

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge Pre-U Certificate

MARK SCHEME for the May/June 2015 series

9799 ART HISTORY

9799/02

Paper 02 (Historical Topics), maximum raw mark 60

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

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

Cambridge will not enter into discussions about these mark schemes.

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Assessment Objectives

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

Relative weightings of the assessment objectives:

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

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

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

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

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

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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.

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

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

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Topic 1: The art and architecture of classical antiquity

Sculpture in the archaic period

1 Discuss the development of temple architecture in the period.

Plans change from apsidal to rectangular.

General increase in size, accompanied by internal row(s) of columns to support the roof.

Peripteral colonnades are introduced with architectural orders, especially Doric.

Dressed stone gradually replaces mud-bricks, wood and rubble-stone.

Increasing use of refinements e.g. entasis.

Examples: *Temple C at Selinus*, Sicily, c. 550–525 BC, *Temple of Hera at Olympia*, c. 600 BC, *Temple of Kerkyra*, Corfu, c. 590–570 BC, *Temple of Apollo at Syracuse*, c. 565 BC., the *Temple of Athena at Paestum*, late 6th Century BC.

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

2 Compare and contrast the treatment given by sculptors to the male and female figure in the period.

Male figures, mostly nude; female clothed with a few exceptions such as Aphrodite.

Male figures, sometimes with dynamic compositions. Female figures with a sense of movement via wind-blown draperies.

Both male and female figures show high degree of idealisation and the use of proportional ratios.

Male examples; *Parthenon Frieze*, *nude horsemen*, 447–432 BC; *Hermes and Dionysus*, c. 1st quarter of 4th century BC; *Diskobolos*, mid 5th Century BC.

Female examples; *Parthenon Frieze*, *girls in procession*, c. 440 BC; *Nike figure from Temple of Athena Nike*, last quarter 5th century BC; *Eirene and the child Ploutis*, last quarter 4th century BC.

Hellenistic art and architecture

3 In what ways did Hellenistic sculpture differ from that of the Classical period?

Hellenistic sculpture shows:

A much wider range of subject matter, people of different ages, occupations etc.

A high level of realism and a lack of idealisation.

Varied textures produced by wide range of chisels and use of the drill (especially for hair).

More complex open poses with extended limbs.

Examples for Hellenistic period; *Bronze boxer*, 1st Century BC, *Young girl playing knuckle bones*, c. 1st Century BC; *Spinario*, original 1st Century BC; *Barberini Faun* late 3rd Century BC; *Great Frieze from the Altar of Zeus at Pergamon*.

Examples from Classical period; *Parthenon Frieze*, c. 447–432 BC, *Doryphoros*, Polykleitos, original third quarto 5th Century BC; *Diskobolos*; Myron, original mid-5th Century BC.

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

- 4 Discuss the design, construction and location of either Nero's Golden House or the Imperial Palace on the Palatine Hill.**

Location occupying a large area in central Rome.

Large complex of buildings to house the Emperor and his retinue as well as all the functions of government.

Sequences of courtyards, increasingly private in nature. Sequences of different shaped rooms.

The use of Roman concrete to give shapes and varied vaults.

Rich decoration with coloured marbles and frescoes.

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

- 5 Discuss the kinds of subject matter in mosaics of the period**

Mythological themes, e.g. *Theseus and the Minotaur*, at Pompeii, and the *Triumph of Neptune*, at Ostia.

Exotic scenes, e.g. Nilotic scenes, Mosaics at the villa at Piazza Armerina, Sicily, from the *House of the Faun*, Pompeii.

Scenes relating to cults, e.g. from the *Villa of the Mysteries* near Pompeii.

Theatre, e.g. *Comedies of Meander* from the Villa of Cicero, Pompeii.

Scenes of battle, e.g. the *Alexander Mosaic from the House of the Faun*, Pompeii.

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

Building the ‘militant’ Church

6 Discuss the developments in architecture during the Romanesque period.

Candidates should show a good knowledge of the terminology of architecture, and be able to relate details to the effect of whole structures.

East end becomes increasingly complex, from single apse to stepped massing: ambulatories, radiating chapels, apses projecting from transepts, staggered apses, towers over crossing and transepts. Examples: *St Vicente*, Cardona (single apse); *Cluny*, *St Philbert Tournus*, and *Church of Holy Apostles*. Cologne, illustrate different kinds of complexity.

Vaulting. The development of stone vaulting: barrel vaults (*St Vicente*, Cardona), groin vaults and ribbed vaulting (Durham). Vaults relate to articulation (e.g. by transverse arches) and allow for clerestory windows, higher elevations and more lighting (four-storey elevation in Tournai Cathedral).

Internal articulation: clear schemes defined by piers, columns, bays, pilasters running from floor to vault (e.g., *St Foy Conques*, Winchester transept, Durham).

Technical developments: westwork (*St Étienne*, Caen); crypt incorporated into design (Speyer Cathedral); bay system based on piers; improved stone construction leading to mouldings and carved capitals; incorporation of decoration and sculpture as part of building (Moissac).

Heaven and hell: sculpture in the service of the Church

7 Discuss the expressive qualities of Romanesque sculpture.

Candidates should discuss specific works in detail, describing their content accurately and giving an account of the ways on which that content is represented emotively and dramatically.

Examples of possible approaches:

Capitals in crypt, *St-Bénigne*, Dijon. Stylized, formulaic patterns for bodies and drapery; minimal expression. Naive forms in motifs such as beak-heads (Reading Abbey, Morwenstow, etc.).

Distortion and elongation in much Romanesque sculpture could be read as a result of the disappearance of classical techniques of modelling, but also as a positive desire to realize the psychological content of the subject, within unusual spaces.

Later Romanesque works can have spectacular detail and carving, e.g. Moissac tympanum, beasts on trumeau at Souillac. Subtle psychological evocation (bronze doors at Hildesheim). Complex iconography and symbolism (Vézelay tympanum).

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Illuminating the word

8 Compare and contrast the stylistic characteristics of at least two Romanesque manuscript books.

Candidates should show a detailed knowledge of their chosen examples: provenance, type (psalter, missal, bible, hagiography etc.), size and illustration. Stylistic differences between the books should be described clearly. For example, pre- and post-Conquest books in England: Harley Psalter 11th century copy of Utrecht Psalter, capturing iconography of original and vigorous draughtsmanship; wash drawings, illuminations making heavy use of pink and blue pigments and gold leaf; acanthus foliage in complex border patterns.

St Alban's Psalter; Life and Miracles of St Edmund. Probably work of Alexis Master. Full-page, solid colour illuminations replace wash of pre-Conquest work. Colour in blocks Revival of narrative cycles; animated figures; heavier contours and rich colours. Drapery clings to bodies. Continental style influencing work in England.

Bibles for the illiterate

9 Analyse the decorative effects of at least three objects of the period (excluding books and sculpture).

Candidates should display a sound knowledge of the medium of their specific objects, and discuss their artistic qualities. Some comparisons between them should be made, to bring out their particular qualities. Imagery and symbolism should be discussed in detail.

Gloucester candlestick. Copper-alloy. Spectacular intricate carving, involving beasts, figures and foliage. Rim inscription indicates symbolism of imagery – scenes of the struggle between light and darkness. Probably intended to go on or near the main altar.

Foot of *Cross from St-Bertin Abbey.* Gilt bronze, champlevé enamel. Four evangelists with their symbols at corners; Old Testament scenes in enamel on base; capital with bronze busts personifying the Elements.

Other examples might include reliquaries, wall-paintings and mosaic, crucifixes, etc.

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Priests, warriors, peasants

10 How is the cult of saints reflected in the art of the period?

Candidates should show an awareness of the importance of saints to the life and art of the Romanesque period. Topics for discussion might include:

Pilgrimage to Santiago and other important shrines, and pilgrimage churches on the routes. Church architecture affected by this: importance of the crypt, individual chapels for devotion to saints, development of transept chapels and ambulatories.

Relics and reliquaries. Belief in the intermediary power of saints and the veneration of their earthly relics. Reliquary caskets e.g. champlevé enamel casket from *Limoges*, now in Metropolitan Museum in NY, showing four evangelists. Reliquaries in other forms, such as plaques, altarpieces, crucifixes, statues (*St Foy*, *Conques*).

Cult of local saints in different media. St Sernin's cult centred on the church dedicated to him in Toulouse, but also reflected in two Catalan altar frontals (Barcelona, Vic) and numerous other visual representations. Narrative accounts of saints, such as scenes from life of St Nicholas on *Winchester font*, and illuminated life of St Cuthbert made in Durham. Importance of local saints for local centres. Particular importance of the cult of the Virgin.

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

Gothic architecture, the setting for prayer

11 In your opinion, which 13th century French cathedral best exemplifies the High Gothic style? Explain your choice.

Possible examples; Chartres, Amiens, Bourges, Reims.

Soaring height, emphasised internally by continuous vertical mouldings.

Use of rib vaults, often quadripartite.

Huge clerestory windows and thin-wall construction.

Extensive use of flying buttresses.

Increased emphasis on triforium.

Prayer and the role of images

12 Discuss the development of portal sculpture in this period

More complex compositions with increased subsidiary scenes and more figures, e.g. in vousoirs and archivolt.

Development of new drapery forms, some of which show classical influences.

An increase in naturalism when portraying the human form.

Increasing freedom of sculpture from underlying architecture; a sense that figures share same space as the viewer and can communicate with them and with one another.

Integration of portal and porch into a single unit projecting from the facade.

Examples: Chartres, *Royal Portal*, c. 1145, Laon, *West Front*, c. 1195–1205, Chartres *Transept Portals*, 1205–10, Notre-Dame, *West Portal*, c. 1220, Reims, mid-13th century.

Death

13 Discuss tradition and innovation in tomb design during the period.

Traditional:

Imagery concerned with salvation including Virgin and Child and saints. Presence of an effigy, possibly shown in prayer.

Signs of 'ownership' including heraldic achievements, etc.

General tiered composition with architectural elements such as canopies.

Innovations:

Greater emphasis on the deceased as an individual, a tendency towards portraiture, celebration of his or her status and power, biographical element.

Use of motifs from the antique, (e.g. the triumphal arch) and classical architectural decoration.

Examples:

Tomb of Cardinal de Braye, Orvieto, c.1280s, *Tomb of Leonardo Bruni*, Santa Croce, Florence, 1440s, *Tomb of Cardinal Lagrange*, 1402, *Tomb of Alice de la Pole, Duchess of Suffolk*, Ewelme, c. 1475, *Tomb of Richard Beauchamp, Earl of Warwick*, St Mary's Church, Warwick, c. 1440s.

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Courtly life

14 Discuss Claus Sluter's work for Philip the Bold, Duke of Burgundy.

Identification of the *Portal sculpture*, the *Well of Moses* and the *Duke of Burgundy's tomb* as the three principal examples of Sluter's work.

A high degree of realism in his figure sculpture and a strong sense of physical presence (enhanced by polychromy and the addition of metal accoutrements).

Strongly three dimensional figures and a feeling that they communicate with one another across space (e.g. the neighbouring prophets on the *Well of Moses*) and with the view.

Novel treatment of the weepers on the tomb; the way that they form a procession that winds in and out of the arcades on the tomb base.

Civic life

15 In 13th and 14th century Italy, how did competition between city states affect their art and architecture?

Architecture: City walls, town halls (especially the tall bell towers, seen from afar), large piazza surrounded by impressive buildings, e.g. palazzi.

Cathedrals: especially the designs for the Duomo nuovo in Siena and the enormous east end of Florence cathedral.

Painting: The Virgin as Siena's patron saint, paintings connected with this, e.g. *Duccio's Maestà* for Siena Cathedral and Simone Martini's *Virgin and Child with Saints* for the Town Hall.

Battle paintings in Siena Town Hall, e.g. Simone Martini's *Guidoriccio da Fogliano*, c. 1330.

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

The making of art

16 Compare and contrast the techniques of painting in the period. Refer to specific examples in your answer.

Tempera.

Durable paint surface. Strong deep colours, especially ultramarine, ability to apply gold to the surface, sophisticated modelling in light and shade is possible.

Slow and time-consuming, unsuitable for covering very large areas, cannot be used for wall painting, high level of skill needed (and therefore long training), difficult to rectify mistakes.

Examples: *Gentile da Fabriano, Adoration of the Magi, 1420s, Domenico Veneziano, St. Lucy Altarpiece, 1440s, Fra Angelico, San Marco Altarpiece, 1440s, Botticelli, Primavera, 1480s.*

Fresco.

Long lasting, bright colours, ability to cover large wall surface relatively quickly, minor passages could be painted by assistants.

Unsuitable for damp conditions, difficult to use rich materials such as ultramarine and gold.

Examples: Work by Masaccio and Masolino in *the Brancacci Chapel, Santa Maria del Carmine, Florence, 1420s, Fra Angelico, Chapel of Pope Nicholas V, Vatican Palace, Rome, 1440s, Paolo Ucello, Green Cloister, Santa Maria Novella, Florence, 1440s, Ghirlandaio, Tornabuoni Chapel, Santa Maria Novella, Florence, 1480s.*

Oil painting (in last third of the 15th century)

Use of oil-based pigments. Pigment layers easily blend into one another allowing subtle gradations of tone. Incident light passes through translucent layers and is reflected from gesso background increasing luminosity.

The human form

17 Discuss Verrocchio's contribution to the development of Italian sculpture in the period

Convincing portrayal of figures in dynamic movement. Increased knowledge of anatomy.

Rethinking compositions, e.g. *Doubting Thomas* for Orsanmichele, the *Colleoni monument* and portrait busts.

The development of a multi-media workshop.

Examples; *Beheading of Saint John the Baptist from silver altar, for Florence Cathedral, Baptistry, 1477–80, Putto with Dolphin, c. 1470, Portrait bust of young woman carrying flowers, 1475–80, Design for the Forteguerri Monument, Doubting Thomas, Orsanmichele, 1476–83, Colleoni Monument, 1481–95.*

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Patronage

18 Discuss courtly patronage in 15th century Italy.

Examples could come from the courts of Mantua, Urbino, Ferrara and the Medici Family in Florence.

Dynastic element, including family portraits.

Receptivity to foreign influences, e.g. at Urbino.

The influence of antiquity.

The presence of chivalric and courtly subject matter.

Art as propaganda

Examples, Pisanello's *frescoes* in the Pellegrini Chapel, *Sant Anastasia*, Verona, 1430s, *Pisanello, portraits of Leonello d'Este (medallion and painting)*, Piero della Francesca, *Double portrait of Duke and Duchess of Urbino*, c. 1460s, Bramante, *East end of Santa Maria delle Grazie*, Milan, 1490s.

The influence of antiquity

19 How does the work of Italian architects in the period show the influence of classical antiquity?

The use of proportional systems and the use of modules.

The use of the elements of classical architecture, such as columns, entablatures etc.

The design of facades including motifs such as pediments, scrolls and triumphal arches.

Structural features such as barrel vaults and piers.

The use of rustication.

The influence of Vitruvius's writings on 15th century architects, especially Alberti.

Examples:

Brunelleschi: The loggia of the *Foundlings Hospital*, Florence, 1420s, *The Pazzi Chapel*, Santa Croce, Florence, 1430s, *Santo Spirito*, Florence, begun 1441.

Alberti: The façade of *Santa Maria Novella*, Florence, *Palazzo Rucellai*, Florence, 1440s, *Sant'Andrea*, Mantua, begun c. 1470.

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The influence of Humanism, literature and artistic theory

20 How do artists from the period represent subjects from classical mythology?

Botticelli's early mythological paintings include his *Primavera*, c. 1478, the *Birth of Venus*, c. 1484 and *Pallas and the Centaur*. These works combine a courtly style with influences from antiquity. The figures are elegant and graceful with sinuous contours and contrapposto poses.

Figures may be depicted in elaborate dress as worn in contemporary religious feasts and civic celebrations.

Such paintings show the influence of the humanistic poetic culture present at the court of Lorenzo de Medici. They do not directly depict scenes from ancient mythology but express a more diffuse poetic ideal loosely based on works from antiquity.

Presence of motifs relating to the patron, e.g. the wasps in the *Mars and Venus*, commissioned by the Vespucci family.

The Calumny of Apelles, 1490s, is an exception, however, since it directly transcribes a rhetorical essay by Lucian on Slander (itself in response to a painting by Apelles).

The theme of Hercules as seen for example in the work of Pollaiuolo.

Mantegna's mythological paintings for the court at Mantua.

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

Painting in the southern Netherlands in the 15th century

21 Discuss portraiture in the period.

Prevalence of the three quarter view facilitating three dimensional structure of the head.
Enhanced realism through the use of the oil technique. Detailed treatment of the sitter's skin and eyes.

The illusionistic depiction of furs and other fabrics in order to indicate status and wealth.

In some cases the use of domestic settings.

The occurrence of double portraits.

Portrait Diptychs and the presence of donor portraits in altarpieces.

Examples: Campin, *Portraits of a Husband and Wife* (National Gallery) c. 1430s, Jan van Eyck, *The Arnolfini Wedding*, 1430s and the *van der Paele Madonna*, 1430s, Memling, *Portraits of Tommaso Portinari and his Wife*, Metropolitan Museum of Art, New York, c. 1472 and the *Maarten van Nieuwenhove Diptych*, Bruges, 1487.

Painting in the southern Netherlands in the 16th century

22 In what ways was the work of Gerard Horenbout significant?

Ability to depict nocturnal scenes in a convincing way.

Imaginative play between miniature and text.

Complex multi-figured compositions.

Skilful representation of facial expressions.

Examples: *Book of Hours of Bona Sforza*, 1520s, *Illustrations to Office of the Dead in the Grimani Breviary*, *Spinola Book of Hours*.

The German speaking lands

23 Discuss the influence of Italian art on Dürer's work

Mention of his two visits to Italy in 1494–95 and 1505–07. Also his knowledge of Italian art via engravings.

Proportions of the human body.

Rich colours.

Italianate compositions for large altarpieces.

New portrait formats.

Examples: *Madonna of the Rose Garlands*, 1506, *Christ among the Doctors*, 1506, *Portrait of a young Venetian woman*, 1505, *Apollo and Diana (drawing)*, *Adam and Eve*, 1507, the *Landauer Altarpiece*, 1508.

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France

24 How distinctive was the work of Jean Goujon?

Assimilation of Italian influences, e.g. from Parmigianino, Cellini and Rosso.
 A feeling for decorative refinement and beauty.
 A strong element of classicism, a lightness and delicacy of form.

Examples: *Pietà*, (Louvre), 1540s, *Nymphs and Naiads from the Fontaine des Innocents*, 1540s.

England

25 Discuss the impact of foreign styles of architecture and decoration on English art during the Tudor and Elizabethan periods.

Architecture: use of a classical architectural vocabulary, (usually in a Mannerist style), use of new materials, e.g. terracotta.

Sculpture: Antique motifs, e.g. putti and antique decorative forms.

Examples: Pietro Torrigiano, *Tomb of Henry VII*, Westminster Abbey, 1512–18; *Choir Screen* of King's College Chapel, Cambridge, 1530s; *King Street Gate Whitehall*, Longleat House, Wiltshire; *Kirby Hall*, Northamptonshire.

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Topic 6: Faith triumphant: seventeenth century art and architecture

Baroque Rome

26 Discuss how Caravaggio used *chiaroscuro* to create dramatic effects in his work.

Explain *chiaroscuro* (strong contrast of light and dark using directional light)

Effects created: focused 'spotlit' parts of the painting; cast shadows; mysterious dark areas behind; night-time or very dimly lit settings; picks out certain significant features; draws attention to facial expression and dramatic gesture; enhances sense of dynamism in the composition; sense of mystery, drama, revelation, strong emotion and violence.

Examples: *Judith Beheading Holofernes* 1598–99; *Doubting Thomas*, *The Calling of St Matthew*, *The Supper at Emmaus*, *The Conversion of St Paul*, *The Crucifixion of Saint Peter*, *Death of the Virgin* all c. 1600–01.

French classicism

27 What was 'classical' about French Classicism?

Poussin and Claude fascinated by Roman antiquity, worked in Rome.

Painted Italianate, classical, ideal landscapes that 'improved' on nature
Included classical ruins.

Subject-matter, themes and characters from classical sources, e.g. Ovid's 'Metamorphoses' and mythology.

Poussin: *Landscape with Diogenes throwing away his bowl*, 1647–48 (cynic philosopher); *Funeral of Phocion & Ashes of Phocion*, 1648 (Athenian stoic condemned to death and carried by faithful slaves); *Landscape with the Blind Orion searching for the Sun's Rays*, 1658; *Orpheus and Eurydice*, 1650–51.

Claude: *Landscape with Narcissus and Echo*, 1644; *Landscape with Cephalus and Procris reunited by Diana*, 1645; *Acis and Galatea*, 1657; *Landscape with Apollo and Mercury*, 1660; *Landscape with Sacrifice to Apollo*, 1662.

Coast Scene with the Rape of Europa, 1667 (mostly from *Metamorphoses*)

Flemish ambassadors

28 Analyse examples of Rubens' paintings for one or more Spanish patrons.

Equestrian Portrait of the Duke of Lerma, 1603 – during Rubens' first diplomatic visit to court of Philip III of Spain. Philip IV commissioned over 80 paintings from Rubens – knighted him in 1631. *The Judgement of Paris*, 1605 for the Alcázar Palace.

Infanta Isabel Clara Eugenia, 1615 – ruler of Spanish Netherlands, daughter of Philip II and *The Five Senses* done for her (all in collaboration with Brueghel the elder)
Saint Hubert's Vision, 1615–30 and *Immaculate Conception*, 1628–29 for Marquis of Leganés, Spanish politician/ army commander.

Second diplomatic visit at the Spanish court 1628–29 – met Velázquez – made copies of paintings by Titian.

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Posthumous portrait – *Philip II on Horseback*, 1628

The Holy Family with Saint Ann, 1626–30 for El Escorial
 1636–38 mythological paintings for Philip IV's palace Torre de la Parada: *Mercury and Argos*; *Rape of Ganymede*; *Saturn devouring his son* and many more, also *Rape of Hippodame or Lapiths and Centaurs* for Felipe IV's brother, Cardenal Infante Fernando.

The Dutch Golden Age

29 Discuss the representation of music in Vermeer's paintings.

Association between music and love. Musical duet = amorous (harmonious) relationship.

Examples: The Procuress 1656 (man with cittern – low-life music); *Girl interrupted in her music* 1658–61 (cittern on table and open music book); *The Music Lesson* 1662–64 (virginal and viola da gamba); *Woman with a Lute* 1662–64; *The Concert* 1663–66 (virginal and viola da gamba, Baburen painting of prostitute playing lute on back wall); *The Love Letter* 1667–70 (cittern and music notation); *The Guitar Player* 1670–72; *Lady Standing at a Virginal* 1672–73; *Lady Seated at a Virginal* 1670–75 (with *viola da gamba* and Baburen painting).

The Spanish court and Church

30 Discuss paintings by Velázquez and/or his Spanish contemporaries that deal with status.

Velázquez desired a noble title like Titian and Rubens whom he admired and referred to often in his work. He could not prove a pure bloodline and asked for a dispensation from the Pope whom he painted on his 2nd visit to Italy.

Pope Innocent X (c. 1650) was the highest authority of the Church and a fearsome character as shown in the portrait which he described as *tropo vero* (too realistic). He may be holding Velázquez's petition for a noble title.

The Spinners (c. 1656) has references to Titian, Rubens as well and symbols of social status. *Las Meninas* (c. 1656) shows Velázquez wearing the red Cross of Santiago, a symbol of the knighthood he had been awarded by Philip IV.

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

High art and high life

31 Discuss history painting in Britain during this period.

'History' painting was the highest genre in academic painting (large canvases, numerous large scale figures, high point in a narrative, heroic characters, mythological, biblical and ancient history). In the 18th century modern historical subjects were introduced but the inclusion of modern garments was criticised by conservative academicians. Pre-Raphaelites continued the tradition of 'biblical' history painting but in their characteristic style with bright colours, harsh light and intense realism.

John Singleton Copley, *Watson and the Shark* 1778 and *Death of Major Pierso*, 1781.
 Benjamin West, *Death of General Wolfe*, 1770.
 John Martin, *The Great Day of his Wrath*, 1853.
 Millais, *Christ in the House of his Parents*, 1854–60.
 Holman Hunt, *Finding of the Saviour in the Temple*, 1854–60.

Portraiture and society

32 Compare and contrast portraits of women by Reynolds and Gainsborough.

Candidates may consider pose, gesture attributes, etc.

Interesting examples of Reynolds' portraits might include: *Elizabeth Gunning, Duchess of Hamilton and Duchess of Argyll* 1760 (society beauty married on impulse); *Mrs John Hale as Euphrosyne in Milton's 'L'allegro'* 1762–64 (poet); *Lady Jane Halliday* 1779 (eloped); *Mrs Musters as Hebe, cupbearer to the gods* 1785 (seductive beauty); *Mrs Siddons as the Tragic Muse* 1789 (actress in role from Macbeth).

Gainsborough's may include: *Mary Countess Howe* 1763–64; *The Honourable Mrs Thomas Graham* 1777 (elegance and beauty, sumptuous garments and composition imitate style of Van Dyck); *Giovanna Baccelli* 1782 (dancer); *Elisabeth Linley* 1785 (singer); *Mrs Siddons* 1785 (actress); *Mrs 'Perdita' Robinson* 1781–82 (actress, poet and novelist).
 Interesting to compare the two portraits of Mrs Siddons.

Modern life

33 Discuss three paintings that reflect different aspects of modern life.

Examples should include figures engaged in contemporary activities, e.g. Hogarth; Wright of Derby, *A Philosopher giving a Lecture on the Orrery* c. 1766; *An Experiment on a Bird in the Air Pump* 1768 (scientific curiosity); George Stubbs *Haymakers and Reapers* 1785 (peasants at work); Dyce's *Pegwell Bay* 1858 (seaside and interest in geology); Frith's *Ramsgate Sands* 1852–54; *Derby Day* 1856–59 (crowds) and *The Railway Station* 1862; Madox Brown's *Work* 1862–3 (urban life – social class and politics) and others.

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Landscape

34 To what extent were the ‘fancy pictures’ of Gainsborough a reflection of current fashion and taste?

Described as ‘fancy pictures’ by Reynolds in his 14th Discourse. Representations of ragged children are sentimentalised but refer to poverty and the effects of social change on innocent victims. Evident influence of Murillo. An opportunity to paint idealised landscapes based on extensive studies from nature in the context of the fashion for the picturesque. Evident influence of Dutch landscape painting, e.g. Hobbema. Examples: *Peasant Girl Gathering Faggots in a Wood*, 1782; *The Cottage Girl*, 1785 (A child Gainsborough met on Richmond Hill – the broken pitcher symbolises threatened innocence); *Cottage Children (The Wood Gatherers)*, 1787 (3 children oldest girl in role of mother); various scenes of figures at a cottage door.

Architecture

35 How did classical sources influence the design of country houses and their gardens?

Classical sources, influence of picturesque and the poetical ideal, ‘genius of place’, Italianate, Arcadian, Claude and Poussin.

Examples:

Neo-Palladian *Stourhead* (1721–25) by Colen Campbell, for banker Henry Hoare, with Virgilian landscape gardens, lake, temples and grottoes.

Burlington’s Neo-Palladian *Chiswick House* (1729) built to house art collection; gardens laid out by William Kent, founder of English landscape Movement.

Robert Adam’s remodelling of *Syon Park* (1761) based on Roman Baths and gardens/deer park by Lancelot ‘Capability’ Brown.

The banker Francis Child employed Adam to remodel *Osterley* (1761–80) in Neo-classical style, ionic portico based on Temple of Sun, Palmyra, Etruscan Room. Formal gardens: circular temple, doric orangery, semi-circular conservatory and bridge by Adam, lakes and canals.

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

Neo-classicism

36 Discuss depictions of Napoleon.

Commissioned by Charles IV of Spain, equestrian portrait of First Consul *Napoleon Crossing the Alps* (1800), in control of horse, executing a difficult *levade* (in fact crossed on a donkey), billowing cloak, pointing onwards and upwards, references to Hannibal and Charlemagne. *Coronation of the Emperor* (1804) monumental group portrait (6 × 10 m) Napoleon as highest authority (over seated Pope) crowning Josephine after having crowned himself.

Examples

Distribution of the Eagle Standards, 1807.

Napoleon in his Study (1812) having worked all night on the Code Civil preparing to review the troops at dawn. Full of symbolic references to hard work and capacity for leadership.

Gros, *The Plague House at Jaffa*, 1804; *Napoleon at the Battle of Eylau*, 1808 propaganda to counteract criticism of Napoleon.

Canova, *Napoleon as Mars the Peacemaker*, 1802 monumental nude.

Ingres, *Napoleon as First Consul*, 1804; *Napoleon on the Imperial Throne*, 1806.

Romantic heroes

37 In what ways did French Romantic painting differ from Neoclassical painting? Consider a range of examples.

French Romantic painting is often inspired by literary sources from Dante to Byron rather than classical authors and classical sculptures. The movement is linked to the Romantic literary style. Exotic and dramatic subject-matter. Strong colours. Large crowded paintings, writhing bodies, dramatic gestures and facial expressions, unlike the stiff neo-classical figures.

Possible examples of Neoclassical painting for comparison e.g. Greuze, *Septimus Severus*, 1769; David, *The Oath of the Horatii*, 1784–85 *Death of Socrates*, 1787, *Intervention of the Sabine Women*, 1799 and *Mars Disarmed by Venus and the Three Graces*, 1824; Ingres, *Oedipus and the Sphinx*, 1808 and *Jupiter and Thetis*, 1811.

Romantic examples: Gericault's *Raft of the Medusa*, 1819 deals with a specific contemporary event and is emotive in its content.

Fuseli's gothic *Nightmare*, 1781, among others, deals with the supernatural.

Delacroix' s *Dante and Virgil in Hell*, 1822; *Death of Sardanapalus*, 1827; *Scenes of the Massacre at Chios* 1824; *Greece expiring on the ruins of Missolonghi*, 1827 and *Liberty leading the People* 1830 are all good examples.

All relevant examples to be accepted.

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1848 and its aftermath

38 Discuss the political and/or social messages of at least two works of art from the period.

Courbet - anarchist friend of Proudhon. Political activist challenging authority and institutions. Realist paintings deal with social class.

Examples:

The Stonebreakers 1848, *Burial at Ornans* 1849–50, *The Artist's Studio* 1855

Millet made the peasant classes fit subject-matter for art. *The Man with a Hoe* 1863, *The Gleaners* 1857, *The Angelus* 1856, *The Peasant Family* 1871, etc.

Menzel engaged with the hard life of the working class, e.g. *The Iron Rolling Mill* 1872–75

Other artists: Daumier, Liebermann.

Rejected and refused

39 Discuss the antagonism between the official Salon and progressive artists of the time. For what reasons did some French painters reject the official Salon and what alternatives did they find to exhibit their work? Refer to at least two artists and their work.

The annual Paris Salon was the official exhibition of Académie royale de peinture et de sculpture. Artists wishing to establish themselves needed to exhibit there.

Courbet exhibited a number of paintings in the Salon, but when his work was rejected for the Exposition Universelle in 1855 he set up a temporary Pavilion of Realism where he showed *The Artist's Studio*.

From 1863 paintings rejected by the Salon, e.g. Manet's *Luncheon on the Grass*, could be exhibited at the Salon des Refusés, instituted by Napoleon III in 1863.

The work of academic artists accepted by the Salon, e.g. Bougereau and Cabanel, may be compared with the work of those refused.

The Impressionist painters established the Société anonyme des artistes-peintres, sculpteurs, graveurs and set up their own alternative exhibitions. The first was held at the photographer Nadar's studio in the Boulevard des Capucines in 1873, followed by eight more until 1886. There were no juries or awards and a journal was published.

Redon, Seurat and Signac exhibited as the Société des Artistes Indépendants in 1884.

Beyond Impressionism

40 Discuss the major developments in post-Impressionist painting.

Pointillism was a development of the Impressionist technique explored by Pissarro then more scientifically by Seurat and Signac. Optical and colour theories were important to their work. They painted urban scenes such as *Sunday Afternoon on the Grande Jatte*, 1884. Seurat's subject matter as a critique of contemporary society.

The work of Van Gogh and Gauguin is primitivist and synthetist/symbolist. They moved out of the city to escape the modern world, to Brittany and the South of France. Gauguin eventually went to the islands of Polynesia. 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 Sower* (also influenced by Japanese prints). His *Memory of the Garden at Etten*, was a response to Gauguin's advice to paint from memory or imagination.

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Cezanne also avoided the city. In the South of France he explored form ‘the sphere, the cylinder and the cone’ in nature and his work inspired Cubism. His *Still Life with Plaster Cupid*, 1895 is interesting for its ambiguous space.

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

Brave new world

41 With reference to at least two 20th century works, discuss Cézanne’s depiction of nature.

Examples of Cézanne’s paintings from the 1880s and 1890s allowed providing they show continuity with his latest work.

‘See nature in terms of the cylinder, the sphere, the cone’, Cézanne’s letters reveal a debate about geometric shapes in terms of the landscape. ‘The inherent geometry of nature’. Late Mont Ste Victoire paintings see him working obsessively to reveal an apperceptive view of the landscape.

National Gallery Bathers 1900–05 show figures as part of a landscape, melding and joining it rather than separate to it.

Note use of brushstroke, colour, etc. to denote struggle with 2D canvas showing 3D scenes.

Visions of Utopia – architecture

42 With reference to at least one building, consider how architecture responded to industry during the first half of the twentieth century.

E.g. The Chrysler Building, 1928.

An Art Deco style built in 1928, at 1046 ft. it was the tallest building in New York for 11 months. It is now the tallest manually laid, brick building with a steel structure.

Its uniqueness lies in its jewel like crown and spire which was delivered in 4 sections.

It exemplifies the machine age and was completed in under 2 years with some parts of the spire being assembled very quickly. The corners of the 61st floor have eagles on them and there are replicas of Chrysler motor car radiator caps on the 31st floor corners. It has a terraced crown with radiating terraced arches. Note too the sunburst pattern on the stainless steel cladding and the Enduro KA-2 metal crown. Also note special lighting for the top. Use of materials and design innovations.

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Rebellion and the unconscious

43 Women Surrealists played a crucial part in the development of the movement. Discuss.

Examples include Meret Oppenheim, Leonor Fini, Dorothea Tanning, Frida Kahlo, Lee Miller, Eileen Agar and others.

Many were in relationships with the male Surrealists who regarded them as muses. In the Surrealist Manifesto 1924 women are the object of discussion as muse and sexual fantasy. They did not attend Surrealists meetings and games.

Women artists created works which suggested personal dilemmas and biographies. See Frida Kahlo *Broken Column* 1944. Hailed by Breton as a Surrealist she was unsure whether to adopt the values of Surrealism.

Meret Oppenheim *Breakfast in Fur* 1936 engaged with the Surrealist object and female relationships countering the work of male artists such as Hans Bellmer.

The figure and the object

44 Compare and contrast two Modernist sculptors working after 1950.

Anthony Caro worked as an assistant to Henry Moore but abandoned figurative sculpture when he met David Smith. Both sculptors interested in removing sculpture from the plinth. Sculptures sit directly on the floor and invite viewer to walk around. Caro invites comparison with Richard Deacon, Barry Flanagan and Richard Long amongst others.

See materials and colour and techniques of welding and use of materials. See Caro *Early One Morning* 1962, or *Durham Steel Flat* 1973/4 by Caro or David Smith *Cubi* series.

‘Art is about life’: Art after Modernism 1970 to the present day.

45 Consider the idea of sculpture with a social message with reference to the work of at least one sculptor.

E.g. Joseph Beuys’ own experiences of war at the Crimea and on the Western front led to his own capture which he displays in a number of his felt works. He taught philosophy particularly concentrating on the idea of the artist as Shaman. He wanted to provoke people see *7000 Oaks* 1982. He was political in his life and wrote songs and music and was involved in Performance Art. See also Anthony Gormley, Rachel Whiteread, etc.