken into consideration.

### 3 Hellenistic art and architecture

**In what ways does the visual impact of the sculptures on the Great Frieze of the Altar of Zeus at Pergamon depend on their style and technique?**

Indicative content

- Technique: the considerable depth of the reliefs, extent of undercutting and use of the drill.
- Style: figure style, representation of movement, degree of dramatic activity. Grouping of figures.
- Relationship of figures and the viewer; viewing conditions, in particular those parts of the sculpture adjacent to the steps.
- The breakdown of spatial barriers between the viewer and the sculpted figures.

Other valid points may be taken into consideration.

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

**In what ways did Roman architects in this period exploit the properties of Roman concrete?**

Indicative content

- Potential to build on an enormous scale. Relate to physical properties of Roman concrete and how it was used in construction.
- Ability of successive layers to bond firmly together and the enormous strength of the material.
- Use of different aggregates to vary weight, e.g. in the *Pantheon* dome.
- Ability to produce varied room shapes and different shaped vaults via use of shuttering.
- A range of examples including both secular buildings e.g. *Trajan's markets*, the *Colosseum* (structural core), the *Golden House* and religious ones e.g. *the Pantheon*.

Other valid points may be taken into consideration.

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

**How did the location, design and narrative treatment of Trajan's column relate to its purpose?**

Indicative content

- Purpose to glorify Trajan's successes in the two Dacian Wars.
- Location within Trajan's Forum between the two libraries and in front of the temple. Part of a programme of sculpture within the forum on the theme of the Dacian Wars.
- Novel design equivalent to a manuscript scroll. Helical arrangement of the narrative.
- Problems of legibility due to the height of the column and size of the figures. Use of colouring to overcome this problem.
- Distinctive treatment of the narrative including its episodic nature, e.g. the periodic appearance of the Emperor and the division of the narrative into two parts separated by the capture of the Dacian's capital.

Other valid points may be taken into consideration.

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

### 1 Building the 'militant' Church

**What are the key characteristics of church architecture in England in this period?**

Indicative content

- Features such as monumentality, scale, great height and twin towered west fronts.
- The presence of galleried tribunes and clerestories.
- The use of boldly articulated forms with simple, strong rhythms and trussed wooden roofs.
- Technical features such as the use of the thick-walled technique.
- The influence of contemporary French buildings such as *Jumièges*, *Mont St. Michel* and *Benay*.
- Examples could include work from the period at *Lincoln Cathedral*, *St. Albans*, *Winchester Cathedral*, *Gloucester Cathedral* and *Durham*.

Other valid points may be taken into consideration.

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

**Discuss the various ways in which sculpture was incorporated into an architectural setting.**

Indicative content

- The principal settings for architectural sculpture including tympana, lintels, capitals and trumeau.
- The requirement for legibility and how this was achieved. The scale of the figures, extent of undercutting and the use of colour.
- Hierarchy of forms in portal sculpture, theologically subsidiary subject matter on the periphery.
- Constraints of the visual field more of a stimulus to creative compositions than a limitation, e.g. the *Autun* capitals.
- Possibility of reading across from one sculpture to another. The three portals and the nave capitals at *Vézelay* and the capitals at *Autun*.
- Other examples could include *Moissac*, *Souillac*, *Hildesheim* and *Kilpeck*.

Other valid points may be taken into consideration.

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### 3 Illuminating the word

**What characteristics are there in common between manuscript illumination and other works of art in the period?**

Indicative content

- Stylistic aspects include drapery and figure style (especially damp fold patterns).
- The use of colour.
- The relationship between figures and decorative elements.
- Examples could include in metalwork, the *Gloucester Candlestick*, in ivory, two *double sided combs* in the Victoria and Albert Museum and the *Altar Cross* in the Metropolitan Museum of Art, New York, in stained glass the windows at *Le Mans*, *St. Denis* and *York* and in wall painting, the murals in *St. Anselm's Chapel* and *St. Gabriel's Chapel* in Canterbury Cathedral.
- Examples of manuscript illumination from the period could include the *Bury Bible*, the *Winchester Psalter* and the *Winchester Bible*.

Other valid points may be taken into consideration

### 4 Bibles for the illiterate

**With reference to specific examples, what functions did stained glass have in this period?**

Indicative content

- Spiritual function. The metaphysical properties of light as laid down in Genesis, the Book of Revelation and explained in sermons.
- The aesthetic function. Rich decoration appropriate to the building as representing the Heavenly Jerusalem.
- Didactic. To instruct the unlearned in the central tenets of the Christian faith. Moralising subject matter. The Saints as moral and spiritual exemplars as well as intercessors.
- As aids to prayer. Objects of meditation and contemplation for clergy and laity.
- Subject matter reflecting the particular devotions of a donor and the desire to obtain spiritual benefit.
- Examples could include in England *The Tree of Jesse* in *York Minster*, windows in the *Corona Chapel* and the chapels of the eastern transept at *Canterbury Cathedral*, and in France windows in *St. Rémi at Rheims*, *St. Denis, Paris* and at *Châlons sur Marne*.

Other valid points may be taken into consideration.

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## **5 Priests, warriors, peasants**

**Discuss the treatment of the peasant in works of art of the period, concentrating on what this has to tell us about the nature of contemporary society.**

Indicative content

- The labours of the months as depicted in a variety of locations and media, most commonly in liturgical calendars in Psalters for private use, e.g. in a Psalter of c.1180 probably made for use by a female patron of Fécamp Abbey.
- Other locations and media: as part of programme of church sculpture; on lead fonts in England and on mosaic pavements in southern Italy.
- Also peasants as represented by Adam and Eve after the expulsion from Paradise.
- Manual labour looked down on by the other classes in medieval society. Same scenes repeated time and time again; implication that the peasant's lot is unchanging and ordained by God. The theme of Adam and Eve at work suggesting that manual labour could be seen as redemptive.

Other valid points may be taken into consideration.

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

#### 1 Gothic architecture, the setting for prayer

**In what ways do the style and construction of the great churches of the Gothic period differ from those that were built in the Romanesque period?**

Indicative content

- Style. Pointed versus round headed arches, complex forms with multiple mouldings versus simple mouldings or none at all.
- Soaring height and expanding space versus limited height and relatively confined space. Treatment of the west front.
- The use of repeated patterns and sub-divisions for openings versus simple openings.
- Relatively slim nave arcade piers versus more massive ones. Both compartmentalised by bays giving a strong horizontal rhythm.
- Construction. Thin versus thick wall construction. Stone vaults versus trussed wooden roofs. Use of rib vaults, pointed arches and flying buttresses in Gothic churches to transmit weight of vault to ground, allowing large windows at clerestory level.
- Suitable pairs of buildings for comparison could include in France, *Mont St. Michel* versus *Amiens* and in England, *Southwell Minster* versus *Salisbury Cathedral*.

Other valid points may be taken into consideration.

#### 2 Prayer and the role of images

**During the period, works of art were commissioned in a variety of materials as an aid to private devotion. In what ways was their design related to this function?**

Indicative content

- Scale and format. Small scale, easily portable. Diptych and Triptych formats help protect the interior, in particular during travel. Small size invites interaction, thereby promoting spiritual intimacy.
- Emotional intensity stemming from choice of subject matter and from detailed treatment.
- Materials. Often precious materials employed, e.g. ivory, goldsmiths' work and ultramarine in painted panels.
- Personalisation and signs of ownership, e.g. via the use of name saints.
- Examples: in panel painting, Duccio's *Madonna and Child* in the National Gallery, London and Memling's *Martin van Nieuwenhove Diptych* and in manuscript illumination Books of Hours such as the *Très Riches Heures* for Jean, Duc de Berry. Examples in ivory include small scale statues of the Virgin and Child and also diptychs with scenes from Christ's Passion, examples of which are in the Victoria and Albert Museum. In metalwork, the *Reliquary of Jeanne d'Evreux* in the Louvre, Paris.

Other valid points may be taken into consideration.

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### 3 Death

**How was the design and decoration of English Chantry Chapels determined by their function?**

Indicative content

- Functions. Primarily as a place for saying prayers for soul of the deceased to shorten his/her time in purgatory. Secondary function to testify to status and achievements of the deceased.
- Design. Size, private nature as miniature buildings, prestigious location near to high altar.
- Decoration. Elaborate architecture, wealth of sculpted decoration, testify to status of the deceased.
- Signs of ownership, heraldic achievements etc., imagery connected with the afterlife, e.g. Virgin and saints as intercessors.
- Presence of altar for the mass and a reredos.
- Examples are to be found in *Tewkesbury Abbey*, *Winchester Cathedral* and in *St Mary's Church, Warwick* (the *Beauchamp chapel*).

Other valid points may be taken into consideration.

### 4 Courtly life

**The work carried out at Westminster Abbey for Henry III in the 13<sup>th</sup> century was greatly influenced by contemporary architecture in France. Identify and account for these influences.**

Indicative content

- Influences not general but from specific French churches especially, *Rheims Cathedral*, the *Sainte Chapelle*, *St. Denis* (the 13<sup>th</sup> Century work) and, to a lesser extent, *Royaumont* and *Amiens*.
- The impact of these on the design of Henry III's work: In *Rheims*, plan, internal elevations (especially treatment of clerestory and aisles), wall passages and pier type. In *Ste Chapelle*, trefoil cusped lights in gallery, bowed triangular windows and the diaper patterning.
- Political background. Henry III in emulation of Louis IX.
- *Rheims* as the French coronation church, *St. Denis* and *Royaumont* as the burial places of the French kings, the *Ste. Chapelle* built as a shrine church to house the Crown of Thorns and fragments of the True Cross.

Other valid points may be taken into consideration.

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## 5 Civic life

**Choose one or more examples of a town house from this period and discuss what we can learn from them about the wealth, status and aspirations of the patron(s).**

Indicative content

- Examples. *Jacques Coeur's house* in Bourges, the *Palazzo Davanzati* in Florence and the *Palazzo Tolomei* in Siena.
- *Jacques Coeur House*. Brief mention of the owner's great wealth and its source and his political aspirations.
- Size of the house, high quality ashlar stone construction, derivation of castle design, signs of ownership.
- Wealth of sculpture both inside and outside including equestrian portrait of the King over main entrance. Lots of rooms, each relatively small, each with specific function.
- *Palazzo Tolomei*. Overtly fortress-like in keeping with contemporary town hall architecture in northern Italy. Massive and powerful presence facing onto the high street/pilgrim route near the centre of the city. The family coat of arms conspicuous.
- Sense of order and harmony in the proportions of the three storeys. Overall a radical departure from the medieval tower houses of earlier Siennese feudal aristocracy.

Other valid points may be taken into consideration.

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

### 1 The making of art

**What functions did drawings have in 15<sup>th</sup> century Italy? Discuss this with reference to named drawings where possible.**

Indicative content

- Model books as a useful source of figures and of other objects, e.g. the Pisanello model book in the Louvre. The use of model books and sketchbooks within the workshop as teaching aids and as exemplars of the Master's style.
- As a means of studying the human form. Drawings of the nude to investigate anatomy (including figures in motion), e.g. the pen and ink sketch of *Hercules and the Hydra* by Pollaiuolo in the British Museum.
- Drapery studies, e.g. the Leonardo da Vinci drapery study in the British Museum.
- As a way of developing compositions. The use of figure groups; the relationship of figures to one another and to the architectural background e.g. Ghirlandaio's pen and ink drawing of the *Naming of St. John the Baptist* in the British Museum.
- Studies of heads, either in preparation for painted portraits or for heads within frescoes and other large scale work, e.g. Verrochio's black chalk drawing of the *Head of a Woman* in Christ Church, Oxford.
- Finished drawings and contract drawings.

Other valid points may be taken into consideration.

### 2 The Human Form

**In what ways did their the sculptures produced by Donatello, Ghiberti and Nanni di Banco in the first half of the 15<sup>th</sup> century in Florence mark a new departure in the treatment of the human form?**

Indicative content

- In general, the sense of living, breathing figures, inhabiting the same space as the viewer who is therefore able to interact with them.
- Convincing anatomy, organisation of the figures in such a way as to 'project' from their niches, tilted figure planes, positioning of feet near the edge of the niche etc.
- Use of gesture and gaze as a means of drawing the viewer into their space.
- Naturalistic fall of drapery or treatment of armour.
- A classicising element in the treatment of the human form including heads.
- Examples include Nanni di Banco's *Four Crowned Saints*, Donatello's *Saint George* and Ghiberti's *Saint Matthew*.

Other valid points may be taken into consideration.

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### 3 Patronage

**Many individuals in the period spent large amounts of money on artistic patronage. What did they hope to gain from this? You should refer to named works of art and/or architecture in your answer.**

Indicative content

- To enhance or consolidate their secular power. Conspicuous consumption and the display of wealth. For example, the construction of Florentine palazzi by families such as the Medici and the Strozzi.
- To promote or reflect their dynastic aspirations, for example patronage by the princely rulers of the north Italian states such as the Gonzaga of Mantua in works such as the *Camera degli Sposi* for example. The presence of heraldic and other devices as signs of ownership.
- For reasons of piety. For example, Cosimo de Medici's patronage of work at the convent of San Marco in Florence (including a cell for his own spiritual retreat) and the commissioning of elaborate fresco cycles in family chapels e.g. by the Sassetti and Tornabuoni families in Florence.
- As a consequence of their erudition, e.g. the patronage of Federigo da Montefeltro, Duke of Urbino.

### 4 The influence of Antiquity

**What are the characteristics of the sculpted portrait bust in Florence in the 15<sup>th</sup> century? You should refer to specific examples in your answer.**

Indicative content

- Description of their high degree of realism and their lifelike quality.
- Discussion of influences from antiquity, in particular of Roman Republican portrait busts.
- The possible use of life or death masks to achieve a high degree of realism.
- Some mention of the use of not only marble but also other materials including terracotta (e.g. as preparatory work) and wood. The occasional use of polychromy.
- Examples include, the *bust of Piero de Medici* by Mino da Fiesole, the *bust of Giovanni Cellini* by Antonio Rossellino, (in the Victoria and Albert Museum), the *bust of Niccolo Strozzi* by Mino da Fiesole and the *bust of an unknown young woman* by Verrochio.

Other valid points may be taken into consideration.

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## 5 The influence of Humanism, literature and artistic theory

**What is the evidence that 15<sup>th</sup> century Italian architects used proportional systems when designing their buildings? Why do you think that many architects chose to do so?**

Indicative content

- Evidence from the buildings themselves, e.g. the façade of *Santa Maria Novella*, the design of several of Brunelleschi's buildings e.g. *San Lorenzo*, *Santo Spirito* and the *Pazzi Chapel* (plans, elevations and use of a modular system). Also from drawings, e.g. Alberti's plans for a bath building in the Roman style.
- Literary evidence, especially Alberti's *De re Aedificatoria* and its relation to Vitruvius. Other sources including Vasari, Manetti's *Life of Brunelleschi*, Filarete etc. Credit given to candidates who critically appraise these sources.
- The theoretical background; harmonic proportions and their universality, influences from antiquity, especially the work of Pythagoras.
- From a study of the buildings of antiquity, especially by Alberti.

Other valid points may be taken into consideration.

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

### 1 Painting in the southern Netherlands in the 15<sup>th</sup> century

**Discuss the treatment of landscape and townscape by artists working in the southern Netherlands in the 15<sup>th</sup> century.**

Indicative content

- Formal elements; the treatment of space (including the development of the panoramic view as in van Eyck's *Rolin Madonna* or Memling's *Seven Joys of the Virgin*) and light (including aerial perspective).
- The use of local settings to increase empathy with the religious subject matter, both landscapes and townscapes, e.g. the winter landscape in Campin's *Dijon Nativity*, the townscape in the background to the same artist's *Madonna and Child* in the National Gallery, London and the background in Memling's *Donne Triptych*.
- The use of landscapes as a setting for religious narratives, e.g. in several paintings by Dirk Bouts and in the *Scenes from the Life of John the Baptist* by Geertgen tot Sint Jans.
- Landscape as a means of enhancing mood, e.g. in Albert Bouts's *Saint Christopher* in the Alte Pinakothek, Munich.

Other valid points may be taken into consideration.

### 2 Painting in the southern Netherlands in the 16<sup>th</sup> century

**How did Bruegel the elder convey the changing seasons? Discuss this with reference to his paintings of *The Months*.**

Indicative content

- Starting point was traditional representation of the months of the year, as found in calendar illustrations of manuscripts.
- Greater emphasis of the landscape itself, perhaps peasant activity as secondary denoting the changeless, timeless rotation of the seasons.
- Panoramic aspects, drawing the viewer in, suggesting the universal.
- Emphasis on the changing weather; the heat of summer, winter's cold, and the stormy skies. These aspects given more importance than the peasants' activities.
- Bold compositions, e.g. in the *Hunters in the Snow* and in *Haymaking*. Which draw the eye into the landscape and gives it a sense of grandeur.

Other valid points may be taken into consideration.

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### 3 The German speaking lands

#### Why are Dürer's engravings so highly regarded?

Indicative content

- Great technical mastery.
- Convincing illusion of different textures and materials by means of line only.
- Sophisticated treatment of light.
- Treatment of the human and animal form. Clear convincing anatomy and firm three-dimensional modelling with light and shade.
- Complex subject matter.
- A wealth of examples including *Knight, Death and the Devil*, *St. Jerome in his Study*, *Melencolia I*, *Adam and Eve*, *Saint Eustace and the Prodigal Son*.

Other valid points may be taken into consideration.

### 4 France

#### Discuss Cellini's work for the French court.

Indicative content

- The sculptures on the *Porte Dorée*.
- The designs for the twelve gods and goddesses in silver and the colossal Mars for a fountain.
- The greater prestige attached to monumental sculpture compared to goldsmiths' work. Patronage by the French court allows work on a large scale and in bronze and silver. He learns the techniques for bronze casting on a large scale.
- Influence of the School of Fontainebleau, especially the contemporary work of Primaticcio. Stylistic influences as evident in e.g. the *Nymph of Fontainebleau*.
- The Salt Cellar for Francis I.

Other valid points may be taken into consideration.

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## 5 England

**Discuss the influence of both English and foreign sources on the design and decoration of Henry VIII's palaces.**

Indicative content

- English Sources. Influence of buildings such as *Thornbury Castle* and Henry VII's *Richmond Palace* on the palace-castle type of plan with buildings ranged around a succession of courtyards.
- Likewise, influence of late medieval castle architecture on the dramatised military character of the Royal palaces including their towers, gatehouses and battlements.
- Foreign influences. The Italianate medallions of Roman emperors at *Hampton Court*, commissioned by Wolsey possibly in emulation of Cardinal d'Amboise at Gaillon.
- Also decorative elements such as the plaster reliefs at *Nonsuch Palace* and the Italianate details on the ceiling of the Great Hall at *Hampton Court* (although the structure itself is in the English tradition).
- The elevation of the outer court at *Nonsuch* in relation to contemporary French buildings such as the château of Chambord.
- A comparison between the two Whitehall Gatehouses, the *Holbein Gate* and the *King Street Gate*.

Other valid points may be taken into consideration.

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## Historical Topic 6: Faith Triumphant: 17<sup>th</sup> century Art and Architecture

### 1 Baroque Rome

**How did artists working in Rome in the seventeenth century respond to the recommendations of the Council of Trent? Discuss with reference to at least three examples of painting and/or sculpture by different artists.**

Indicative content

- The 25<sup>th</sup> session of the Council of Trent (1563). Art is to serve the Catholic Church, inspire piety and educate the unlettered in the histories and mysteries.
- Naturalism, narrative techniques and illusionistic devices.
- Possible examples include:
  - Caravaggio's *Doubting Thomas*; *The Calling of St Matthew*; *The Supper at Emmaus*; *The Conversion of St Paul*, all executed c. 1600–1601
  - Annibale Caracci, *Assumption of the Virgin* (Santa Maria del Popolo), 1600–1601; *Domine, Quo vadis?*, c.1602
  - Bernini, *The Ecstasy of St Teresa*, 1645–52; *Beata Ludovica Albertoni*, 1674
  - Works by Domenichino and Guido Reni among others

Other valid points may be taken into consideration.

### 2 French classicism

**What type of 'history painting' did seventeenth century French painters execute? Refer to at least one work by Poussin and one by Claude in your answer.**

Indicative content

- The discussion should demonstrate knowledge and understanding of the main characteristics of 'history painting' with some reference to the 'hierarchy of the genres' and the status of 'history painting' using specific examples.
- Reference should be made to narrative techniques, subject-matter, scale i.e. size of figures and inclusion of figures in landscape or next to buildings, the idea of painting as poetry and use of learned sources.
- References to colour, light, composition, academic painting and the status of the artist should be given credit.
- Good examples would be Poussin's *Et in Arcadia ego* 1637–1638 and Claude's *Seaport with the Embarcation of Saint Ursula* 1648.

Other valid points may be taken into consideration.

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### 3 Flemish Ambassadors

**What pictorial elements does Van Dyck employ to convey the status of the sitters?**

Indicative content

- Students should refer to the ways in which Van Dyck represented different types of fabrics in his portraits.
- How he arranged and painted the folds of drapery.
- His interest in rich textures, reflective surfaces and colour.
- Some paintings are particularly tactile, where the sitter's hand caresses a surface.
- In spite of their magnificent fashions, sitters portrayed at ease, informal poses.
- Possible examples: *Queen Henrietta Maria with Sir Jeffrey Hudson*, 1633; *Portraits of Charles I*, 1630s; *Lord John and Lord Bernard Stuart*, c. 1638.

Other valid points may be taken into consideration.

### 4 The Dutch Golden Age

**What was distinctive about Vermeer's paintings?**

Indicative content

- Mostly interiors, two exterior views: *View of Delft* and *Street in Delft* c.1658.
- Single light source from a window to the left bounces off reflective surfaces.
- Small scale secular works featuring one, two or three figures, mostly young female models, some men, not portraits as such.
- Unostentatious interiors and dress: *The Milkmaid* c.1659.
- Musical instruments: *The Music Lesson* c.1662, *The Concert* c.1665–6, *The Guitar Player*, *Young Woman Standing or Seated at the Virginal* c.1672.
- Possible *camera obscura* light effects and angles of vision: *View of Delft*, *Girl with a Red Hat* c.1665, *Soldier and Laughing Girl* c.1658, *Girl Asleep* c.1657.
- Allegorical works: *The Art of Painting* 1666–73 and *Allegory of the Faith* c.1670.

Other valid points may be taken into consideration.

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## 5 The Spanish Court and Church

**With reference to at least three examples, discuss Zurbarán's religious paintings.**

Indicative content

- Painted in the context of the Counter Reformation. The spiritual exercises of Saint Ignatius and their influence.
- Many monastic commissions: Guadalupe, Jerez.
- Spanish form of *chiaroscuro*, *tenebrismo* (tenebrism) creates supernatural effects of light and dark: *Saint Francis* c.1640.
- Visionary subject-matter: *Apparition of the Crucified Saint Peter to Saint Peter Nolasco and the Vision of St. Peter Nolasco* 1629.
- Naturalism: *The Crucifixion* 1627.
- Miraculous events: *Saint Bruno and the Miracle of the Uneaten Meat* c. 1625–26.
- Lives of the saints: *The Temptation of Saint Jerome* 1639.

Other valid points may be taken into consideration.

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

### 1 High art and high life

**'In the century following its foundation [in 1769], the Royal Academy was the most influential institution in British artistic life'. (Vaughan 1999). Discuss.**

Indicative content

- For: Increase in artists' status, promotion of concept of the artist of high social standing, including the possession of 'taste'.
- For: The list of Royal Academicians is a roll-call of the most important artists of the period.
- For: As fostering the training and education of artists including the art of design and in scholarly subjects such as mathematics, natural sciences, anatomy, ancient literature etc.
- For: The effect of the summer exhibition.
- Against: Very little influence on popular taste and vernacular painting, e.g. inn signs, barge painting, stage painting, and on low life painting.
- Against: fails to respond to the demand for topical subject matter including contemporary history paintings. Overall, only a few artists and patrons affected by these developments.

Other valid points may be taken into consideration.

### 2 Portraiture and society

**Compare and contrast the portraiture of Reynolds and Gainsborough. You should refer to named works of art by both artists in your answer.**

Indicative content

- Greater degree of verisimilitude in Gainsborough's work, whereas Reynolds employs a degree of idealisation in order to ennoble his sitters.
- Poses of the figures may differ. Gainsborough's show a natural quality (though at times with a Rococo gracefulness), Reynolds often adapts poses from antique sculpture from classical artists e.g. Michelangelo.
- Strongly intellectual and literary element in Reynolds' work compared to Gainsborough whose work is often more nuanced and with a feeling of improvisation rather than careful calculation.
- Technical and stylistic differences: Gainsborough's paintings possess a bravura element and rapidity in the handling of paint, whereas Reynolds employs a more sober and careful approach.
- Greater chiaroscuro in Gainsborough's work (related to his painting by candlelight) and a silver tonality in his later paintings. Greater fluidity of colours in Gainsborough's paintings compared to well defined areas of colour in those by Reynolds.
- Examples of Reynolds; *Three Ladies Adorning a term of Hymen* (National Gallery, London) and *Commodore Keppel*. Examples of Gainsborough; *Mary, Countess of Howe*, (Kenwood House), *Johann Christian Fisher*, (Windsor Castle), *Mrs. Mary Robinson*, (Wallace Collection).

Other valid points may be taken into consideration.

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### 3 Modern life

**Discuss Hogarth's treatment of satirical subject matter in his paintings.**

Indicative content

- Presence of symbolic elements which need to be deciphered, e.g. in scene two of *Marriage à la Mode*, the upturned chair signifying the hasty departure of the lover and the table set for one indicating the separate lives of the viscount and his wife.
- The sustained satire on foreign (particularly French) artifacts and manners, e.g. the presence of foreign paintings and other works of art, the dressing of hair in the French style and of customs such as the morning toilette in scene four of *Marriage à la Mode*.
- The use of contrasts, either within the same scene, e.g. between the spendthrift and dissolute viscount and the despairing steward in scene 2 of *Marriage à la Mode*, or between scenes, e.g. the studied elegance of the viscount in scene two in contrast to his slumped and exhausted figure in the same scene after a night of indulgence.
- A theatrical element, e.g. in the bagnio in scene five of *Marriage à la Mode*.
- Figures on the borderline between character and caricature.
- Examples could be taken from *Marriage à la Mode*, the *Rake's Progress* and the *Harlot's Progress*.

Other valid points may be taken into consideration.

### 4 Landscape

**Discuss the working methods which Constable used when painting the large landscapes intended for exhibition.**

Indicative content

- The use of pencil drawings for individual motifs such as trees and for elements of the composition.
- Occasional use of sepia drawings to establish tonal relationships.
- The use of relatively small oil sketches made on the spot to record effects of light and atmosphere.
- The use of large scale oil sketches as a means of achieving coherence between individual motifs and as an aid to executing the finished work.
- Examples of finished paintings could include *The White Horse* (Frick Collection), *Stratford Mill* (Private Collection), *The Haywain* (National Gallery, London), *A View on the Stour near Dedham* (Huntingdon Gallery, San Marino, California) and *The Leaping Horse* (Royal Academy).

Other valid points may be taken into consideration.

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## 5 Architecture

**In what ways did a knowledge of Palladio's buildings and writings affect the development of the English country house in the first half of the 18<sup>th</sup> century?**

Indicative content

- Architects; mainly Burlington, Campbell and William Kent.
- Influences; proportions, tripartite elevations, porticos.
- Plans including extended wings and sequences of differently shaped rooms.
- Architectural vocabulary e.g. design of windows.
- Credit given for candidates who mention particular examples of Palladio's work and also refer to 'The Four Books of Architecture' by name.
- Possible examples; *Wanstead, Prior Park, Houghton, Holkham, Mereworth, Stourhead and Chiswick*.

Other valid points may be taken into consideration.

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

### 1 Neo-classicism

Consider the effectiveness of painting as propaganda in three paintings of Napoleon by David and Ingres.

Indicative content

- David (first painter to the emperor in 1804): *Napoleon Crossing the St Bernard* 1800 for Charles IV of Spain shows Napoleon 'calm on a fiery horse' (though his journey was in fact made on a donkey). Four further versions were made.
- *The Coronation of Napoleon* 1807– an impressed Napoleon awards David *The Legion of Honour. The Distribution of the Eagle Standards* 1810 – Napoleon interferes with integrity of composition, eliminating allegorical elements.
- *Napoleon in his Study* 1812 – for the Duke of Hamilton, Napoleon as statesman and writer of the Code Napoleon, working all night for his subjects.
- Ingres: *Napoleon on the Imperial Throne* (Salon 1806) – Critics hostile towards style and Napoleon's imperialist ambitions becoming unpopular.

Other valid points may be taken into consideration.

### 2 Romantic heroes

Analyse Goya's depictions of human behaviour in a time of war and famine in *Los Desastres de la Guerra*.

Indicative content

- Candidates should cover a range of examples with reference to their meanings using the titles; for example 28 and 29 *Rabble* and *He deserved it*, which show Spanish vengeance on the enemy.
- Scenes of enemy violence are common, executions and atrocities. Motif of pointed rifles (executioners outside the picture) 15 and 26 as in *3<sup>rd</sup> May 1808*.
- Women are both victims and heroines: rape scenes plates 9–11, 13, 19 and 30; scenes of bravery 4–5 *The women give courage* and *And are like wild beasts* and 7 *What courage!* (represents Agustina of Aragon).
- Scenes of famine show French disdain, exploitation and derision: plates 54 *Vain laments*; 55 *The worst is to beg*; 61 *Perhaps they are of another breed*.

Other valid points may be taken into consideration.

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### 3 1848 and its aftermath

**Discuss at least three paintings executed by different artists between 1848 and 1880 which indicate a concern with social issues.**

Indicative content

- Courbet, *The Stone Breakers* 1849 – large scale peasants in frontal plane, show backs to viewers – appear sullen and threatening to Parisian bourgeoisie.
- Millet, *Man with a Hoe* 1863 – controversial, figure seen as brutish by viewing public. A sunburnt, exhausted peasant. Has been interpreted as reference to depopulation of countryside owing to industrialisation.
- Daumier, *The Burden* 1850–1853 – laundress carrying large bundle of clothes, sense of strain and weight, child alongside. Drudgery of working-class life.
- Menzel, *Iron-Rolling Mill* 1872–75 – reality of working in heavy industry.
- Liebermann, *Canning Factory* 1879 – exploitation of poor women peasant workers of all ages in a factory, country livelihoods replaced by industry.

Other valid points may be taken into consideration.

### 4 Rejected and Refused

**To what extent is the representation of light and colour an important feature of the work of the Skagen painters and/or the French Impressionists? Refer to at least three examples.**

Indicative content

- All the Skagen painters were interested in light and colour and captured the characteristic luminosity of the Danish coast in summer, working on canvas in the open air, in sunlight, using bright colours. Blue is predominant.
- P.S Krøyer, *Summer Evening on the Beach at Skagen* 1899, represents the sun reflecting on the sea. *Self-portrait* 1897 shows him painting in the open air.
- Anna Ancher's *Sunlight in the Blue Room* 1891 – light entering a room through a window is a common motif in her work.
- Many works by Monet explore the effects of light, from *Women in the Garden* 1866 and water reflections in *La Grenouillère* 1869, to the series paintings.
- Renoir painted the effects of dappled light in *The Swing* 1876 and others.

Other valid points may be taken into consideration.

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## 5 Beyond impressionism

**In what ways did Gauguin's style influence Van Gogh during the period in which they shared the 'Studio of the South'? Discuss by comparing and contrasting at least one work by Gauguin and at least one work by Van Gogh from that period.**

Indicative content

- October – December 1888. They painted the same subjects, such as *Night Café* and for *Les Alyscamps* they sat side by side. Gauguin told Van Gogh to take more time over his work. Both used intense colours.
- Gauguin's paintings in Pont-Aven show his interest in dark contour lines, flat painted areas, Symbolism and synthetist colour theories, which influenced Van Gogh in *The Red Vinyard*, *The Dance Hall* and *The Sower* (also influenced by Japanese prints). Later Van Gogh reverted to thick paint texture.
- Gauguin's *Old Women at Arles* may be favourably compared with Van Gogh's *Memory of the Garden at Etten*, as a response to Gauguin's advice to paint from memory or imagination and example of symbolist influence.

Other valid points may be taken into consideration.

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## 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

### 1 Brave new world

**Which artists should be credited with the creation of Cubism? What were their distinctive contributions?**

Indicative content

- As virtually unknown artists during the inception of the movement Picasso and Braque were free to experiment with a particular development of Cubism which stood outside *Salon Cubism*.
- Both artists were working in Paris at a time of technological and scientific developments, they collected and parodied African carvings and masks. Whilst the artists have a number of qualities in common, comparisons need to be made to show distinctive contributions.
- Picasso's *Les Femmes d'Alger (O.J.)* (1911) cleared the ground for Cubism but Braque, following in the footsteps of his much admired Cézanne, developed the vocabulary. Examples might include *Houses at L'Estaque* 1908 or *Le château de la Roche Guyon* 1909. Both show Braque's more textural approach. (NB his background as a house painter.)
- Described as 'mountaineers roped together' they bought studios next to one another in L'Estaque and developed an increasingly abstract language of painting. Comparisons may be made between Picasso's *Ma Jolie* (1911) and Braque's *The Portuguese* (1911). Changes in use of perspective, absence of colour, diminution of form, legibility and fragmentation may be discussed. Some works were signed by both.
- By 1912 they have pushed boundaries further in their use of collage. See Braque *Fruit dish and Glass* (1912) and Picasso *Still Life with Chair Caning* (1912).
- Other artists such as Juan Gris or Fernand Léger should be considered as well as the influence of the Futurists. Salon Cubist artists such as Gleizes and Metzinger showed a public side of Cubism and wrote about it in 'Du Cubisme' (1911).

Other valid points may be taken into consideration.

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## 2 Visions of Utopia – architecture

**In your opinion which is the most exciting building to have won the Stirling Prize for Architecture?**

Indicative content

- The RIBA Stirling Prize, founded in 1995 is awarded to 'the architects of the building which has made the greatest contribution to British architecture in the past year'. The short list is usually quite long so a number of architects have their profile raised. Importantly it is not just about architectural excellence but also incorporates the impact on the environment.
- Examples could include *The Maggie Centre*, London (2009 award) by Lord Richard Rogers. This is attached to Charing Cross Hospital. This is a drop-in centre for cancer sufferers. The scheme is all over Britain including notable buildings in Fife (Zaha Hadid) and Dundee (Frank Gehry). These are buildings designed to be uplifting.
- 'For the most part, the structure was really a response to the environment,' (partner Ivan Harbour). 'It had to do with acoustics and privacy. We conceptually wanted to create an arm that wraps around the building and cocoons it.'
- The bright red structure of the centre has been compared to that of a snail, with the sheltered entrance reached via a winding path and accessed laterally, like the head of a snail protruding from its shell.
- Rogers also won in 2006 with *Barajas Airport*, Madrid.
- In 2004, *30 St Mary Axe* (The Gherkin) by Foster and Partners won. It is a fine example of glazing and ventilation developments as well as solar heating. The structure and the use of glass may also be considered. The prize awards this kind of innovation.
- Other examples may include *Lord's Media Centre* (1999 Future Systems), *The Music School* in Stuttgart (Michael Wilford 1997).

Other valid points may be taken into consideration.

## 3 Rebellion and the unconscious

**What ideals was Tatlin's Monument to the Third International intended to express and why was it never built?**

Indicative content

- Previous towers such as Trajan's column also had spirals but they were still. The technology needed to make Tatlin's tower move had not yet developed enough. It was a Utopian dream.
- Tatlin's ideals to create 'socialist' art and to use materials which were not proud and bourgeois combined with a belief in technology encouraged him to accept a project in 1919 to design a monument the Third Communist International. This was commissioned by the people's Commissariat for Education. The model was shown in Moscow to Russian officials at the 8<sup>th</sup> congress of the Soviets in 1920.
- Influenced by the Eiffel tower it was meant to slant and to be 300 feet higher (1,300 ft). A metaphor for Marxism/Leninism; Russia was to have the tallest building in the world.
- It was to be made of steel, iron and glass. One of the main problems was the use of steel which was expensive and not in sufficient supply in a country getting over the 1917 Revolution.
- Its complexity as a rotating machine which would complete a rotation each year was complicated and ultimately it was both unworkable and unbuildable.

Other valid points may be taken into consideration.

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#### 4 The Figure and the Object

**Compare and contrast the treatment of the nude figure in the work of at least two European painters working after 1945. Refer to specific examples.**

Indicative content

- Francis Bacon's figures as trapped, encaged, anxious, diseased and in pain. Figures seen as meat; detached from their owners.
- Influence of photography especially Muybridge means that they appear to be moving. Many are male models and lovers as well as daughters and other family members. e.g. *George Dyer Crouching*, 1966.
- Lucian Freud's paintings display nude figures as meat, on display. They are close up and intimate portrayals of flesh and desire. They are mostly female and frequently lovers and models too, e.g. *Sleeping Nude*, 1995, *Benefits Supervisor Sleeping*, 1995.
- Hockney's nudes may be considered such as the fragmented *Teresa Russell*, 1984 or *Peter getting out of Nick's pool*, 1966.

Other valid points may be taken into consideration.

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

**Write a review of a contemporary art exhibition that you have visited. Comment on the design and selection of works.**

Indicative content

- Candidates may consider any exhibition they have seen or studied in recent months.
- They need to consider display, room size, alterations to the current site and wall explanations. Some consideration may be made of lighting.
- Methods of display are important such as a thematic display or a chronological one.
- Choice of works and curatorial decisions must be taken into account.
- Candidates should have some ideas about contemporary critical appraisals of the exhibition so that they can form their own opinions about the work displayed.
- Recent examples may include 'Gauguin' at Tate Modern, Rachel Whiteread Drawings or Edweard Muybridge at Tate Britain or Nam June Pait at Tate Liverpool. The Treasures from Budapest at the National Gallery London or the introduction of a 'new' Danish artist Christen Kobke at the National Gallery of Scotland (Edinburgh) may also provide rich examples.

Other valid points may be taken into consideration.