
ART HISTORY (PRINCIPAL)

9799/02

Paper 2 Historical Topics

For Examination from 2016

SPECIMEN MARK SCHEME

2 hours 15 minutes

MAXIMUM MARK: 60

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **28** printed pages.

Relative weightings of the assessment objectives:

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

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

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

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; 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 allocate a point within the level to establish 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 most suitable. Examiners will provisionally award the middle mark in the band and then moderate up or down according to individual qualities within the answer.

Rubric infringement

If a candidate has answered four questions instead of three, mark all the 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)

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

Generic marking grid (20 marks) (continued)

5–8	Weak	<ul style="list-style-type: none"> • Analysis lacks detail and has limited development. Materials and techniques barely acknowledged. • Limited and inaccurate examples of contextual evidence of historical sources and concepts other than the specific case study analysis, but with some inaccuracies and limited range. • Barely distinguishes between fact, theory and personal judgement. • An uneven, basic, largely narrative response to the question. Includes some relevant points but development is very limited OR contains padding AND/OR has very obvious omissions. Little use of subject terminology.
1–4	Poor	<ul style="list-style-type: none"> • Little analysis of poorly chosen examples that lack relevance OR no examples singled out for analysis at all. No acknowledgement of materials and techniques. • Insubstantial contextual evidence of historical sources and concepts other than the specific case study analysis. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Poor knowledge and understanding of the material. Insubstantial and irrelevant with little attempt to answer the question. Almost no use of subject terminology.
0		<ul style="list-style-type: none"> • No rewardable content.

Topic 1: The art and architecture of antiquity, c. 600 BC to c. 570 AD

1 Art and architecture in the archaic period, c. 600 BC to c. 450 BC

In what ways does sculpture executed between approximately 500 BC and 450 BC mark the turning point between the Archaic and Classical periods of Greek art?

Indicative content:

- Many possible examples: East pediment from *Temple of Aphaia at Aegina*; various figures, e.g. *Kritian Boy*, *Fair Haired Boy*, *Delphi Charioteer* and the *Cape Artemision Poseidon*.
- The appearance of new stylistic features, including an increased depth in relief sculpture.
- Increased modelling of figures and more convincing anatomy.
- More credible, natural-seeming figures, sense of balance and movement in the Kouros figure.
- Dynamic compositions, e.g. *Poseidon* with sense of balance at same time involved in dramatic action.

Other valid points may be taken into consideration.

2 Greek architecture and sculpture of the classical and Hellenistic periods, c. 450 BC to c. 100 BC

Discuss the essential features of figure sculpture in the Hellenistic period. You should refer to both style and subject matter in your answer.

Indicative content:

- Wide range of subject matter, including children and old people, everyday activities (children at play, an old woman drinking, an exhausted boxer, individuals asleep, etc.).
- The style shows a move away from the idealisation of the classical style towards a new realism. This is evident, for example, in more complicated poses and the use of open compositions with extended limbs.
- Some Hellenistic sculpture is in a highly dynamic style, e.g. the large relief on the *Altar of Zeus* from Pergamon.
- Possible examples of Hellenistic sculpture include: *The Spinario*, British Museum; *Young Girl Playing at Knucklebones*, Altes Museum, Berlin; *Sleeping Satyr*, Munich; *Boxer*, Capitoline Museum, Rome; *Laocoön*, Vatican Museums, Rome.

Other valid points may be taken into consideration.

3 Roman Imperial architecture, c. 50 AD to c. 330 AD

In the context of Roman temples of this period, what was innovative about the Pantheon?

Indicative content:

- Design incorporated traditional temple front and innovative domed rotunda.
- Massive scale of the portico and, in particular, the rotunda.
- Geometry of rotunda: a circular plan and a hemispherical dome; materials used: Egyptian granite monoliths for the portico and Roman concrete for the rotunda.
- An account of the drum and dome construction, including the use of shuttering and the different sorts of aggregate used for the concrete.
- Comparison with conventional temple design, e.g. the *Temple of Mars Ultor* in the *Forum of Augustus*.

Other valid points may be taken into consideration.

4 Painting and sculpture in the Roman Republic and Imperial periods, c. 100 BC to c. 330 AD

A wide variety of portraits were produced in this period. With reference to at least three named examples, outline the purposes for which they were made.

Indicative content:

- On grave steles to commemorate the deceased.
- Ancestor portraits to be kept in the house and possibly displayed on public occasions, examples including *Statue of a Roman with Busts of Two Ancestors*, Palazzo dei Conservatori, Rome.
- To communicate the status of an individual, for example by means of dress (including the use of the toga for citizens and of armour for generals), fashions (including hairstyles in female portraits), and types of representation (e.g. the philosopher type, the equestrian statue, etc.).
- The Roman Republican portrait bust as a special case. The use of realism to indicate a life spent in the service of the state.
- Portraits of Emperors: their use as propaganda and (on a small scale, including coins) as disseminating the Imperial image; examples including the *Prima Porta Augustus*, Vatican Museums, and the statue of *Augustus as Supreme Priest*, Museo Nazionale, Rome.

Other valid points may be taken into consideration.

5 The art and architecture of late antiquity, c. 330 AD to c. 570 AD

Discuss the variety of church design in the period.

Indicative content:

- The basilican plan: adaptation from the secular Roman basilica with central nave separated from aisles by rows of columns or piers; large size with timber roofs; a flexible design allowing great variation in for example length, the number of naves, presence/absence of narthex (porch at west end) and apse (at east end); some examples with a tranverse hall or transept (e.g. at *Old Saint Peter's* in Rome where it allowed the many pilgrims to circulate). Examples including *San Giovanni Laterano*, Rome (the first example of the type); *Sant'Ambrogio*, Milan, late 4th century (with an ambulatory plan in which the aisles continue around the east end); *Old Saint Peter's*, Rome; *Saint Apollinare in Classe*, Ravenna, 524–26.
- Centrally designed churches, baptisteries and martyria; antique prototypes including circular temples; examples where the centrally planned part was an extension of a basilican design. The domed octagon as a common design. Examples including the *Church of the Nativity*, Bethlehem; *Church of the Holy Sepulchre*, Jerusalem; *San Lorenzo*, Milan, 4th century; *Mausoleum of Theodoric*, Ravenna.

Other valid points may be taken into consideration.

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

6 Building the ‘militant’ Church

With close reference to three buildings, discuss some of the regional varieties of Romanesque architecture.

Indicative content:

- ‘Romanesque’ is a term used to cover an international range of buildings. These have some commonly shared features, but also display regional variety.
- Candidates may take examples from different countries and regions (e.g. Spain, Germany, England, Italy, Sicily), or illustrate differences between smaller areas.
- Candidates should show an awareness of the various influences operating within the field of Romanesque architecture generally: Byzantine, Islamic (influenced by Byzantine), classical, Nordic and other local traditions.
- Regional variety could be discussed with examples from a single country (in modern terms), such as France: Islamic influence from the South; Gallo-Roman style in the Auvergne; Italian influence in Burgundy; distinct style of Norman building, and its different manifestations in England and Sicily.
- The elements discussed in the selected buildings would take us into the plans and architectural details, for example:
 - Speyer: influence of local Roman architecture (basilica at Trier), local material (red sandstone), groin vault with transverse arches, groundplan of regular bays, West End culminating in large apse with blind arcading on exterior, Westwork with two towers; burial place of Salian rulers, and symbolic of Imperial power.
 - Durham: rib vault, rhythm of groundplan created by massive piers and columns, characteristic Norman decoration, proximity to castle and monastery illustrating power structure of Norman England, use of cathedral for monastic services specific to England, importance of local saint, St. Cuthbert.
 - Cluny (III): vast scale, Roman elements, barrel vaulting, staggered East end, stepped massing, importance of ceremony and decoration; contrasting with simpler and starker Cistercian style at Fountains.

Other valid points may be taken into consideration.

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

Write a detailed comparative study of two Romanesque portals, exploring the relations between subject matter and style.

Indicative content:

- Candidates should give a clear account of the subject matter of each portal (*Last Judgment*, *Pentecost*, etc.), explaining details where necessary with reference to the Bible and other relevant writings. If the central tympanum forms part of a larger plan (e.g. Ripoll), then subsidiary portals, trumeau and any other relevant historiated sculpture should be included in the account. Candidates should also show an awareness of any differences in interpretation. Credit should be given for detailed factual knowledge of intricate schemes (e.g. Vézelay).

- In addition to identifying the narrative, candidates should show a knowledge of other factors influencing the creation of meaning in portal sculptures: iconographical traditions, theology, contemporary events (e.g. the relation of Vézelay to the Crusades).
- Stylistic elements include composition, arrangement and disposition of figures, the degree of detail, gesture, facial expression, drapery, effect of light and shade, site-specific elements. Candidates should consider how these aesthetic/sensory elements contribute to the portal's didactic purpose.
- Where relevant, the findings of scholars and critics may be drawn on as part of the discussion.

Other valid points may be taken into consideration.

8 Illuminating the word

With close reference to specific images, analyse the styles of three manuscript illuminators.

Indicative content:

- Candidates may discuss representative works by some of the designated Masters, e.g. *The Alexis Master* (*St. Alban's Psalter*, *Life of St. Edmund*, etc.); some of the artists of the Winchester Bible: *Master of the Leaping Figures*, *Master of the Morgan Leaf*, etc.; *Master Hugo* (*Bury Bible*), etc.
- Discussions of images not attributed to any particular Master are equally valid.
- Candidates should discuss matters such as modelling, composition, use of colour, exploitation of materials, scale, exposition of narrative, etc.
- Good answers will be alive to stylistic distinctions observable in different images.
- Works should be considered within some wider frame of reference: the Channel School, French art, Byzantine influence on subject matter and treatment.

Other valid points may be taken into consideration.

9 Bibles for the illiterate

With reference to specific examples, discuss the role of decoration inside the Romanesque Church.

Indicative content:

- The range of media to be found within churches: vestments, metalwork, altar panels, wall paintings, mosaics, reliquaries, stained glass, church furnishings, etc. Possible examples: *Gloucester Candlestick*; *Stavelot Triptych* altar panel, Mosan, Belgium; crypt of St. Savin-sur-Gartempe (wall paintings); St. Denis, Paris (stained glass); reliquary effigy of St. Foy; mosaics of Santa Maria Trastevere, Rome; baptismal font of Winchester Cathedral; doors of Hildesheim and le Puy.
- Candidates should choose specific objects, and describe them in detail. This description should be related to their function in the life of the church building. Depending on the objects chosen, these may include: ritual, ceremonial and liturgical use, the preservation and veneration of relics, propaganda images of rulers, didactic purpose, sensory effects, the messages conveyed by tomb plaques, etc.

- Candidates should be able to relate objects to particular buildings (insofar as this is known), and locate them within the space of that building. Accounts of wall paintings and mosaics, for example, should give an impression of their appearance within that particular space and the meanings produced by the spatial relation between images.
- Relevant information concerning, for example, local hagiography, the provenance of works, and the influences they show, should also be credited.

Other valid points may be taken into consideration.

10 Priests, warriors, peasants

Explain the importance of monasticism to the art of the Romanesque period.

Indicative content:

- Historical context: the rise and strengthening of monasticism in the period; the importance of the monastic orders for intellectual life; economic power of monasteries.
- The different orders, principally Cluniac/Benedictine, Cistercian; contending ideas about imagery (Suger, St. Bernard) reflected in the art of the period.
- Monasteries as centres of spiritual and intellectual life, facilitating the transmission of ideas.
- The importance of the monastery complex in shaping and forming architectural ideas.
- Monastic liturgy as a shaping element on the design and function of artefacts; the close relation between monastic centres and the cult of the saints; importance of monasteries to pilgrimage.
- Convents and the extraordinary figure of Hildegard of Bingen.
- Political relations between monastic orders, the Papacy and lay power.
- Many of these points could be made through a case study of one particular monastery in action.

Other valid points may be taken into consideration.

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

11 Gothic architecture, the setting for prayer

What was innovative about the design of the great French cathedrals in the first half of the 13th century?

Indicative content:

- Use of rib vaults to carry the thrust from the stone vaults onto the supports.
- Use of pointed arches to distribute the weight of the vaults and the wall space onto the supporting piers.
- Use of flying buttresses to support the upper wall at clerestory level and to counter the outward thrust from the vaults; several tiers of buttresses present.
- Use of massive vertical buttresses to provide a firm support for the flying buttresses.
- Heavy, compound piers in the nave arcades with continuous vertical shafts.
- Symbolic elements; the influence of Suger.

Other valid points may be taken into consideration.

12 Prayer and the role of images

In what ways did the cult of the Virgin have an effect on the art and architecture of the period?

Indicative content:

- Dedication of churches and chapels to the Virgin, e.g. the Arena Chapel in Padua; the design and decoration of lady chapels in the great English churches, e.g. the Lady Chapel at Ely Cathedral in the 1320s.
- Lay confraternities devoted to the Virgin and associated works of art, e.g. the Laudesi Confraternity at Santa Maria Novella in Florence, and Duccio's *Rucellai Madonna*, commissioned in 1285.
- Miracle-working images of the Virgin and Child and their settings, e.g. in the Tabernacle of Orsanmichele in Florence.
- New subject matter associated with the Virgin, e.g. the Coronation of the Virgin and the *Pieta* from the Seeon Abbey near Salzburg, c. 1400.
- Increasing prevalence of the Virgin in private devotional imagery, e.g. in small altarpieces: Duccio's *Madonna and Child with Saints Dominic and Aurea of Ostia* in the National Gallery in London, c. 1310; and in diptychs, either portrait diptychs: Memling's *Maarten van Nieuwenhove Diptych* in Bruges, c. 1487, or paired with the *Man of Sorrows*, e.g. in the Kunsthalle, Karlsruhe, c. 1350.
- Images in manuscripts, including books of hours.

Other valid points may be taken into consideration.

13 Death

What can painting and sculpture in this period tell us about attitudes towards death and the search for salvation?

Indicative content:

- Tomb design and imagery; the presence of the Virgin and Child and of saints as intercessors; the transi type of tomb; the concept of purgatory and the role of prayer, especially in private chapels, e.g. chantry chapels.
- Painted imagery associated with death, in particular urging the individual to lead a goodly life. For example, the Three Living and the Three Dead (e.g. from the *Psalter and Book of Hours of Bonne of Luxembourg*, before 1349, in the Metropolitan Museum of Art, New York); and the Last Judgement, e.g. Memling's *Danzig Last Judgement*, c. 1467–71.
- The theme of the dance of death.
- Depictions of the funeral mass in Books of Hours.
- The need for deathbed repentance; the Art of Dying illustrated with either paintings or woodcuts and paintings in books of hours, e.g. the Dying Man, from the *Rohan Book of Hours*, c. 1400.
- Images of heaven and hell, e.g. *The Last Judgement in the Arena Chapel*, Padua, c. 1310.

Other valid points may be taken into consideration.

14 Courtly life

How are themes of courtly life depicted in the period? You should refer to both content and style in your answer.

Indicative content:

- Possible examples selected from Books of Hours, e.g. the *Très Riches Heures*, c. 1415, for the Duc de Berry, and goldsmiths' work.
- Pictorial conventions, e.g. depictions of courtly themes in calendar illustrations for the spring-time months, especially May.
- Scenes of hunting and hawking, e.g. in calendar scenes; contrast with the life of the peasants, e.g. in the calendar scenes of the *Très Riches Heures*.
- The style employed for elegant, attenuated figures, wearing the latest fashions and stylistically set apart from other figures as if to denote a separate world.
- Material splendour and element of luxury in many of these works of art; goldsmiths' work and manuscript illumination.
- Banqueting scenes, e.g. in copies of the *Grandes Chroniques de France*.
- The theme of legitimacy.

Other valid points may be taken into consideration.

15 Civic life and patronage

In 14th-century Italy, many paintings and sculptures were commissioned by groups of citizens. With reference to specific examples, discuss the reasons for this.

Indicative content:

- Piety: for example, the patronage of lay confraternities, including the commissioning of Orcagna's *Tabernacle at Orsanmichele*, 1359 (in conjunction with the commune), and of Duccio's *Rucellai Madonna*, 1285, by the Laudesi confraternity at Santa Maria Novella.
- Piety by the Florentine and Sienese communes, as seen by the patronage of their cathedrals (building and decoration).
- Civic pride and propaganda; the construction and decoration of the town halls of Florence and Siena. In particular, the frescoes by Simone Martini (*The Maestà*, 1315–16 and *Guidoriccio da Fogliano*, 1328) and Ambrogio Lorenzetti's *Good and Bad Government*, 1337–40 in Siena Town Hall.
- Credit will be given for relevant examples taken from other centres, e.g. the towns and cities of the Hanseatic League.

Other valid points may be taken into consideration.

Topic 4: Man, the measure of all things: the Italian Renaissance, c. 1400 to c. 1600

16 Sculpture in Florence in the 15th century

Discuss the design and imagery of tombs in 15th-century Italy.

Indicative content:

- The development of tombs modelled on antique example; imagery associated with magnificence, heroism, worldly glory, patriotism, etc.
- The tension between these ideas and inherited Christian values of humility and piety.
- The relationship between sculptural, architectural and textual elements.
- The relationship between the tomb and its surroundings.
- Tombs as an indication of wealth and status.
- Examples could include the *Tomb of Leonardo Bruni*, 1444–46/47, by Bernardo Rossellino, Santa Croce, Florence, 1440s; the *Tomb of Pope Sixtus IV*, 1484–93, by Antonio del Pollaiuolo, St. Peter's, Rome; the *Tomb of Beato Angelico*, 1455, by Isaia da Pisa, Basilica di Santa Maria sopra Minerva, Rome.

Other valid points may be taken into consideration.

17 The new naturalism; Florentine painting in the 15th century

In his treatise ‘Della Pittura’, Alberti gave advice to artists for producing more effective narrative paintings. Discuss this with reference to specific examples of works of art.

Indicative content:

- Use of gesture and expression to communicate emotions of the figures.
- Treatment of anatomy in a convincing fashion.
- Use of devices to involve the viewer in the narrative action, e.g. figures looking out of the painting.
- Use of variety to give interest and increase the impact of the narrative.
- Avoidance of gold, replacing this by illusionistic treatment of light, etc.
- Examples could include Uccello's *Frescoes in the Green Cloister*, Santa Maria Novella, Florence, 1432–36; Fra Angelo's predella scenes in the *San Marco Altarpiece*, c. 1440, Museum of San Marco, Florence; Ghiberti's *Jacob and Esau*, between 1425 and 1452, Florence Cathedral Baptistery; Piero della Francesca's *Legend of the True Cross*, San Francesco, Arezzo, 1450s.

Other valid points may be taken into consideration.

18 Early Italian Renaissance architecture and the influence of antiquity

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

Indicative content:

- General points: both are 'humanist' architects, who employed classical features and adapted them to modern needs. Significant differences: Brunelleschi was an engineer, a master of several practical skills, he worked exclusively in architecture; Alberti was a scholar in various fields; he designed buildings but building work was done by others.
- Brunelleschi: *Ospedale degli Innocenti*, 1419–24; classical forms: load-bearing columns, restrained decoration, modular design, capitals; but also integrated into Tuscan-Romanesque traditions.
- Brunelleschi: *San Lorenzo*, Florence (especially Old Sacristy, 1421–28); influence of Roman basilica scheme in church; classical principles of harmony and order in simple geometrical shapes.
- Alberti: *Malatesta Temple*, Rimini, designed 1450; adoption of classical temple elements for a 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; influence of patron Sigismondo; the building is a grandiose mausoleum, with little to suggest Christian purpose.
- Alberti: façade of *Santa Maria Novella*, Florence, c. 1456; integrates traditional Tuscan (influence of San Miniato) with classical elements: round-arched blind arcade, pilasters, pediment.

Other valid points may be taken into consideration.

19 Painting in Renaissance Venice, c. 1450 to c. 1600

Discuss the treatment of light and colour in the work of Giovanni Bellini.

Indicative content:

- Light treated in a poetic and not merely descriptive fashion.
- Subtle light effects, especially in the evocation of dawn and dusk.
- The suggestion of aerial perspective; also, light as an envelope, blurring contours and bringing about an atmospheric fusion between forms and their surroundings.
- In his early work, colours tend to be pale and muted; in his later work, there is a preponderance of rich, warm tones, e.g. reds, oranges and browns.
- Many of these effects are made possible in his later work by the use of an oil-based medium in place of the earlier tempera.
- Examples include *The Agony in the Garden*, National Gallery, London, 1460s; *The Coronation of the Virgin*, Pesaro, early 1470s; *The Transfiguration*, Capodimonte Gallery, Naples, 1470s; and the *Baptism of Christ*, Vicenza, c. 1500.

Other valid points may be taken into consideration.

20 The High Renaissance in Rome, Florence and Milan

In what ways did Leonardo exploit the potential of different media in his drawings?

Indicative content:

- Silverpoint drawings confined to his early career, e.g. *Study of a Standing Horse*, Royal Library, Windsor castle, c. 1490, a detailed and painstaking study of the animal's anatomy in preparation for a large-scale sculpture.
- Pen and ink drawings, e.g. *Tuscan Landscape*, Uffizi Gallery, Florence, 1473; *Virgin and Child with Cat*, British Museum, London, c. 1478–81; and *Studies for Leda*, after 1506. Such works were an aid to his invention. They were bold, dynamic and were part of the creative act. They represent a form of brainstorming in which with great rapidity and fluency he explores alternative forms and compositions. In the *Virgin and Child with Cat*, the design was traced through to the other side as the starting point for further investigations. A limited amount of cross-hatching was used to indicate the fall of light and shade.
- Red and black chalk drawings, e.g. *Head of a Warrior for the Battle of Anghiari*, Budapest, c. 1504; *Heads of the Apostles*, e.g. Judas, Royal Library, Windsor castle; *Virgin and Child with SS. Anne and the Young John the Baptist*, National Gallery, London; used for studying parts of compositions and for drapery studies; subtle treatment of light and shade with some areas in dark shadow; effect of sfumato; the presence of rhythmic contours, rapidly drawn, sometimes combined with the use of the brush and white heightening.

Other valid points may be taken into consideration.

Topic 5: Faith triumphant: 17th-century art and architecture

21 Baroque Rome

Discuss two works of art by different artists working in Rome in the 17th century and explain how they used illusionism to achieve their aims.

Indicative content:

- Illusionistic devices include optical and lighting effects as well as naturalism.
- Possible examples might include:
 - Bernini's *The Ecstasy of St. Teresa*, 1645–52
 - Caravaggio's *The Calling of St. Matthew*, *The Supper at Emmaus* and *The Conversion of St. Paul*, all executed c. 1600–01
 - Ceiling frescoes such as: Annibale Carracci's *The Loves of the Gods*, Farnese Palace, 1597–1601; Pietro da Cortona's *Allegory of Divine Providence and Barberini Power*, Palazzo Barberini, 1633–39; Andrea Pozzo's *trompe de l'oeil* dome at Sant'Ignazio, Rome, 1685.

Other valid points may be taken into consideration.

22 French classicism

How did 17th-century French painters depict nature? Refer to the work of Poussin and Claude in your answer.

Indicative content:

- Both artists went out into the Roman *campagna* to sketch from nature.
- Their landscapes represented an idealised Arcadian vision of the countryside.
- Features for discussion might include composition, space, light, atmosphere, inclusion of figures and buildings, the relationship between nature and fantasy.
- There are many examples to choose from, including:
 - Poussin's *Landscape with Travellers Resting*, c. 1638–39; *Landscape with a Man Scooping Water from a Stream*, c. 1637; *Landscape with a Man Killed by a Snake*, c. 1648
 - Claude's *A Seaport*, 1644; *Landscape with Jacob, Laban and his Daughters*, 1676; *Landscape with Apollo and Mercury*, 1660.

Other valid points may be taken into consideration.

23 Flemish ambassadors

Analyse three portraits of women by either Rubens or Van Dyck.

Indicative content:

- Rubens' grand manner portraits, e.g. *Marchesa Brigida Spinola Doria* and *Maria Serra Pallavicino*, c. 1606 – elaborate gowns in lustrous textiles; *Portrait of Susanne Fourment*, c. 1625, in the London National Gallery; seven portraits of Rubens' first wife Isabella Brandt; his second wife, e.g. *Hélène Fourment in a Fur Wrap*, 1636–38.
- Van Dyck's portraits are in the grand manner, e.g. *Queen Henrietta Maria with Sir Jeffrey Hudson*, 1633, wearing magnificent satin clothes and hat; *Portrait of a Woman and Child*, London National Gallery, 1620–21, of an unknown Antwerp family; *Lady Elizabeth Thimbelby and her Sister*, c. 1637, London National Gallery, which is unusual and lively.

Other valid points may be taken into consideration.

24 The Dutch golden age

What effects did Rembrandt achieve through different printmaking techniques?

Indicative content:

- All Rembrandt's prints are intaglio techniques printed from copper plates.
- He used etching (with acids), engraving with the burin (using hatching), or drypoint and combined etching and engraving techniques on the same plate.
- Sometimes he burnished parts out and re-worked them.
- He printed on different types of paper (e.g. Japanese) and vellum in black ink.
- There are many examples to choose from, e.g. *The Hundred Guilder Print*.
- Candidates may compare an etching with a drypoint to compare the effects of the lines.
- *The Three Trees*, 1643, combines various techniques; *The Windmill*, 1641, is an etching; and *Christ Presented to the People*, 1655, is entirely drypoint.

Other valid points may be taken into consideration.

25 The Spanish court and Church

Discuss the characteristics of three kinds of subject matter in 17th-century Spanish painting.

Indicative content:

- Apart from the work of Velázquez and Zurbarán, candidates might discuss works by lesser known 'golden age' painters such as Ribalta.
- Spanish painting for the royal court mainly consisted of portraits and some mythological scenes though there were some 'history paintings', particularly celebrating Spanish victories.
- There was great variety of religious subject-matter: religious concepts, mystical visions and miraculous events from the lives of the saints and the Virgin commissioned by monasteries and churches.
- Bodegones and still lifes, particularly of the *vanitas* genre, using strong *tenebrismo* (chiaroscuro), are characteristic of the period.

Other valid points may be taken into consideration.

Topic 6: Defining the nation: art and architecture in Britain, c. 1700–1860s

26 High art and high life

Discuss Hogarth's ideas, as reflected in *The Analysis of Beauty*, with reference to specific examples of his prints.

Indicative content:

- Candidates should make references to the primary text and explain how Hogarth's ideas are reflected in the style and content of his prints.
- Main points: Hogarth's preference for the wavy or serpentine line, akin to the rococo style, in opposition to the more rigid lines of the neoclassical style; contemporary subject-matter rather than 'history painting'; observation of nature rather than the academic practice of copying plaster casts of 'ideal' forms, etc.
- Main examples: satirical prints included in *The Analysis of Beauty*, e.g. *Plate 1*, a satire on the ideal form, and *Plate 2*, a humorous print that expresses natural movement.
- All relevant examples to be accepted, e.g. *The Taste of the Town*, 1724; *Strolling Actresses*, 1738; etc.

Other valid points may be taken into consideration.

27 Portraiture and society

How did British portrait painters of the period represent 'celebrity'? Discuss with reference to at least three paintings by different artists.

Indicative content:

- Reynolds painted a large number of celebrated figures from high society: aristocrats; military figures; society beauties; exotic characters; actors, actresses and the intelligentsia, e.g. *Laurence Sterne*, 1760; *Omai*, 1776; *Sarah Siddons as the Tragic Muse*, 1784–89; *Dr Johnson*, c. 1756.
- Gainsborough's sitters were drawn from the upper middle and élite classes, including celebrities, e.g. *Johann Christian Bach*, 1776; *Giovanna Baccelli*, 1782.
- Hogarth's clients included the professional classes and celebrities such as *David Garrick as Richard III*, c. 1745. Zoffany painted theatrical celebrities and had royal patronage.
- Candidates should analyse the paintings in terms of how they communicate the sitter's fame, with particular regard to details referencing the reasons for their celebrated social status. They may compare paintings of the same sitter by different artists.

Other valid points may be taken into consideration.

28 Modern life

How were scientific and/or industrial developments represented in paintings of the period?

Indicative content:

- Candidates should make reference to the historical context, i.e. the Enlightenment and/or the Industrial Revolution.
- Examples may include Wright of Derby's *A Philosopher giving a Lecture on the Orrery*, c.1766; *An Experiment on a Bird in the Air Pump*, 1768; *An Iron Forge*, 1772; and Arkwright's *Cotton Mill at Night*, 1783.
- Satirical engravings by Gillray and Rowlandson on the popularisation of science.
- Sandby's landscapes; de Loutherbourg's *Coalbrookdale by Night*, 1801; Turner's *Fighting Temeraire*, 1838 and *Rain, Steam, and Speed*, 1844; and Dyce's *Pegwell Bay*, 1858.
- Bell Scott's *Iron and Coal*, 1861; Frith's *The Railway Station*, 1862; and Madox Brown's *Work*, 1862–63.

Other valid points may be taken into consideration.

29 Landscape

Discuss style and meaning in three examples of English landscape by the Pre-Raphaelites and their followers.

Indicative content:

- The Pre-Raphaelite style is clear-cut, sharp, smoothly painted, with accurate detail and generally bright colours, demonstrating interest in optical effects of colour and light, running parallel with the development of photography.
- Ford Madox Brown's *An English Autumn Afternoon Hampstead Scenery* in 1853, shows interest in autumn light but also expresses a sense of place.
- The landscapes often have an allegorical meaning, e.g. William Dyce's *Pegwell Bay, Kent – a Recollection of October 5th 1858*, which includes scientific and philosophical reflections.
- There is also patriotic pride in the English landscape: William Holman Hunt's *Our English Coasts* ('Strayed Sheep'), 1852, contains religious and political connotations.

Other valid points may be taken into consideration.

30 Architecture

How did the Grand Tour influence British architecture of the period? Analyse at least two buildings, each by a different architect.

Indicative content:

- Burlington's Neo-Palladian *Chiswick House*, 1726–29, built in collaboration with William Kent, was based on Palladio's *Villa Rotunda*, c. 1570. Its main purpose seems to have been as an art gallery to house works of art purchased by Burlington on his Grand Tours in 1714 and 1719, including Palladio's reconstructions of lost Roman buildings.
- Robert Adam studied classical architecture on the Grand Tour in Rome, 1754–57. The south front of *Kedleston Hall* is based on the *Arch of Constantine*. With his brother James, he designed and remodelled a number of neoclassical country houses and interiors in the 1760s such as *Kenwood House*, *Syon House* and *Osterley Park House*.
- Barry's Grand Tour, 1817–20, inspired Italianate villas such as *Cliveden*, 1851. *The Travellers Club*, Pall Mall, 1832, was inspired by Raphael's *Palazzo Pandolfini*.
- Horace Walpole's *Strawberry Hill*, 1750s.

Other valid points may be taken into consideration.

Topic 7: Art, society and politics in Europe, c. 1784–1900

31 Neoclassicism

Consider the influence of the antique in three examples of painting and/or sculpture of the period.

Indicative content:

- Candidates should refer to both style and subject-matter. Examples may include:
 - David's paintings based on classical sources in the neoclassical style: *The Lictors Bringing to Brutus the Bodies of His Sons*, 1789; *The Intervention of the Sabine Women*, 1799; and *Leonidas at Thermopylae*, 1814.
 - Ingres' mythological paintings: *Oedipus and the Sphinx*, 1808; *Jupiter and Thetis*, 1811; and *The Apotheosis of Homer*, 1827.
 - The sculptures of Canova: *Psyche Revived by Cupid's Kiss*, 1793; *Cenotaph to Maria Christine of Austria*, 1805; and *The Three Graces*, 1814–17.
 - Other suitable artists for discussion might include Thorvaldsen, Flaxman and Fuseli.
 - Winkelmann's writings, the excavations at Pompeii and Herculaneum, and ideas and values from the Classical World.

Other valid points may be taken into consideration.

32 Romantic heroes

Analyse and discuss three political paintings and/or prints by different artists executed during the period.

Indicative content:

- Candidates should relate form to meaning in their chosen examples.
- The political/satirical nature of Goya's tapestry cartoons, prints and paintings.
- Gros' battle scenes: *The Plague House at Jaffa*, 1799; and *The Battle of Eylau*, 1808, are Napoleonic propaganda.
- Delacroix's *Scenes of the Massacre at Chios*, 1824; and *Liberty Leading the People*, 1830, have a political slant.
- Géricault's *Raft of the Medusa*, 1819, deals with a specific event and references current issues of equality such as the slave trade and government corruption.
- Daumier's satirical prints and paintings.
- Manet's *Shooting of Maximilian*, 1867, among others.

Other valid points may be taken into consideration.

33 1848 and its aftermath

Discuss ways in which at least two artists of the period 1848–65 challenged the salon.

Indicative content:

- Candidates should give an example of an academic salon painting, such as Cabanel's *Birth of Venus*, 1863, to demonstrate what official salon art was like.
- French avant-garde painters challenged academic conventions, bourgeois values and the so-called *juste milieu* in painting. Their radical innovations were in subject-matter and technique.
- In *The Stone Breakers*, 1849, Courbet painted large-scale poor peasants on the scale of 'history painting' with their faces turned away from the viewer. *A Burial at Ornans*, 1849–50, and *The Painter's Studio*, 1855 (a 'real allegory') challenge the academic hierarchy on various levels.
- Millet painted peasants such as *Man with a Hoe*, 1863.
- Manet's *Olympia* and *Le déjeuner sur l'herbe*, both 1863.

Other valid points may be taken into consideration.

34 The Impressionist Eye

Consider works exhibited at the early Impressionist exhibitions and discuss their reception by critics.

Indicative content:

- Candidates may discuss the critical response to the radical techniques, compositions and colour. They may refer to both favourable and unfavourable contemporary criticism in the press (Castagnary, Durany, Leroy), relating it to some of the paintings.
- Castagnary used the term Impressionist in *Le Siècle*: 'They are impressionists in that they do not render a landscape, but the sensation produced by the landscape.' Referring to Monet's *Impression: Sunrise* in *Le Charivari*, Leroy wrote: '...since I was impressed, there had to be some impression in it ... and what freedom, what ease of workmanship! Wallpaper in its embryonic state is more finished than that seascape.' Both were writing in April 1874.
- Examples from the first exhibition might include: Pissarro's *Hoarfrost*, Berthe Morisot's *Cradle* and Cézanne's *A Modern Olympia*; from the second exhibition: Caillebotte's *The Floor Scrapers*; from the third exhibition: Degas' *L'absinthe* and Monet's *La Gare Saint-Lazare*; from the fourth exhibition: Monet's *Rue Montorgueil*; from the seventh exhibition: Pissarro's *La Bergère*.
- Also sculptures: Degas' *Little Dancer of Fourteen Years* from the sixth exhibition.

Other valid points may be taken into consideration.

35 Beyond Impressionism

Compare and contrast the style and technique of two post-Impressionist painters, whose interpretations of similar subject-matter clearly display different characteristics.

Indicative content:

- The pointillist and divisionist techniques of the neo-impressionists Seurat, Signac and others drew on contemporary theories of colour and optics.
- Cézanne experimented with spatial relationships, colour and brushwork. He delineated forms and used different viewpoints in the same painting.
- The synthetist theories of Gauguin, Bernard and others led to an interest in flat surface. The cloisonnist delineation of shapes also emphasised this.
- Van Gogh was influenced by flat Japanese prints but used thick impasto.
- Candidates may discuss symbolism in the work of Van Gogh, Gauguin, Toulouse-Lautrec, Henri Rousseau and others.

Other valid points may be taken into consideration.

Topic 8: The shock of the new: art and architecture in Europe and the United States in the 20th and 21st centuries

36 Brave new world, 1890–1914

To what extent do you think Italian Futurist artists before the First World War broke new ground with their paintings and sculptures?

Indicative content:

- A break away from Cubist fragmentation.
- Discussion about Futurist Manifestos, 1909 (Marinetti), will ensure the aims of the Futurists are made clear. A desire to embrace war as a ‘hygiene’. ‘History’ is not denied but a sense of moving forwards is mirrored in the works. The writing of the Manifesto is dramatic and expresses the aim to destroy museums and academies, ‘glorify war’ and stop the glorification of the past.
- Examples may include Boccioni’s *The City Rises*, 1910, showing the crowd and the speed of urbanisation. Balla’s *Dynamism of a Dog on a Leash*, 1912, displays the influence of photography. Severini’s *Dynamic Hieroglyph of the Bal Tabarin*, 1912; and Russolo’s *Automobile at Speed*, 1913, which glorifies the motor car and the joy of speed.
- Sculpture may include Boccioni’s *Unique Forms of Continuity in Space*, 1913, in comparison with *Victory of Samothrace*.
- In order to address the question of ‘breaking new ground’, candidates may like to look at materials used, colour, brushstroke or sculptural techniques such as use of bronze.
- A brief discussion of music, theatre and literature may also help to clarify the argument.

Other valid points may be taken into consideration.

37 Visions of Utopia – architecture

With reference to at least two earlier buildings, consider why Frank Lloyd Wright was commissioned to design the New York Guggenheim, 1959.

Indicative content:

- Solomon R. Guggenheim Museum ('The Guggenheim') was designed by Lloyd Wright and was his last major work, opening months after his death. It took 15 years to design.
- It houses the Solomon Guggenheim collection of modern art. His advisor, Hilla Rebay (from Pennsylvania), wrote to Frank Lloyd Wright (from Wisconsin) in 1943 to commission him to house a site for the collection which had been in the Museum of Non-Objective Painting in New York since 1939.
- The site on 5th Avenue displays a beige-coloured spiral building, and the central geometry allows visitors to view the collection from a ramp or to enter side galleries.
- Previous public buildings for discussion may be *The Imperial Hotel*, Tokyo, 1923, which survived the earthquake; or *The Johnson Wax Headquarters*, 1936–39, with its curved red bricks, Pyrex glass tubing and steel-enforced concrete columns with ‘lily pad’ capitals.

- *Falling Water*, 1935, is a good example of a private commission and Lloyd Wright gained fame for the integration of the building and its environment for this. Also *Taliesen West*, 1937, shows his ability to house a community and use interesting construction methods and materials.
- Candidates need to consider previous works in the light of Lloyd Wright's fame as an American and his innovative use of materials and techniques for building.

Other valid points may be taken into consideration.

38 Rebellion and the unconscious, 1915–45

How would you define the term abstraction? Discuss with reference to the work of at least two painters.

Indicative content:

- Defined as the non-literal depiction of the world, abstract art coincided with developments in science and technology, a growing interest in psychology and mathematics and the inner reality, as well as theosophy and the spiritual world.
- Candidates may briefly consider the influence of the Post-Impressionists and the Expressionist artists, as well as the influences of Surrealism and Abstract Expressionism.
- Abstract artists removed the essential characteristics of the object to reduce the form and used colour to express feelings and moods. They were influenced by Cubism and Fauvism and many went to Paris at the turn of the 20th century.
- 'Art for art's sake' may be quoted in order to look at art as inherently beautiful or patterned or decorative. Candidates should remember that they are considering artists who pioneered the movement, so examples should come from 1910–30 or so. Possible reference to Greenberg.
- Examples of painters may include artists such as Kandinsky, Malevich or Mondrian.
- Kandinsky stripped away recognisable descriptive details in his paintings from c. 1911 when he also wrote *Concerning the Spiritual in Art*. There are many examples, such as *Composition VII*, 1913, in which you see the importance of music, specifically Schoenberg.
- Malevich's *Black Square*, 1913, helps further to define abstraction as non-figurative, non-objective, and non-representational. Mondrian's strong fields of colour and geometric qualities can also be seen in many works such as *The Pier*, 1913.

Other valid points may be taken into consideration.

39 The figure and the object, 1940–80

“A work only needs to be interesting,” (Donald Judd, *Specific Objects*, 1965). To what extent does minimalist sculpture achieve this aim and how? Discuss with reference to specific works.

Indicative content:

- Some definition of Minimalism is required. As a reaction to Abstract Expressionism, Minimalism was not about self-expression. Characteristics of the art are geometric forms, repetition, and an interest in industrial materials.
- Robert Morris, a theorist and artist, wrote *Notes on Sculpture 1–3*, originally published across three issues of *Artforum* in 1966 to define a conceptual framework for minimalist sculpture.
- Candidates may like to consider why artists such as Judd moved away from painting and embraced sculpture for this movement to get away from the pictorial or illusionistic world.
- Artists may include Dan Flavin, Sol LeWitt, Carl Andre and others.
- Candidates should consider whether the works they choose have inherent interest, and state why. Carl Andre’s *Equivalent VIII*, 1966, known as ‘The Bricks’, was controversial. As a structure containing 120 fire bricks, arranged in two layers, in a 6x10 rectangle, they reference the beauty of the ordinary or industrial material. All eight structures in the series have the same height, mass and volume, but different shapes. They are all ‘equivalent’ to one another, which is interesting mathematically. Carl Andre’s concrete poetry may be of interest here.

Other valid points may be taken into consideration.

40 ‘Art is about life’: art after Modernism – 1970 to the present day

How do contemporary women express their identity? Compare and contrast the work of two artists.

Indicative content:

- Candidates may consider gender as identity in the work of female artists such as Tracey Emin or Marlene Dumas. Emin’s work, *Everyone I Have Ever Slept With* 1963–1995, deals with biographical and sexual issues as well as emotions of love and friendship. Dumas also deals with personal feelings, but her techniques would be worth exploring. Examples may include *Dead Marilyn*, 2008.
- Race could be explored in the work of Lorna Simpson or Kara Walker. *Necklines*, 1989, by Simpson, explores identity through photography. Walker’s silhouettes explore gender, race and sexual violence.
- Some artists explore the body, such as Jenny Saville or Marina Abramović. Examples to compare may be the performance art of Abramović, such as *Seven Easy Pieces*, 2005; and Jenny Saville’s intimate explorations of the body, such as *Passage*, 2004, which also explores transsexual issues. The work of Cindy Sherman might be an alternative.
- Other themes may be politics or motherhood, experiences of war, etc.

Other valid points may be taken into consideration.