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**ART HISTORY (PRINCIPAL)**

**9799/02**

Paper 2 Historical Topics

**May/June 2018**

MARK SCHEME

Maximum Mark: 60

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**Published**

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.

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This document consists of **43** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Assessment Objectives**

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

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

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

**Rubric infringement**

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

**Generic marking grid (20 marks)**

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

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

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

Question	Answer	Marks
<b>Art and architecture in the archaic period, c.600 BC to c.450 BC</b>		
1	<p data-bbox="316 376 1281 479"><b>Describe the ways in which the sculptural representation of the male figure developed between the archaic and classical periods of Greek art.</b></p> <p data-bbox="316 512 1294 616">Responses are likely to highlight the formal contrasts between the rigid, symmetrical posture of the archaic kouroi and the more mobile, realistically proportioned nude sculptures of the early classical period.</p> <p data-bbox="316 649 1273 846">More detailed analyses may also focus on key differences with respect to the depiction of anatomy and of facial expression and hairstyle. Archaic kouroi tend to have disproportionately large eyes and low foreheads, whereas classical figures have more proportionate facial features. The elaborate plaited coiffures of the archaic period give way to the close-cropped hairstyles of the classical.</p> <p data-bbox="316 880 1299 1117">Differences in posture may be highlighted. Whereas archaic kouroi stand in a rigidly frontal manner, with one foot placed before the other, classical postures become more sinuous and gently asymmetrical. Attention may be drawn to the development of the ‘contrapposto’ pose whereby the body contorts slightly around the axial line, such that a subtle ‘S’ shaped sway is created. This is then further developed by the slight twist of the neck away from the frontal plane.</p> <p data-bbox="316 1151 1315 1384">Responses may recite these factors, amongst others, and are likely to cite well-chosen specific examples of sculpture from the respective periods in order to illustrate their argument. Detail and relevance of description will be crucial. Responses might also mention technical factors regarding media (marble as against hollow-cast bronze). Mention might also be made of the possible influence of ancient Egyptian sculpture upon the Greek figure of the archaic period.</p> <p data-bbox="316 1417 831 1520">Possible archaic kouroi: <u>Grave marker of Kroisos</u> (540–515 BC) <u>Grave marker of Aristodikos</u> (c.500 BC)</p> <p data-bbox="316 1554 1302 1688">Classical kouroi: <u>Kritian Boy</u> (c.480 BC) <u>Bronze warrior from Riace</u> (460–450 BC) <u>Apollo Belvedere</u> (Roman copy c.120–140 AD; Greek original 350–325 BC)</p>	20

Question	Answer	Marks
<b>Greek architecture and sculpture of the classical and Hellenistic periods, c.450 BC to c.100 BC</b>		
2	<p data-bbox="316 344 1267 378"><b>In what ways does the Parthenon differ from earlier Greek temples?</b></p> <p data-bbox="316 416 1289 515">Candidates may assemble a range of possible examples of Greek temples for comparison with the Parthenon. Descriptions will pay close attention to differences including:</p> <ul style="list-style-type: none"> <li data-bbox="316 548 711 580">Entasis and other refinements</li> <li data-bbox="316 582 437 613">Materials</li> <li data-bbox="316 616 632 647">The architectural orders</li> <li data-bbox="316 649 544 680">The columniation</li> <li data-bbox="316 683 994 714">The extent and location of any sculptural decoration</li> <li data-bbox="316 716 392 748">Plans</li> </ul> <p data-bbox="316 784 1026 815">Possible examples from before the Parthenon include:</p> <ul style="list-style-type: none"> <li data-bbox="316 817 826 848"><u>Temple of Apollo at Corinth</u> (c.450 BC)</li> <li data-bbox="316 851 871 882"><u>Temple of Hera at Paestum</u> (550–525 BC)</li> </ul> <p data-bbox="316 918 1225 981">Examples which date from after the Parthenon such as the <u>Temple of Athena Nike</u> and the <u>Erechtheion</u> should be disallowed.</p>	20

Question	Answer	Marks
<b>Roman Imperial architecture, c.50 AD to c.330 AD</b>		
<b>3</b>	<p data-bbox="316 315 1315 349"><b>How did the design of the provincial house change during this period?</b></p> <p data-bbox="316 383 1315 748">Candidates are likely to note the fundamental layout of a typical Roman domestic dwelling. This consisted in essence of sequences of rooms grouped around a central atrium, with an impluvium open to the sky, which would have supplied rainwater to a pool at the epicentre of the central quadrangle. Candidates may also acknowledge the gradual process of development and elaboration in terms of layout which becomes evident as the period progresses. Gradually the central atrium becomes displaced, forming just one of a series of interior quadrangles and colonnades. Layouts of grander houses also begin to incorporate exterior gardens, peristyle courtyards, and belvederes – so diminishing the stark interiority of focus which typified domestic housing earlier in the period.</p> <p data-bbox="316 786 756 819">Possible examples from Pompeii:</p> <p data-bbox="316 819 608 853"><u>House of the Surgeon</u></p> <p data-bbox="316 853 1294 920"><u>House of the Faun</u> (site of the Alexander Mosaic: so indicating the growing decorative and material opulence of high end dwelling houses)</p> <p data-bbox="316 920 916 954"><u>House of the Vetii</u> (atrium becomes vestibule)</p> <p data-bbox="316 954 571 987"><u>House of the Stags</u></p> <p data-bbox="316 1021 826 1055">Possible examples from Herculaneum:</p> <p data-bbox="316 1055 679 1088"><u>House of the mosaic atrium</u></p> <p data-bbox="316 1088 571 1122"><u>House of the Stags</u></p> <p data-bbox="316 1155 719 1189">Possible examples from Ostia:</p> <p data-bbox="316 1189 1315 1256"><u>Insulae</u> (functionally appointed commercial/residential units arranged around colonnaded quadrangles)</p>	<b>20</b>

Question	Answer	Marks
<b>Painting and sculpture in the Roman Republic and Imperial periods, c.100 BC to c.330 AD</b>		
4	<p><b>Assess the importance of Greek art to Roman artists and patrons.</b></p> <p>Given the scarcity of archaeological evidence as to ancient Greek painting, most responses are likely to focus on sculpture. As such, the central importance of Greek sculpture to the subsequent development of Roman sculpture will likely be acknowledged. Numerous examples of (mainly 1st century BC – 1st century AD) Roman copies of original Greek sculptures could be cited such as:</p> <p><u>Apollo Belvedere</u> (Roman copy c.120–140 AD; Greek original 350–325 BC)</p> <p><u>Belvedere Torso</u> (1st century BC; possibly a copy of an original from the 2nd century BC)</p> <p><u>Laocoon group</u> (c.200 BC–c.70 AD)</p> <p><u>Discobalus of Myron</u> (460–450 BC)</p> <p>Mention might be made of the respective media used – i.e. that Roman copies are in marble, whereas the Greek originals may well have been hollow-cast bronze. The so-called Neo-Attic school of sculptors (2nd–1st century BC, Pasiteles most notably) might be mentioned as specialising in the mass production of such copies. Pasiteles’ ‘Orestes and Electra’ group might be cited. The influence of the Parthenon sculptures upon the sculptural reliefs of the Ara Pacis of Augustus might also be relevant.</p> <p>Candidates might acknowledge that this apparent ‘Grecophilia’ on the part of Roman collectors and patrons was very much an elite preoccupation. Some mention might also be made of the earlier Roman ‘Etruscan’ school of sculpture although, even here, the impact of archaic and classical Greek sculpture can be distantly perceived.</p> <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
<b>The art and architecture of late antiquity, c.330 AD to c.570 AD</b>		
<b>5</b>	<p data-bbox="316 315 1222 344"><b>Discuss the style of sculpture on triumphal arches of the period.</b></p> <p data-bbox="316 383 1315 613">Candidates are likely to note the evident differences in style which are visible between the contemporary, Constantinian sculptural friezes and the older, re-used, 2nd and early 3rd century sculptural elements. An at least notional distinction may be drawn between the various elements of the overall sculptural scheme. Candidates may be able to go into greater detail in this regard – i.e. which particular parts of the sculptural scheme (roundels, friezes, free-standing sculptures, etc.) date from which periods.</p> <p data-bbox="316 651 1315 981">Candidates may describe the stylistic differences concerned in analytical detail. Attention will be drawn to the deterioration which is visible in terms of anatomical proportion, posture, handling of shallow relief, and depiction of spatial recession, between the older, re-used portions of the sculptural scheme and the contemporary, Constantinian elements. Candidates may suggest at least some notional factors which might explain this deterioration. At the very least mention is likely to be made of an evident decay in the hitherto dominance of classical sculptural styles and an apparent transition towards a much more stylised set of sculptural conventions – which may themselves derive from provincial imperial sources.</p> <p data-bbox="316 1019 999 1048">All other valid points will be taken into consideration.</p>	<b>20</b>

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

Question	Answer	Marks
<b>Building the ‘militant’ Church</b>		
<b>6</b>	<p data-bbox="316 376 1157 443"><b>What effects of space and light are created by Romanesque architecture?</b></p> <p data-bbox="316 479 1308 611">Candidates are likely to show a solid knowledge of a few selected buildings, and describe how specific architectural features articulate space and manage illumination. Answers may be grounded in precise architectural terms.</p> <p data-bbox="316 647 695 678">Areas for discussion include:</p> <ul data-bbox="316 685 1316 1370" style="list-style-type: none"> <li>• The characteristic modular nature of much Romanesque design, with clearly delineated areas of both plan and elevation, demarcated by bays, string courses, and perceptible repetition of forms. <u>Speyer Cathedral</u> (late 11th and early 12th century), for example, accentuates vertical thrust through the sequence of arches and windows, engaged columns reaching groin vaults; alternation of solid and empty spaces creates a rhythm.</li> <li>• According to the building, the accent on lateral or vertical thrust.</li> <li>• The arrangement of elevation into arcade, gallery and clerestory, and the relative proportion of these; the continuity of wall and vault.</li> <li>• Disposition of piers and columns in nave to create particular formal structures and rhythms. The effect of barrel, groin and ribbed vaults in articulating space in the vault.</li> <li>• Complexity of spatial configurations in the Westwork, e.g. <u>Maria Laach Abbey west end with paradisium</u> (early 12th century).</li> <li>• Development of East End, with ambulatories, radiating apses, stepped effect from outside.</li> <li>• The illumination achieved through clerestories and towers. The different types of window: rose, single and double light.</li> <li>• Importance of governing principles including symmetry, monumentality.</li> </ul> <p data-bbox="316 1402 1002 1433">All other valid points will be taken into consideration.</p>	<b>20</b>

Question	Answer	Marks
<b>Heaven and hell: sculpture in the service of the Church</b>		
7	<p data-bbox="317 315 1251 378"><b>How are religious concepts communicated through the medium of sculpture in the Romanesque period?</b></p> <p data-bbox="317 416 1310 546">Candidates are likely to engage with the key term ‘religious concepts’. These may include Last Judgement, God/Christ, the Apocalypse, sin, virtue, salvation, prayer, martyrdom, penitence, intercession, the role of the Virgin Mary and many others.</p> <p data-bbox="317 584 1310 745">Examples could be given of sculptures that clearly deal with the concept: for example, the <u>Suicide of Judas (Autun)</u> conveys through grotesque figurative forms the consequences of betrayal; while the appearance of the demons expresses the frightening, nightmarish world of sin and damnation through monstrous forms.</p> <p data-bbox="317 784 1275 846">Concepts are often communicated through narrative, for example, in <u>Last Judgement tympana</u>.</p> <p data-bbox="317 884 1286 1014">Ideas of importance may be conveyed through scale. Colours, texts, gestures and posture may all convey ideas, as may pattern and the disposition of figures (for example, the place of the saved and the damned in relation to Christ).</p> <p data-bbox="317 1052 1275 1182">As well as identifying some examples of sculptures which communicate ideas to the viewer, candidates could also answer the term ‘How’, and suggest ways in which the sculptural medium has been used to express, dramatise and make concrete and memorable the dogmas of the Church.</p> <p data-bbox="317 1220 999 1252">All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
<b>Illuminating the word</b>		
<b>8</b>	<p data-bbox="316 315 1262 376"><b>How were manuscript books produced in this period? Discuss with reference to at least <u>one</u> example.</b></p> <p data-bbox="316 416 1187 477">Candidates show an awareness of the stages by which a medieval manuscript book was made, usually in a monastic scriptorium:</p> <p data-bbox="316 517 1289 577">Leaves made from vellum (parchment), the skin of sheep or other animals, soaked in lime, stretched on a frame and scraped with a lunellum.</p> <p data-bbox="316 584 890 613">Leaves then cut and gathered in signatures.</p> <p data-bbox="316 620 1161 649">Guide lines ruled, typically scored with a stylus and then pricked.</p> <p data-bbox="316 656 802 685">Writing in ink, using quill or reed pen.</p> <p data-bbox="316 692 1297 781">Surface prepared for decoration with gesso. Gold or silver leaf added and burnished before painting. Design, probably prepared on a wax tablet, then added and painted.</p> <p data-bbox="316 788 1238 848">Relevant terms for types of manuscript illumination include initial letter, border decoration, miniature, illumination, historiated initial.</p> <p data-bbox="316 855 1182 916">Leaves gathered into signatures and sewn onto boards of wood or sometimes leather.</p> <p data-bbox="316 956 1278 1088">Candidates may answer with reference to a single manuscript book or several. Examples include: <u>Winchester Psalter</u> (c.1050–1099); Bede, <u>The life and miracles of St Cuthbert</u>, British Library (1100–1200); <u>St Alban's Psalter</u> (c.1100–1200); <u>Bury Bible</u> (c.1135).</p> <p data-bbox="316 1128 999 1158">All other valid points will be taken into consideration.</p>	<b>20</b>

Question	Answer	Marks
<b>Bibles for the illiterate</b>		
9	<p data-bbox="316 315 1265 378"><b>Discuss the visual effects achieved by mosaics in the Romanesque period.</b></p> <p data-bbox="316 416 1281 544">Candidates are likely to show a knowledge of mosaic construction from tesserae, and its rediscovery in the West under the influence of Byzantine craftsmen. Reference to the Roman and Early Christian periods may be helpful.</p> <p data-bbox="316 551 1286 678">Specific examples should be discussed, with details of date and location, and an accurate description of the subject matter. Reference to patronage (e.g. the Norman dukes of Sicily) may help to explain the iconography employed.</p> <p data-bbox="316 716 1302 779">Some attempt could be made to discuss artistic effects – the shimmering of gold, ethereal sight of ‘floating’ figures, abstracted forms, etc.</p> <p data-bbox="316 817 1270 981">Examples: Sicily – <u>Royal Palace in Palermo, Palatine Chapel</u> (1132), <u>Cathedral of Monreale</u> (from 1174), <u>Cathedral of Cefalù (mosaics, 1148)</u>; Rome – <u>S. Clemente</u> (1128), <u>S. Maria in Trastevere</u> (1140); Venice – <u>St Mark’s</u> (from c.1063), <u>Torcello (mosaic, 12th century)</u>, <u>Church of Santa Maria and Saint Donato, Murano</u> (c.1140).</p> <p data-bbox="316 1019 994 1050">All other valid points will be taken into consideration</p>	20

Question	Answer	Marks
<b>Priests, warriors, peasants</b>		
10	<p data-bbox="316 1247 1238 1279"><b>Discuss the representation of the Virgin Mary in Romanesque art.</b></p> <p data-bbox="316 1317 1313 1411">The importance of the Virgin as a cult figure may be noted; her importance as Mother of God (<i>theotokos</i>), Queen of Heaven and intercessor; ubiquitous images of Virgin and Christ Child in all media.</p> <p data-bbox="316 1449 1310 1646">One important source of images is the ‘Throne of Wisdom’ type, e.g. <u>Virgin from Ger</u> (later 12th century). Mobile, painted wooden sculptures, held to be a manifestation of the Virgin’s presence and used on ceremonial occasions. Mary representing Sedes Sapientiae, the Throne of Wisdom, derived from a description of the throne of Solomon. Virgin in Throne of Wisdom type typically hieratic, frontal, expressionless, symmetrical linear patterning.</p> <p data-bbox="316 1684 1286 1848">Other examples: Virgin as Queen of Heaven next to Christ enthroned in mosaic, apse vault, <u>S. Maria, Trastevere</u>, Rome (c.1140–43), relief sculpture (<u>Autun, Tympanum</u> (c.1120), where Virgin acts as intercessor), ivory plaque, e.g. ivory of ‘The Annunciation and the Nativity’ (Victoria and Albert Museum), also images from illuminations and stained glass.</p> <p data-bbox="316 1886 1002 1917">All other valid points will be taken into consideration.</p>	20

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

Question	Answer	Marks
<b>Gothic architecture, the setting for prayer</b>		
11	<p><b>Discuss the ways in which the master builders of Wells and Ely cathedrals experimented with space and pattern.</b></p> <p>Candidates may explain that this interest in space came about because of the practical need to increase capacity and thus extend existing buildings. An interest in spatial juxtaposition led to much experimenting with the handling of interior space.</p> <p>Examples:  <u>Lady Chapel</u>, Wells cathedral (begun c.1310)  The <u>Octagon</u> at Ely cathedral (1322–34)  The <u>Lady Chapel</u> (begun 1310) at Wells was conceived as a completely different spatial unit to the choir. It is taller and shaped like a distorted, stretched octagon with a swollen centralised section. It displays elasticity in its shape which contrasts with the geometric lines of the rectangular choir to which it is attached.</p> <p>The complex ground plan is given clarity by the vault pattern which has been inspired by the vault designs of central plan Chapter Houses such as that at York. The significance of these contrasting spatial units lies in the clarity and fluidity of space within the building. It points to a highly inventive master builder wanting to break away from the rigorous geometry which had previously characterised English Gothic architecture.</p> <p>Inventiveness is seen in pattern designs of this period where vault patterns are echoed in the window tracery, e.g. choir of Wells cathedral and east end window. The choir elevation also shows pattern with a screen of canopied niches and mullions extending across the spandrels – influence from <u>St Stephen's Chapel</u>, Westminster.</p> <p>The wooden structure of the <u>Octagon</u> at Ely was deliberately designed to create an illusion by using materials which would destroy visual rationality. The curved and polygonal volumes created by the octagon and placed into the rigidly horizontal line of the nave and choir offers candidates an opportunity to compare and contrast the handling of space here with the <u>Lady Chapel</u> at Wells.</p> <p>The interior elevation of the octagon lantern and its vault above offer a good example for a further discussion on pattern as does the design of the exterior of the lantern.</p> <p>All other valid points will be taken into consideration.</p>	<b>20</b>

Question	Answer	Marks
<b>Prayer and the role of images</b>		
12	<p data-bbox="316 315 1145 376"><b>In what ways did stained glass of the period aid prayer and meditation? Answer with reference to specific examples.</b></p> <p data-bbox="316 416 1310 546">Stained glass was a significant part of the interior decoration of Gothic churches, helping to create the setting for prayer. Most churches had calculated schemes of stained glass, meticulously planned and executed as an integral part of the overall decorative scheme.</p> <p data-bbox="316 584 1315 645">Candidates may refer to one scheme in detail or to a number of scenes from different locations.</p> <p data-bbox="316 683 1315 846">Stained glass reinforces the notion of Heavenly Jerusalem, as described in Revelations Chapter 21. Stained glass provides the coloured stone, jewelled effect described in the Bible. The impact of light shining through stained glass was significant in mentally transporting Christians to a higher level, away from their sinful lives on earth and closer to God.</p> <p data-bbox="316 884 1299 1084">Stained glass offered a medium for displaying narrative scenes with a didactic role. Candidates are likely to refer to specific narrative cycles commenting on their relevance to the chosen church, their position within the church, composition, subject matter, figural poses, gestures and expressions, stylistic features and colour and to discuss how they would be interpreted by a contemporary viewer, thus aiding prayer and meditation.</p> <p data-bbox="316 1122 922 1285">Examples:  <u>Trinity Chapel</u>, Canterbury Cathedral 1179–84  <u>Chartres Cathedral</u>, begun 1194  <u>Sainte Chapelle</u>, Paris 1243–48  <u>York Minster</u>, c.1414</p>	<b>20</b>

Question	Answer	Marks
<b>Death</b>		
13	<p data-bbox="316 315 1034 344"><b>How do tombs of the period express social status?</b></p> <p data-bbox="316 383 1305 577">There are a large variety of tombs from which candidates may choose. Points for analysis of tombs may include: the chosen church, the location of the tomb within that church, the design and decoration including scale and materials, sculpted details including weeper figures, heraldry, inscriptions, architectural canopy, effigy, imagery concerned with the afterlife and how these may all be interpreted within the context of medieval social hierarchy.</p> <p data-bbox="316 616 459 645">Examples:</p> <p data-bbox="316 651 491 680">Royal tombs:</p> <p data-bbox="316 687 810 716"><u>Henry III</u>, Westminster Abbey, d.1272</p> <p data-bbox="316 723 930 752"><u>Eleanor of Castile</u>, Westminster Abbey, d.1290</p> <p data-bbox="316 759 707 788"><u>Edward II</u>, Gloucester, d.1327</p> <p data-bbox="316 795 1134 824"><u>Robert of Anjou</u>, King of Naples, Santa Chiara, Naples, d.1343</p> <p data-bbox="316 862 571 891">Court Circle tombs:</p> <p data-bbox="316 898 975 927"><u>Edmund Crouchback</u>, Westminster Abbey, d.1296</p> <p data-bbox="316 934 746 963"><u>Philip the Bold</u>, Dijon 1384–1410</p> <p data-bbox="316 969 930 999"><u>Philip Pot of Burgundy</u> (now in Louvre), d.1493</p> <p data-bbox="316 1037 639 1066">Other examples include:</p> <p data-bbox="316 1072 616 1102">Late medieval brasses</p> <p data-bbox="316 1108 496 1137"><u>Cardinal Bray</u></p> <p data-bbox="316 1144 571 1173"><u>Francesco Sassetti</u></p> <p data-bbox="316 1180 523 1209"><u>Alice de la Pole</u></p>	<b>20</b>

Question	Answer	Marks
<b>Courtly life</b>		
14	<p data-bbox="316 315 1171 349"><b>Analyse <u>one</u> building commissioned by a Capetian monarch.</b></p> <p data-bbox="316 383 1315 450">The Capetian Dynasty ruled France between 987–1328 through a system of heredity and primogeniture.</p> <p data-bbox="316 483 1246 613">There are two possible buildings candidates may choose: Louis VI’s patronage of <u>St Denis</u>’ east end extension and west facade followed by Louis IX’s rebuilding of the nave OR Louis IX’s building of the <u>Sainte Chapelle</u> in Paris.</p> <p data-bbox="316 651 555 685"><u>St Denis</u>, Louis VI</p> <p data-bbox="316 685 1286 920">Candidates could give a detailed analysis of the design of the west facade c.1135 and the extension of the east end 1140–44, commenting on their immense influence on Gothic architecture, their acceptance enhanced by their royal connection. Relevant to the debate is the particularly close relationship Louis VI had with Abbot Suger and the custom he began of storing the crown and other coronation regalia near the relics of St Denis (patron saint of France) for safekeeping.</p> <p data-bbox="316 954 1283 1189">The work at <u>St Denis</u> is continued by Louis IX who rebuilt the nave. It is at this point that the church was conceived as the royal burial church for the French kings. Candidates could give a detailed analysis of the nave elevation for which they may wish to consider: the increased dissolving of the wall and increase in the glass to stone ratio, skeletal stonework, verticality and bar tracery extending into the triforium as well as the clerestory.</p> <p data-bbox="316 1223 660 1256"><u>Sainte Chapelle</u>, 1243–48</p> <p data-bbox="316 1256 1249 1357">In their analysis of the <u>Sainte Chapelle</u>, candidates may wish to include mention of the ground plan, interior elevation, vaulting, undercroft and interior decorative scheme.</p> <p data-bbox="316 1391 1305 1491">Candidates may engage in a discussion about Louis IX’s image of kingship and his designing of the <u>Sainte Chapelle</u> as a reliquary to house the grande chasse including a fragment of the True Cross and Crown of Thorns.</p>	<b>20</b>

Question	Answer	Marks
<b>Civic life and patronage</b>		
15	<p data-bbox="316 315 1219 378"><b>What was new about Early Netherlandish painting? Answer with reference to specific examples.</b></p> <p data-bbox="316 416 1294 479">Early Netherlandish painting describes the work produced in the flourishing cities of Northern Europe such as Bruges, Ghent, Flanders and Brussels.</p> <p data-bbox="316 517 1294 779">Candidates may wish to consider the following characteristics: closely observed realism with meticulous attention to detail, deep colour, use of oil paint and its visual effects, careful representation of rich fabrics and textures, elaborate religious symbolism, religious subject matter without a narrative focus moving towards secular portraits. Also relevant are: the medieval heritage found in these works, the extent of influence from Italy and an analysis of stylistic features from the International Gothic style to which Netherlandish artists adhered.</p> <p data-bbox="316 817 1283 880">The patron of their chosen examples needs to be identified to ensure they select examples from three different patrons.</p> <p data-bbox="316 918 1225 1120">Examples: Robert Campin, <u>The Mérode Altarpiece</u>, 1428 (Cloisters, Metropolitan Museum of New York) Jan van Eyck, <u>Arnolfini Marriage Portrait</u>, 1434 (National Gallery) Rogier van der Weyden, <u>Descent from the Cross</u>, 1435 (Prado) Jan van Eyck, <u>Madonna of Chancellor Rolin</u>, 1435 (Louvre)</p>	<b>20</b>

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

Question	Answer	Marks
<b>Sculpture in Florence in the 15th century</b>		
16	<p><b>With reference to named examples, compare the use of bronze and marble as materials for sculpture.</b></p> <p>The first stage in each case: the carving process for marble sculpture and the lost-wax method of bronze casting.</p> <p>The finishing processes: the use of fine chisels, drills and polishing for marble sculpture. For bronze, the chasing and polishing of the rough cast. In some cases, the fire-gilding of the bronze surfaces.</p> <p>A comparison of compositions. The high tensile strength of bronze allows more complicated and open compositions with extended limbs. The malleability of bronze allows extensive chasing which makes it possible to produce naturalistic detail such as locks of hair, veins, etc. Surfaces can be highly polished to represent smooth skin. Marble can also be polished to give a reflective surface, and drills can be used for the treatment of hair. More detail is possible in bronze sculpture compared to marble (see Donatello's reliefs, for example, in the <u>Santo at Padua</u>).</p> <p>Factors which affected the choice of material including patronage and social and political factors.</p> <p>Possible examples for bronze: Ghiberti: <u>St John the Baptist</u>, 1412; Donatello: <u>Herod Relief</u>, 1423–1427, Siena Cathedral Baptistery; Antonio Pollaiuolo: <u>Hercules and Antaeus</u>, 1470s; Verrocchio, <u>Colleoni Monument</u>, 1480s.</p> <p>Possible examples for marble: Donatello: <u>St George</u>, 1416; <u>The Ascension and Giving of the Keys</u> (Victoria and Albert Museum), 1428–1430; Bernardo Rossellino: <u>Tomb of Leonardo Bruni</u>, 1444.</p>	<b>20</b>

Question	Answer	Marks
<b>The new naturalism; Florentine painting in the 15th century</b>		
17	<p data-bbox="317 315 1246 344"><b>Discuss the treatment of pictorial space in paintings of the period.</b></p> <p data-bbox="317 383 1286 546">The use of perspective to merge the pictorial space with that of the viewer so that the frame acts as an opening into the scene. This results in increased empathy by the viewer and makes religious images more effective. Candidates may refer to the advice given to artists in Alberti's <i>della Pittura</i>, published in 1436 (Masaccio was one of the five dedicatees).</p> <p data-bbox="317 584 1313 882">Masaccio: <u>The Trinity</u>, Santa Maria Novella, Florence, 1425–38. The carefully constructed perspective (lines incised in the plaster) and the way in which it projects the figure of the crucified Christ towards the viewer. The possible influence of Brunelleschi. <u>The Tribute Money</u> and <u>St Peter Healing with his Shadow</u>, the Brancacci Chapel, Santa Maria del Carmine, Florence, 1426–1427. In the former, most of the heads are on the same level (isocephaly) and diminution is used to place the figured in space. In the latter, the vanishing point is to the right-hand side, out of the painting, a device which helps to project St Peter towards the viewer.</p> <p data-bbox="317 920 1307 1115">Fra Angelico: <u>The San Marco Altarpiece</u>, 1438–1440. An example of a Sacra Conversazione in which the saints occupy the same space as one another and the Virgin and Child (in fourteenth century examples, the saints were isolated, in niches): <u>The San Marco Annunciation</u>, 1442–1443. The use of architecture to generate clear pictorial space in which the sacred event takes place.</p> <p data-bbox="317 1153 1297 1317">Paolo Uccello: <u>The Flood</u>, Green Cloister, Santa Maria Novella, Florence, 1447–1448. Deep space and a vanishing point. Reminiscent of Alberti's writings on perspective. <u>The Battle of San Romano</u>, 1450s. <u>The Monument to Sir John Hawkwood</u>, Florence Cathedral, 1436, for the way in which the perspective changes half way up the painting.</p> <p data-bbox="317 1355 1230 1420">Piero della Francesca: <u>The Flagellation</u>, c.1455. Carefully constructed perspective scheme.</p> <p data-bbox="317 1458 1313 1621">Candidates may compare these developments with the treatment of pictorial space by artists such as Lorenzo Monaco and Gentile da Fabriano whose work shows the influence of the International Gothic style. However, the emphasis is likely to be on the new attitude to pictorial space as shown in the work of the artists named in the syllabus.</p>	20

Question	Answer	Marks
<b>Early Italian Renaissance architecture and the influence of antiquity</b>		
18	<p data-bbox="317 315 1278 380"><b>With reference to named examples, discuss the factors that affected the appearance of Venetian buildings in the fifteenth century.</b></p> <p data-bbox="317 416 1278 645">Economic factors: Venice's great wealth resulting from its activities as a centre for international trade. This allowed lavish patronage by individuals (on palaces), by institutions (especially the major scuole) and by the government (additions to the Palazzo Ducale, for example). Display was important and buildings were often faced with expensive marble veneers and their facades were richly decorated with sculpture and architectural details.</p> <p data-bbox="317 685 1307 815">Geographic factors: the lack of space and its effect on design. For example, palaces overlooking the Grand Canal had their narrow sides facing the water because of the high cost of the frontage. In turn, this led to windows being grouped together to illuminate the long rooms on the principal floors.</p> <p data-bbox="317 853 1235 949">Historical factors: Venice's Gothic and Byzantine past and its effect on decoration. Gothic architectural forms and coloured marbles in the Byzantine tradition.</p> <p data-bbox="317 987 1297 1050">The influence of Florentine early Renaissance architecture. Employment of the classical orders of architecture, modified by local Venetian traditions.</p> <p data-bbox="317 1088 456 1117">Examples:</p> <p data-bbox="317 1122 1286 1187">Churches: Pietro Lombardo, <u>Santa Maria Miracoli</u>, 1480s; Mauro Codussi, <u>San Michele in Isola</u>, 1480s.</p> <p data-bbox="317 1191 1206 1256">Scuole: <u>Scuola Grande di San Marco</u>, 1480s; <u>Scuola Grande di San Giovanni Evangelista</u>, Pietro Lombardo and Mauro Codussi, 1480s.</p> <p data-bbox="317 1261 1273 1326">Palaces: <u>Ca Foscari</u>, Bartolomeo Bon, 1450s; <u>Ca Dario</u>, Pietro Lombardi, 1480s; <u>Palazzo Vendramin-Calergi</u>, Mauro Codussi, 1490s.</p>	20

Question	Answer	Marks
<b>Painting in Renaissance Venice, c.1450 to c.1600</b>		
19	<p data-bbox="316 315 1070 344"><b>In what ways was Giovanni Bellini’s work innovative?</b></p> <p data-bbox="316 383 1315 613">During his very long career he assimilated a wide variety of influences including the work of north Italian artists such as his father, Jacopo Bellini, and his brother-in-law, Andrea Mantegna; from artists outside Venice, including Netherlandish art and the work of Antonello da Messina; and from Venice’s Byzantine and Gothic traditions. His innovations included his highly sensitive treatment of light and colour, often to evoke a particular mood. Example: <u>The Agony in the Garden</u>, 1465.</p> <p data-bbox="316 651 1305 779">He was arguably the first Venetian artist to adopt a version of the Netherlandish oil technique in place of traditional tempera painting (the change in his work occurred in about the late 1470s). Example: <u>The Pesaro Madonna</u>, 1471–1474.</p> <p data-bbox="316 817 1238 913">The development of a new type of large altarpiece with the painted architecture integrating with the actual frame in an illusionistic manner. Example: <u>The San Giobbe Altarpiece</u>, 1488.</p> <p data-bbox="316 952 1283 1079">The development of a new type of devotional image containing half-length figures of the Virgin and Child flanked by two saints, set in front of either a dark background or a landscape. Example: <u>Virgin and Child with John the Baptist and a Saint</u> (Accademia, Venice), c.1500–1504.</p> <p data-bbox="316 1117 1299 1182">Portraits in which the sitter is seen in three-quarter view rather than in strict profile. Example: <u>Portrait of Doge Leonardo Loredan</u>, 1501.</p>	<b>20</b>

Question	Answer	Marks
<b>The High Renaissance in Rome, Florence and Milan</b>		
20	<p data-bbox="317 315 1118 344"><b>Compare the architecture of Michelangelo and Bramante.</b></p> <p data-bbox="317 383 1302 577">Bramante’s knowledge of antique architecture was much wider than that of Michelangelo. According to Vasari, on moving to Rome, Bramante spent considerable time studying and measuring antique buildings in Rome and as far afield as Naples. Although Michelangelo was familiar with Roman buildings, his knowledge was in part derived from a compilation of drawings of antique buildings known as the Codex Corner.</p> <p data-bbox="317 616 1310 846">Bramante’s <u>Tempietto of San Pietro in Montorio</u> exemplifies the influence of Roman antiquity and of the writings of Vitruvius. It was the first Renaissance building to adhere to the Vitruvian canon. Candidates may point out the choice of the Doric order (with its masculine connotations) according to Vitruvian decorum, the dimensional rigour (the use of the column diameter as a module determining many of the building’s dimensions), and the correct use of the order with triglyphs and metopes.</p> <p data-bbox="317 884 1310 1115">In contrast, the architecture of Michelangelo’s <u>New Sacristy</u> at San Lorenzo, Florence, 1519–1533, and his <u>Biblioteca Laurenziana</u>, begun in 1524, show a deliberate departure from the rules of classical architecture established by Vitruvius. For the interior of the New Sacristy, candidates may refer to the highly unusual design of the niches which form a decorative band running around the walls. (The pilasters belong to no known order and enclose unusual sunken panels surmounted by abbreviated segmental pediments.)</p> <p data-bbox="317 1153 1294 1281">Candidates may also describe the vestibule to the <u>Biblioteca Laurenziana</u> with its unusual staircase which seems to flow down from the entrance and the very unusual articulation of the walls with massive double columns in niches under which are huge but non-load bearing volutes.</p>	20

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

Question	Answer	Marks
<b>Baroque Rome</b>		
21	<p data-bbox="316 376 1082 412"><b>‘No less than an artistic revolution.’ (Howard Hibbard).</b></p> <p data-bbox="316 443 1118 479"><b>Discuss Bernini’s sculpture in the light of this statement.</b></p> <p data-bbox="316 510 1299 645">Candidates could discuss one or more of Bernini’s early sculptures created for Cardinal Scipione Borghese including <u>Neptune and Triton</u> (1620), <u>Pluto and Proserpine</u> (1621–22), <u>Apollo and Daphne</u> (1622–25) and, to a lesser extent, the earlier <u>Flight from Troy</u> (1619).</p> <p data-bbox="316 676 1262 810">Hibbard considered Bernini’s ‘artistic revolution’ to be the result of the sculptures’ innovative relationship to their physical environment and Bernini’s radical manipulation of marble to make it appear to be a pliable and fully load-bearing substance.</p> <p data-bbox="316 842 1315 1079">Candidates may indicate that the sculptures’ emotional and dramatic appeal to the spectator is innovative. It is possible that Bernini had gained inspiration from Caravaggio’s depictions of instantaneous bodily reactions to shock, pain and confusion (for example, in <u>Boy Bitten by a Lizard</u>), and the energetic treatment of classical scenes by Annibale Carracci, in his paintings in the Palazzo Farnese, and that he sought to emulate them in sculptural form.</p> <p data-bbox="316 1111 1315 1348">Bernini’s depiction of arrested movement and forms that extend unsupported into space are also aspects that candidates could indicate are ground breaking. By paying visual homage to the static postures of the figures in earlier sculptures – such as Michelangelo’s <u>Risen Christ</u> (recalled in the figure of Aeneas in Bernini’s <u>Flight From Troy</u>), <u>Belvedere Torso</u> (<u>Pluto and Proserpine</u>), and <u>Apollo Belvedere</u> (<u>Apollo and Daphne</u>) – Bernini also underscores his originality and ‘Novità’.</p> <p data-bbox="316 1379 1315 1514">On the other hand, Bernini’s use of youthful and idealised figures, carved in marble and depicting scenes from mythological sources, and his awareness of well-known examples of antique and more recent art allows candidates to counter-argue Hibbard’s contention if they wish.</p> <p data-bbox="316 1545 1222 1617">Other examples may include: <u>The Ecstasy of St. Teresa</u>, 1645–1652; <u>Fountain of the Four Rivers</u>, 1648–1651.</p>	<b>20</b>

Question	Answer	Marks
<b>French classicism</b>		
22	<p data-bbox="316 315 1150 376"><b>To what extent did French Caravaggism imitate the style of Caravaggio?</b></p> <p data-bbox="316 416 1307 712">Candidates are likely to be aware that Caravaggio (1592–1610) had a distinctive and original artistic style distinguished by such characteristics as high levels of verisimilitude, unidirectional lighting, tenebrism, the capturing of transitional events, the use of ‘low’ models to depict religious figures, and an interest in the psychological effects of surprise, pain and disbelief. Valentin de Boulogne’s <u>The Martyrdom of Sts. Processus and Martinian</u> (1628–29) demonstrates many of the characteristics stated above. The angel delivering a palm leaf borrows directly from Caravaggio’s <u>Martyrdom of St Matthew</u> (1600).</p> <p data-bbox="316 719 1307 947">Aspects of Caravaggio’s style have clearly inspired Georges de la Tour’s <u>St Joseph</u> (1642), such as the use of non-idealised models to depict religious figures and a sparse, simplified composition. However, candidates could argue that whereas Caravaggio preferred to depict the drama of a martyrdom or conversion, de la Tour has represented a thoroughly mundane scene with symbolism taking precedence over narrative excitement.</p> <p data-bbox="316 954 1307 1151">Simon Vouet’s <u>The Fortune Teller</u> (c.1620) more explicitly reprises not only a particular narrative scene, but also the representation of low-life figures depicted in half-length that are to be found in Caravaggio’s earlier work. However, candidates could suggest that from 1630 onwards, Vouet’s work is much less dependent on Caravaggio – <u>The Presentation of Christ in the Temple</u> (1641), for example, is clearly more indebted to Veronese.</p>	<b>20</b>

Question	Answer	Marks
<b>Flemish ambassadors</b>		
23	<p><b>Discuss Rubens' late landscapes with reference to <u>one or more</u> example(s).</b></p> <p>Candidates may be aware that Rubens' late landscapes were most probably not painted for sale, but as a personal exercise for the artist. They were painted on panel rather than canvas and depict a personal landscape – that is, the territory in and around his country estate, Het Steen. It is likely that Rubens' <u>Autumn Landscape with a View of Het Steen in the Early Morning</u> (c.1636) and <u>Rainbow Landscape</u> (c.1636) were both painted to decorate the walls of Het Steen.</p> <p>Candidates may explore the notion that the views are not topographical, but idealised panoramas, detailing the foreground, mid-ground and background in a way that the human eye could never countenance.</p> <p>Candidates may also be aware that, as the owner of the land that he depicts, Rubens is representing it in a way that celebrates and justifies his role as proprietor.</p> <p>Virgil's <i>Georgics</i> are a likely source for the artist's vision of the cultivation of land in <u>Autumn Landscape with a View of Het Steen in the Early Morning</u>. The rainbow in <u>Rainbow Landscape</u> refers to the covenant between Man and God established after the flood, from the Old Testament Book of Genesis.</p>	<b>20</b>

Question	Answer	Marks
<b>The Dutch golden age</b>		
24	<p><b>Discuss the style and subject matter of Vermeer's paintings.</b></p> <p>Candidates could define Vermeer's style as characterised by use of light and symbolism, fine brushstrokes, careful modulation of tone, and ability to replicate the fall of light on a variety of textures – possibly aided by his use of a camera obscura.</p> <p>In terms of subject matter, Vermeer often painted domestic genre scenes depicting isolated and introspective figures; however, examples such as <u>The Procuress</u> and <u>View of Delft</u> are exceptions.</p> <p>Candidates could refer to the artistically competitive environment of Delft and the contemporary vogue for genre scenes to account for Vermeer's choice of subjects and his desire to stand out by incorporating abstruse symbolism.</p> <p><u>View of Delft</u> (c.1658), <u>The Art of Painting</u> (c.1670), and <u>A Young Woman at a Virginal</u> (c.1670–72) are apt examples for candidates to be able to illustrate the artist's restrained, highly naturalistic and carefully orchestrated scenes.</p>	<b>20</b>

Question	Answer	Marks
<b>The Spanish court and Church</b>		
25	<p data-bbox="316 315 1241 344"><b>Discuss Zurbarán’s art in the context of the Counter-Reformation.</b></p> <p data-bbox="316 383 1305 577">Candidates may be aware of the Counter-Reformation as the Catholic response to the Protestant Reformation. The role of the arts in this period was to affirm the Catholic faith by being easily understandable, biblically accurate and a stimulus to piety. Zurbarán’s style can be defined by his use of tenebrism and austere compositions to create an atmosphere of religious solemnity and sincerity.</p> <p data-bbox="316 616 1313 745"><u>The Crucifixion</u> (1627) was painted for the oratory of the sacristy in the monastery of San Pueblo Real, Seville. Priests prayed to the painting before entering the church, and the starkness and immediacy of the image was designed to heighten their spiritual experience.</p> <p data-bbox="316 784 1313 1014">Zurbarán’s use of tenebrism and solemn, restrained compositions is also evident in <u>St Peter Nolasco’s Vision of the Crucified St. Peter</u> (1625) and <u>St Serapion</u> (1628) which were both commissioned by the Mercedarian order for the convent of la Merced Calzada in Seville. <u>St Peter Nolasco’s Vision of the Crucified St. Peter</u> was painted to celebrate the canonisation of Nolasco. <u>St Serapion</u> was commissioned to adorn the Sala de Profundis, where deceased monks would be laid out before burial.</p> <p data-bbox="316 1052 1297 1182"><u>Virgin and Christ in the Holy House of Nazareth</u> (c.1631–40) depicts a youthful Christ in a scene full of symbols that prefigure the crucifixion, designed to incite the piety of the (unknown but presumably private) patron and invite reflection on Christ’s sacrifice.</p> <p data-bbox="316 1220 1313 1317">In his various paintings of <u>St Francis</u>, Zurbarán depicts the saint in a state of meditation to inspire viewers to share the religious seriousness of the moment.</p>	20

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

Question	Answer	Marks
<b>High art and high life</b>		
26	<p data-bbox="316 376 1233 448"><b>Discuss the depiction of subjects taken from English literature in history paintings and/or prints of the period.</b></p> <p data-bbox="316 479 1299 647">From the mid-eighteenth century onwards, British painters extended the canon of classical literary works regarded as suitable for history painting by depicting subjects taken from English drama and poetry. Candidates may make reference to the expansion of middle-class wealth and literacy, and the related revival of interest in Shakespeare as the ‘English national poet’.</p> <p data-bbox="316 680 1310 949">Explanation of strategies for the visual representation of narrative significance (an important aspect of all history painting) could be emphasised. Comparisons between works may draw contrasts between visual style – Rococo, Neo-classicism, Romanticism/gothic, Pre-Raphaelitism – and/or subject matter. This might be reflected in the taste for particular works of literature – for instance, the Romantic taste for the melodrama of Macbeth or Hamlet – or in contrasting depictions of a theme such as ‘fairies’ in the works of Henry Fuseli and John Everett Millais.</p> <p data-bbox="316 983 1273 1120">Examples might include depictions of scenes from Shakespearian drama executed by, amongst many others, Hogarth, <u>Scene from Shakespeare’s ‘The Tempest’</u> (c.1735); Fuseli, <u>Titania and Bottom</u> (1790); Maclise, <u>‘The Play Scene in Hamlet’</u> (1842); Millais, <u>Ferdinand Lured by Ariel</u> (1850).</p> <p data-bbox="316 1153 1278 1252">The representation of John Milton’s ‘sublime’ epic poetry: works from Fuseli’s <u>Milton Gallery</u> (1791–99); John Martin’s mezzotint illustrations for <u>Paradise Lost</u> (1825–27).</p> <p data-bbox="316 1285 1302 1422">Depictions of modern poetry such as Keats, (Millais, <u>Isabella and the Pot of Basil</u>, 1849), Erasmus Darwin; (Danby, <u>The Upas Tree</u>, 1820) Tennyson, (Holman Hunt, <u>The Lady of Shalott</u> (illustration), 1857), or Rossetti’s own early Double Works, (e.g. <u>The Girlhood of Mary Virgin</u>, 1849).</p> <p data-bbox="316 1456 810 1487">All relevant examples to be accepted.</p>	<b>20</b>

Question	Answer	Marks
<b>Portraiture and society</b>		
27	<p><b>Explain the characteristics of the conversation piece with reference to works by <u>at least two</u> painters.</b></p> <p>Hogarth and his peers developed the form in the early 18th century. It was an innovative mode of portraiture that depicted groups posed in landscape or domestic settings. Unlike ‘Grand Manner’ portraiture, conversation pieces presented contemporary manners and informal social customs, frequently depicting multi-generational family networks and bonds of affection. The genre was subsequently adapted by Zoffany and Gainsborough, but declined in popularity after around 1780.</p> <p>The works of Hogarth and his generation: Hogarth, <u>The Fontaine Family</u>, 1730; <u>The Children’s Theatre at John Conudit’s House</u>, 1732; <u>Captain Lord George Graham in his Cabin</u>, 1745; Hayman, <u>Family Group</u>, 1745; Devis, <u>The James Family</u>, 1751.</p> <p>Subsequent developments of the genre as claims for the subject’s involvement with contemporary intellectual currents: Gainsborough: <u>Mr. and Mrs. Andrews</u>, 1750. <u>The Byam Family</u>, 1762. Zoffany: <u>The Lavie Children</u>, c.1770. <u>The Gore Family</u>, 1775, <u>Charles Townley in the Park St. Gallery</u>, 1782. Romney: <u>The Beaumont Family</u>, 1779. The conversation piece after 1780. Lawrence: <u>Lady Acland, with Her Two Sons</u>, 1815. <u>The Masters Pattison</u>, 1811–17. Millais: <u>James Wyatt and His Granddaughter Mary</u>, 1849.</p>	<b>20</b>

Question	Answer	Marks
<b>Modern life</b>		
28	<p data-bbox="316 315 1249 376"><b>What was new about the works of <u>either</u> George Stubbs <u>or</u> William Powell Frith?</b></p> <p data-bbox="316 416 1316 577">Both artists developed specialised formulae to suit the tastes of emerging audiences. Stubbs’s work appealed to the expertise of the land-owning aristocracy of the late eighteenth century, while Frith’s painting responded to the commercial tastes of the urban middle class in the mid-nineteenth century.</p> <p data-bbox="316 618 1316 846">Candidates writing on Stubbs may emphasise the significance of his anatomical research and ‘The Anatomy of the Horse’ as examples of an ‘enlightened’ approach to nature, while those writing about Frith might locate his representations of social types within the popular literary conventions of physiognomies and physiologies (cf. Dickens, Thackeray), or as high art versions of popular visual forms such as panoramas and composite photographs.</p> <p data-bbox="316 887 1305 1182">Stubbs’s practice included both idealised representations of horses and depictions of individual specimens such as <u>Whistlejacket</u>, 1762. His rejection of conventional background in this painting and certain other examples could be considered in relation to Neoclassical style. Although working in the specialised genre of animal painting, the frequent motif of horses attacked by lions (e.g. <u>Horse Devoured by a Lion</u>, 1763) might be discussed as an expression of the ‘sublime’, connecting his work with wider cultural trends. The idealisation of rural labour in the <u>Haymakers and Reapers</u> series from the 1780s might also be investigated.</p> <p data-bbox="316 1223 1316 1554">Any account of Frith is likely to concentrate on his three most important works: Ramsgate Sands, <u>Life at the Seaside</u>, 1854, <u>The Derby Day</u>, 1858, and <u>The Railway Station</u>, 1862. <u>The Crossing Sweeper</u>, 1858, might also provide a focus for discussion. The social consequences of new technologies and social forms were a key concern for Frith and were addressed through his depictions of public interaction between classes and genders. Candidates could discuss the role of figure groups in building multiple anecdotal narratives within a single pictorial space. Contrasts of wealth and poverty, innocence and experience, naiveté and worldliness help the audience to ‘read’ the picture.</p> <p data-bbox="316 1594 1297 1688">The influence of both artists on French painting might also be mentioned in support of the assertion that they were innovators. (Stubbs/Géricault, Frith/Manet, Degas)</p>	20

Question	Answer	Marks
<b>Landscape</b>		
29	<p data-bbox="316 315 1289 349"><b>By what means did British landscape artists represent ‘the sublime’?</b></p> <p data-bbox="316 383 1265 517">Candidates may refer to Burke’s ‘Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful’ and to the wider context of the Romantic expression of sensibility when viewing nature, in which the sublime might be defined as ‘pleasurable terror’ or similar.</p> <p data-bbox="316 551 1286 748">The question does not demand extensive historical contextualisation but mention of elite tourism to the periphery of Great Britain as a substitute for the continental Grand Tour and the concurrent emergence of both ‘historical-mindedness’ and the science of geology is valid if offered. More emphasis could be given to both choice of subject and formal means of representation.</p> <p data-bbox="316 786 1278 853">Turner’s extensive exploration of the sublime might be included within the groupings below or discussed as a subject in its own right.</p> <p data-bbox="316 887 1302 1084">British artists abroad and the depiction of natural phenomena: Wilson: <u>View of Snowdon from Llyn Nantlle</u>, 1766, and <u>Llyn-y-Cau, Cader Idris</u>, 1774; Wright of Derby: <u>Vesuvius in Eruption</u>, 1776; De Loutherbourg: <u>An Avalanche in the Alps</u>, 1803; Ward: <u>Gordale Scar</u>, 1812–14; Turner: <u>Buttermere Lake and a Part of Crummockwater</u>, 1798, <u>The Fall of an Avalanche in the Grisons</u>, 1810.</p> <p data-bbox="316 1122 1294 1321">The ‘historical’ and ‘industrial sublime’: Girtin: <u>Bamburgh Castle, Northumberland</u>, 1797; Constable: <u>Salisbury Cathedral from the Meadows</u>, 1831; De Loutherbourg: <u>Coalbrookdale by Night</u>, 1801; Turner: <u>Dolbarden Castle</u>, 1799, <u>Ships Bearing Up for Anchorage (The Egremont Sea Piece)</u>, 1802, <u>Kenilworth Castle</u>, 1830, <u>Staffa, Fingal’s Cave</u>, 1832, <u>Rain, Steam and Speed</u>, 1844.</p> <p data-bbox="316 1357 1286 1451">After Turner, the nineteenth-century sublime: Dyce, <u>Pegwell Bay, Kent – a Recollection of October 5th 1858</u>, 1858–60; Brett, <u>Glacier of Rosenlauri</u>, 1856.</p>	20

Question	Answer	Marks
<b>Architecture</b>		
30	<p><b>Assess A.W.N. Pugin’s contribution to the architecture and decoration of the period.</b></p> <p>Candidates may make reference to the context of the revived Gothic style before Pugin, e.g. Walpole, <u>Strawberry Hill House</u>, 1749, Adam, <u>Seton Castle</u>, 1791, Wyatt, <u>Fonthill Abbey</u>, 1796–1813, Wyattville, <u>Windsor Castle</u>, remodelled 1824–40. The ‘battle of the styles’ and the competition for the <u>New Palace of Westminster</u>.</p> <p>Candidates may make reference to Pugin’s polemical writings, especially <u>Contrasts</u>, 1836, and <u>The True Principles of Pointed, or Christian Architecture</u>, 1841. The two ‘principles of design’ may be discussed in relation Pugin’s own built architecture and that of his followers in the Gothic Revival.</p> <p>Pugin’s adaptation of gothic forms to nineteenth-century functions and materials: <u>St Chad’s Cathedral</u>, Birmingham, 1837, <u>New Palace of Westminster</u>, 1840–70, <u>St. Augustine’s Grange</u>, Ramsgate, 1843. The emergence of the ‘free plan’ and ‘picturesque massing’ approaches to the design of buildings in both secular and church contexts.</p> <p>Pugin’s impact on public taste, especially polychromy and ornament: <u>St Giles, Cheadle</u>, 1840–46, wallpapers and furniture for the <u>New Palace of Westminster</u>, especially <u>The Chamber of the House of Lords</u>, 1840–50, the <u>Medieval Court</u> at the <u>Great Exhibition</u>, 1851.</p> <p>His influence traced in the work of other architects: Butterfield: <u>All Saints, Margaret St.</u>, 1850. Dean and Woodward, <u>Oxford Museum of Natural History</u>, 1855. Scott, <u>The Albert Memorial</u>, 1863–66. Street, <u>St James the Less</u>, Pimlico, 1861. Webb &amp; Morris, <u>The Red House, Bexleyheath</u>, 1860–62.</p>	20

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

Question	Answer	Marks
<b>Neoclassicism</b>		
31	<p><b>What is distinctive about Canova's style?</b></p> <p>In general, his style is a modernising version of antique statuary. Although several works are based on antique prototypes such as the <u>Apollo Belvedere</u>, he never made copies or casts. His interpretation of the antique style owed a great deal to Winckelmann's writings on antique art.</p> <p>Aspects of his style include:</p> <p>Simplicity and a high degree of idealisation. A feeling of tranquillity and a complete rejection of late Baroque drama and movement. (According to Winckelmann, simplicity was the supreme aim of antique art.) There is a sense of great restraint in his figures.</p> <p>In his tomb designs, figures are isolated from one another and the spaces which separate them are carefully contrived. The individual figures do not communicate with one another but show great concentration.</p> <p>There is a sensuous quality to his work. Flesh tones are highly polished (according to contemporary accounts, after the polishing was complete, Canova painted the surface with a thin transparent glaze, applied under candlelight, to give greater luminosity).</p> <p>A range of other factors which affected style include patronage, the intended audience, etc.</p> <p>Examples:  <u>Theseus and the Minotaur</u>, 1782; the <u>Tomb of Pope Clement XIV</u>, 1783–1787; <u>Cupid and Psyche</u>, 1786–1793; <u>Tomb of Duchess Maria Christina of Saxony-Teschen</u>, 1798–1805; <u>The Three Graces</u>, 1814–17 (Victoria and Albert Museum, London).</p>	<b>20</b>

Question	Answer	Marks
<b>Romantic heroes</b>		
32	<p><b>Compare and contrast the depiction of dramatic subjects by Géricault and Delacroix.</b></p> <p>Suitable comparisons include:</p> <p>Géricault: <u>Raft of the Medusa</u>, 1818–1819, and Delacroix, <u>The Death of Sardanapalus</u>, 1827.</p> <p>Géricault: <u>An Officer of the Chasseurs commanding a Charge</u>, 1812, and Delacroix, <u>Combat of the Gaiour and the Pasha</u>, 1835.</p> <p>Comparison of the Raft of the Medusa and the Death of Sardanapalus. Candidates may point out that both paintings are very large (7 metres by about 5 metres for the former and about 5 metres by 4 metres for the latter). They may also outline the stories that are being told.</p> <p>Similarities: Individual figures are powerfully modelled and suggest the influence of High Renaissance artists such as Michelangelo and Raphael. Both artists made many preparatory drawings of individual figures and figure groups to enhance the dramatic effect. Both artists employ a range of expressions and gestures to communicate the drama and both use foreshortening.</p> <p>Differences: Compositions: in the Raft of the Medusa, the figures are arranged in a pyramid, the apex of which coincides with the dramatic focal point of the man waving to attract attention. The composition in the other work is arranged around two diagonals, one from top left to bottom right formed by the bed and the form of the King, and the other at right angles formed by the horse's head and the slave's forearm. The other figures swirl around these lines in chaotic movement (one critic referred to 'this maelstrom of light and colour').</p> <p>Colour: the overall sickly greenish-yellow in the Raft of the Medusa as the storm is about to break. Delacroix, on the other hand, uses patches of bright colour (especially reds and whites) to attract the viewer's attention.</p> <p>Light and shade: apart from the brighter sky and the flesh tones, the overall tone of the Raft of the Medusa is dark. In the Death of Sardanapalus, Delacroix uses very strong contrasts of light and shade to enhance the dramatic impact.</p>	<b>20</b>

Question	Answer	Marks
<b>1848 and its aftermath</b>		
33	<p><b>To what extent did art during the Second Empire in France have a political intent?</b></p> <p>Although the Second Empire began in 1852, examples which date from 1848 to 1871 are acceptable.</p> <p>Millet's peasant background. His paintings including: <u>The Gleaners</u>, 1857, and <u>The Man with a Hoe</u>, 1862. The overwhelmingly negative critical response to these two paintings when they were exhibited in the salon. The accusation by conservative writers that Millet was criticising the government for the condition of the rural poor at a time when it was officially claimed that such poverty had been eradicated. Millet's denial that this was his intention and that instead he was attempting to depict the timelessness of the peasants' lot.</p> <p>Courbet. His political views. His publication of anti-clerical pamphlets, his involvement in the Paris Commune. His paintings including: <u>The Stonebreakers</u>, 1849; <u>A Burial at Ornans</u>, 1849–1850; <u>The Bathers</u>, 1853; <u>The Painter's Studio</u>, 1854–1855; <u>Portrait of the Jules Vallès</u>, 1861 (anarchist writer and later member of the Communard); <u>Charity of a Beggar at Ornans</u>, 1868. Interpretation of his work as politically motivated.</p> <p>Other examples include:  Manet – <u>Execution of the Emperor Maximilian</u>, 1867.  View of the exposition universelle, 1867.  Daumier – <u>sculpture Ratapoi</u>  Meissonier – <u>The Barricade</u>, 1848.</p>	20

Question	Answer	Marks
<b>The Impressionist Eye</b>		
34	<p data-bbox="317 315 1313 344"><b>How did Impressionist painters depict the urban environment of Paris?</b></p> <p data-bbox="317 383 1286 546">Candidates may approach this either thematically (different aspects of the city) or by artist. Themes might include the Grand Boulevards, parks and other settings for leisure, the exteriors of buildings including museums and apartment blocks, railway stations, street scenes including celebrations of events, etc.</p> <p data-bbox="317 584 1265 680">In most cases, artists emphasised the modernity of the city and the rapid changes that were taking place. It also served as the setting for the depiction of leisure activities. Possible examples include the following:</p> <p data-bbox="317 719 1313 815">Monet: <u>Boulevard des Capucines</u>, 1873; <u>Quai du Louvre</u>, 1867, <u>The Gare St Lazare</u> (National Gallery, London) 1876–1877; <u>Rue Montorgueil decked out with Flags</u>, 1878.</p> <p data-bbox="317 819 1246 882">Caillebotte: <u>The Pont de l'Europe</u>, 1876; <u>Paris Street, Rainy Day</u>, 1877; <u>Boulevard Haussman, Snow</u>, c.1880.</p> <p data-bbox="317 887 1246 949">Manet: <u>Music in the Tuileries Gardens</u>, 1862; <u>Rue Mosnier with Paviers</u>, 1878.</p> <p data-bbox="317 954 1265 1016">Renoir: <u>The Pont des Arts, Paris</u>, 1867; <u>Skaters in the Bois de Boulogne</u>, 1868; <u>Dance in the Moulin de la Galette</u>, 1876.</p> <p data-bbox="317 1021 1313 1050">Degas: <u>Place de la Concorde</u>, 1876; <u>Women at the Terrace of a Café</u>, 1877.</p> <p data-bbox="317 1088 951 1117">Other examples include: Pissarro – <u>Effet de nuit</u>.</p>	<b>20</b>

Question	Answer	Marks
<b>Beyond Impressionism</b>		
35	<p data-bbox="316 315 1198 376"><b>What was new about the paintings which Gauguin produced in Brittany in the late 1880s?</b></p> <p data-bbox="316 416 1310 510">Candidates may preface their answer with context about the isolation of Brittany, its backward-looking nature and the deeply-held religious beliefs of the inhabitants.</p> <p data-bbox="316 551 1310 645">Gauguin first visited Pont-Aven in the summer of 1886. His style was then a version of Impressionism, influenced by Pissarro with whom he had recently worked.</p> <p data-bbox="316 685 1310 1048">Following a visit to Martinique, he returned to Pont-Aven in February 1888 and stayed for several months. During this period, his work underwent a decisive break from Impressionism. The seminal work was his <i>Vision after the Sermon</i> in which he displays his new Synthetist style using colour, forms and pictorial space in a non-naturalistic way to express the feelings of the simply and deeply religious peasant women after hearing the sermon. Candidates may give a detailed analysis of the painting and may point out the formal similarities with the work of Émile Bernard, some of whose work Gauguin may have seen in Paris following his return from Martinique. (Bernard's style was referred to as Cloisonnism, due to its similarities to mediaeval enamels.)</p> <p data-bbox="316 1088 1286 1182">Reference may also be made to Albert Aurier's influential essay of 1891, <i>Symbolism in Painting</i>, in which he discusses at length the <i>Vision after the Sermon</i> and introduces the term 'pictorial symbolism'.</p> <p data-bbox="316 1223 1251 1317">Examples of Gauguin's work: <u>Washerwomen at Pont-Aven</u>, 1886; <u>Vision after the Sermon</u>, 1888; <u>The Yellow Christ</u>, 1888; <u>The Calvary</u>, 1889.</p> <p data-bbox="316 1357 1123 1384">For comparison: Bernard: <u>Breton Women in a Meadow</u>, 1888.</p>	20

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

Question	Answer	Marks
<b>Brave new world, 1890–1914</b>		
36	<p data-bbox="317 416 1246 481"><b>Discuss the evolution of Picasso’s early work, up to and including 1907.</b></p> <p data-bbox="317 517 759 546">Areas for discussion may include:</p> <ul data-bbox="317 555 1302 857" style="list-style-type: none"> <li>• Blue Period and the death of Casagemas leading to possible depression. Angularity of figures; sharp contours; abandonment of traditional perspectives.</li> <li>• Morose subjects of poverty, hunger and alcoholism. Example: <u>The Old Guitarist</u>, 1903. Many other examples.</li> <li>• 1905 so-called Rose Period heralds a change in pallet to softer colours including pinks and terracotta. Subjects become more personal and mystical in nature. Fascination with the circus, clowns, Harlequins, Spanish cultural figures and the Carnival.</li> </ul> <p data-bbox="317 893 1310 958">Examples could be <u>The Family of Saltimbanques</u>, 1905; <u>Acrobat and Young Harlequin</u>, 1905.</p> <p data-bbox="317 994 1310 1296">In 1907, Picasso paints <u>Les Femmes d’Alger (O.J. Version O)</u>. Large canvas with five naked women. They have flattened geometric bodies and represent prostitutes in Barcelona. Three have faces inspired by Iberian sculpture – large almond-shaped eyes – while two have mask-like faces, clearly derived from African figures or masks. Lack of traditional femininity, distorted, massive and angular. Reaction from his friends was negative and he did not exhibit the canvas until 1916, but clearly it paved the way towards cubism. Comparisons could be made with <u>The Turkish Bath</u>, Ingres, 1862; <u>The Great Bathers</u>, Cézanne, 1906.</p> <p data-bbox="317 1332 999 1361">All other valid points will be taken into consideration.</p>	<b>20</b>

Question	Answer	Marks
<b>Visions of Utopia – architecture</b>		
37	<p data-bbox="316 315 1315 416"><b>In an industrialised society, Le Corbusier felt architecture’s purpose was to restore man to nature. In what ways can this aim be seen in his buildings?</b></p> <p data-bbox="316 450 1302 551">Candidates can choose from several of Le Corbusier’s buildings/projects to discuss different aspects of a growing concern over urbanisation, and his desire to place ‘man’ at the centre of his buildings.</p> <p data-bbox="316 584 491 618">For example:</p> <p data-bbox="316 651 1310 853">The collective architecture of the <u>Unité d’Habitation</u> (1947–53) – a variety of dwelling spaces to accommodate different family units; double height windows which opened the space, allowing nature in – light, space and greenery; the interior street for shops; the use of the roof terrace for running track and creche; the liberation of space at ground level which dissolved boundaries between city and country.</p> <p data-bbox="316 887 1265 987">Domestic buildings such as <u>Villa Savoye</u> (1928–31) or <u>Maison La Roche</u> (1923–25) which can be analysed in terms of the Five Points of Architecture, and how these affect the lives of the occupants.</p> <p data-bbox="316 1021 1310 1122"><u>Notre Dame du Haut</u>, (1950–54) set in the landscape at Ronchamp, and the interplay between interior and exterior forms, volume and light, as both sculpture and spiritual experience for the pilgrims who came to worship.</p> <p data-bbox="316 1155 1270 1290">Candidates could mention Corbusier’s proposal for a universal system of proportional measurement based on man and the Golden section, <u>Le Modulor</u>, which was intended to put the human form at the centre of all aspects of design in his buildings.</p> <p data-bbox="316 1323 1270 1424">Candidates may wish to discuss the results of adapting Corbusier’s designs/thinking for mass produced public housing in the later part of the 20th century.</p> <p data-bbox="316 1458 1002 1491">All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
<b>Rebellion and the unconscious</b>		
38	<p data-bbox="317 315 1281 380"><b>To what extent did Modernist art influence the styles and techniques of early avant-garde cinema?</b></p> <p data-bbox="317 416 1313 580">This question requires candidates to critically analyse the films of their choice with a particular focus upon the degree to which prevailing Modernist art movements may have acted as a formal influence upon the cinematic techniques which are used in those films. Hence weaker responses may tend in the direction of an uncritical narrative of the films in question.</p> <p data-bbox="317 616 1313 745">Candidates may frame their analyses very much with a view to identifying and demonstrating the particular stylistic or cinematic features of the films in question which most clearly indicate the influence of particular early Modernist art movements.</p> <p data-bbox="317 781 759 815">Areas for discussion may include:</p> <ul data-bbox="317 851 1313 1765" style="list-style-type: none"> <li>• Buñuel's <u>Un Chien Andalou</u>. The presence of Dalí on the production team gives a very clear indication that Surrealism will have played a key role in the conception and construction of this film. This is amply borne out by the calculatedly bizarre and non-rationalistic imagery which suffuses the film, and by its deliberately non-linear, irrational narrative structure. The film overtly aspires to echo the content and texture of dreams, and in so doing fulfils a central aspect of the Surrealist aesthetic mission.</li> <li>• Vertov's <u>Man With a Movie Camera</u>. The genesis of the film within the early Soviet Union will guide responses in the direction of a particular set of contemporary artistic movements: those which were encouraged (or at least tolerated) by the Leninist regime.</li> <li>• Léger's <u>Ballet Mécanique</u>. Léger's own artistic identity provides a ready clue as to the likely source of artistic influence: that of post-Cubism, with its smooth, almost mechanically reduced contours and boldly defined areas of primary colour. As such, the film does meditate upon the supposed affinities between humans and machines: very much in line with Léger's own publicly expressed admiration of all things mechanical.</li> <li>• Fritz Lang's <u>Metropolis</u> is perhaps the best known of the films listed, and so may feature in a disproportionate number of responses. As to its possible artistic sources, clearly contemporary avant-garde cinematic techniques are visible in terms of its narrative structure, while its visual textures and set designs clearly owe much to the slick, clean-lined Modernism of late Cubism and the Bauhaus. The film's design aesthetic also suggests a momentum toward the more glamorous hedonism of the burgeoning Art Deco movement.</li> </ul>	20

Question	Answer	Marks
<b>The figure and the object</b>		
39	<p><b>In what ways did popular culture influence British pop art?</b></p> <p>Candidates will need to establish what they consider the particular British qualities of this period.</p> <p>Richard Hamilton’s definition of the term ‘Pop’ in 1957 and his collaged poster for the Whitechapel Gallery exhibition could make good starting points. <u>Just what is it that makes today’s homes so different, so appealing?</u> (1956)</p> <p>Visual images from American advertising and new consumerism were used to create art works – comic books, advertising images, labels and boxes from packaging.</p> <p>Britain was still experiencing rationing and luxury goods were unavailable. Early works, such as Eduardo Paolozzi’s collage <u>I was a rich Man’s Plaything</u> (1947) used covers and images from American magazines, but as the movement in Britain developed, artists such as Hockney and Blake began to create their own iconography which displayed local images and celebrities, drawing on a genuinely popular culture as opposed to high art. Humour and satire are both in evidence in British Pop art of this period. See Hockney’s <u>We Two Boys together Clinging</u> (1961); <u>A Bigger Splash</u> (1967); Blake’s <u>On the Balcony</u> (1956).</p> <p>Images were produced from the rise of British pop music at the same time – bands such as the Beatles, with record album covers and animated songs, to the rather more subversive screen prints of members of the Rolling Stones. See Blake’s <u>Sgt. Pepper’s Lonely Hearts Club Band Album Cover</u> (1967); Hamilton’s <u>Swingeing London</u> (1967).</p> <p>Commercial processes, borrowed from the newly developing advertising industry were used to create ‘art’ works, as distinctions between high and low were dismissed. See Hamilton’s <u>My Marilyn</u> (1965).</p> <p>As economic and political stability returned to Britain, music and fashion design came to prominence – record covers, posters and advertisements replaced academic conventions of landscape, portraiture and still life.</p> <p>All other valid points will be taken into consideration.</p>	<b>20</b>

Question	Answer	Marks
<b>‘Art is about life’: art after Modernism – 1970 to the present day</b>		
40	<p data-bbox="316 315 1214 376"><b>How successfully have artworks made since 1970 dealt with the traumas of history?</b></p> <p data-bbox="316 416 1310 577">This question requires the candidate to reflect upon the degree to which contemporary artists have reflected or evoked historical experiences in their work. Candidates are likely to concentrate upon particular commissions which have been specifically intended to perform an historically commemorative function.</p> <p data-bbox="316 618 639 647">Likely examples include:</p> <ul data-bbox="316 687 1310 1630" style="list-style-type: none"> <li>• Rachel Whiteread: <u>Holocaust Monument</u> (Vienna, 2000) – a vast concrete sarcophagus, or bunker, which is formed so as to suggest a cast of the interior space within a late 19th century bourgeois library. This immediately alludes to the identity of Jews themselves as ‘People of the Book’. The intense site specificity of the work – which is common, and vital, to virtually all of Whiteread’s works – enhances its commemorative quality.</li> <li>• Joseph Beuys: <u>The End of the Twentieth Century</u> – arguably a less successful meditation on the millennial passage of time (one perhaps marred by the insistent theatricality of the artist’s own persona). The tumbled basalt monoliths, which comprise the work, are apparently intended to evoke the passage of time on a geological scale, basalt being a primeval volcanic rock.</li> <li>• Anthony Gormley: <u>Sculpture For Derry Walls</u> (1987) – here, as with Whiteread’s Vienna memorial, site specificity seems to be key to the success of the artwork. Gormley’s back-to-back conjoined cruciform figures evoke the agony of sectarian tension within the city itself. The cruciform posture of the figures acknowledges that both the loyalist <i>and</i> republican communities within Derry – both of whom were passionate parties to the Northern Irish Troubles – are products of essentially the same Christian religion and culture.</li> <li>• Anselm Kiefer’s work perennially meditates upon the pained remembrance of German history: particularly the collective trauma of Nazism. Kiefer seems fascinated with the tactile evocation of that past, often employing unconventional materials in the construction of visually febrile ‘Neo-expressionist’ paintings. His work creates images which disquietingly evoke the tenebrous chaos of totalitarian violence and total war.</li> </ul> <p data-bbox="316 1671 1002 1700">All other valid points will be taken into consideration.</p>	20