ART HISTORY (PRINCIPAL) **9799/02**

Paper 2 Historical Topics **May/June 2019**

MARK SCHEME

Maximum Mark: 60

Published

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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

AO1	Make a close formal analysis of works of art.
AO2	Place works of art in their historical and cultural context, showing an understanding of their function where relevant.
AO3	Distinguish between historical fact, art historical theory personal judgement.
AO4	Present a coherent response or argument using appropriate terminology.
AO5	Demonstrate evidence of sustained personal research.

Relative weightings of the assessment objectives:

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

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

Marking should be done holistically taking into consideration the weighting of marks for each 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 different angles using different emphases and arguing different points of view. There is no one required answer and the notes are not exhaustive. However, candidates must answer the question set and not their own question; the question-specific notes provide the parameters within which markers may expect the discussion to dwell.

Use the generic marking scheme Levels 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 most 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	• 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	• 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	• 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	• 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.

5–8	Weak	- 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 and/or has very obvious omissions. Little use of subject terminology.
1–4	Poor	- 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		No rewardable content.

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

Question	Answer	Marks
1	**Art and architecture in the archaic period, c.600 BC–c.450 BC** **Discuss the changes which took place in the design and construction of temples between 600 BC to c.450 BC with reference to named examples.** Candidates may make some of the following points: • The development of temple structures and designs Aspects include: sizes, materials, plans, the use of the orders, the degree of entasis, the extent and nature of decoration, etc. • *Temple of Hera*, Olympia, c.590 BC. Doric peripteral hexastyle building with 16 columns at sides. Internal hypostyle columns originally oak then replaced with limestone. • First temple of *Hera*, Paestum c.550 BC. Doric peripteral enneastyle with 18 columns at sides. Pronounced entasis. Pronaos with 3 columns in antis and double doorway to naos which is divided into two parts by 7 columns. Adyton behind naos. Local limestone and sandstone. Terracotta decoration. *Temple of Apollo*, Corinth, c.540 BC. Doric peripteral hexastyle temple with 15 columns at sides. 2 inner chambers. Monolithic limestone columns. Capitals coated with marble stucco. • *Temple of Athena*, Paestum, c.500 BC. Doric peripteral hexastyle with 13 columns using entasis at sides. Naos with internal pronaos with 6 ionic columns. High pediment. Limestone. • *Temple of Aphaia*, Aegina c.490 BC. Doric peripteral hexastyle with 12 columns at sides, showing development towards shorter temples for their width. Hypostyle interior in two stages. Refined Doric Order. Ceramic roof ornaments. • *Temple of Zeus*, Olympia, 572–450 BC. Architect: Libon of Elis. A refined Doric peripteral hexastyle temple with 13 columns at sides. Local limestone covered with stucco. Sculpture, tiles and gutters in marble with bronze acroteria. Other valid points will be taken into consideration.	20

Question	Answer	Marks
2	**Greek architecture and sculpture of the classical and Hellenistic periods, c.450 BC–c.100 BC** **Discuss the ways in which Greek sculptors represented the human body in action.** Candidates may make some of the following points: • The treatment of anatomy (muscles in tension, especially calf and thigh muscles), to composition, to wind-blown draperies, to a point of balance (the still moment immediately before dynamic action, e.g. in Myron's <u>*Diskobolos*</u> (discus-thrower) c.450–460 BC) and to interactions between figures. The use of bronze which enabled extended and dynamic poses and detailed anatomy as in the figure of *Zeus* from Artemesium. • Polykleitos' <u>*Doryphorus*</u> (spear-bearer) c.440 BC, Roman marble copy of Greek bronze. Illustration of Polykleitos text: *The Canon*. Stocky figure, chiastic pose (active and passive sides of the body – left knee and right arm bent), left foot advanced, heel lifted, hips and neck in contrapposto expression of eu (harmony) and kalos (beauty). • Myron's <u>*Diskobolos*</u> (discus-thrower) c.450–460 BC, original bronze lost, but Roman copies show it was not entirely effective in the round as it was designed to be seen from the front. It has rhythmos (harmony and balance) and symmetria (harmonious proportions). • *Zeus* of Artemesium, c.460 BC, has a wide stride and arms outstretched. Over two metres high. • Paionios' *Nike* (winged goddess of victory) at Olympia c.420 BC, sense of aerodynamics, movement through the air with use of clinging drapery to suggest female form, and flowing behind the figure. Other valid points will be taken into consideration.	20

Question	Answer	Marks

3	**Roman Imperial architecture, c.50 AD–c.330 AD**
	
	In what ways did Roman architects make use of the arch?
	
	Candidates may make some of the following points:
	• The arch was a revolutionary structural system that permitted the Romans to build on a far larger scale than the Greek. Structurally, arches served as an adaptable modular unit of building that could be scaled up or down from a triumphal arch to a massive colonnade; innovatively, as engineering was used to add strength and lightness to a build; aesthetically, as a curvilinear aspect to architecture; symbolically, as each tier of the *Colosseum* housed a different social class or gender of citizen.
	• Aqueducts – all over the Roman Empire to transport water to the cities. Examples: Most have two tiers. The best preserved are Nimes (France); Segovia, Tarragona and Merida (Spain), ruins in Rome and throughout the Roman Empire.
	• Triumphal arches were made to celebrate victories and as an expression of the power of the emperors. Procession with the spoils of war passed through them. They were sometimes highly decorated with reliefs.
	   o Examples: *Arch of Constantine* (tripartite construction); *Arch of Titus*; *Arch of Septimus Severus* – all in Rome. Other examples throughout the Empire.
	• The *Colosseum* has three levels of arches providing many entrances for the Roman citizens attending the gladiator sports.
	   o Other examples: *The Pantheon* (relieving arches on the exterior of the drum to stabilise the structure while the concrete dried out), *Basilica* of Maxentius and Trajan's *Markets*.
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks
4	**Painting and sculpture in the Roman Republic and Imperial periods, c.100 BC to c.330 AD** **What are the characteristics of the Roman portrait bust in the Republican period?** Candidates may make some of the following points: • Republican citizens wished to be shown as virtuous, demonstrating their devotion to public service and military prowess. If known, very brief mention could be made of the service rendered to the state by the individuals whose portraits they described. Known for their veristic features, the busts reflected every detail of the face, 'warts and all'. • Reference could be made to the locations and use of portrait busts, for example, as ancestor busts which were kept in the houses of well-off citizens and on grave reliefs. Mention could also be made of the use of death masks to achieve life-like images. • Examples: *The Capitoline Brutus* (bronze), first Consul of the Roman Republic (Museo Capitolino, Rome); *The Patrician Torlonia Bust of Cato the Elder*, 1st century BC; *Grave relief of Publius Aiedius and his wife*, 30 BC, Pergamon Museum, Berlin; *Head of a Roman Patrician from Otricoli*, c.70– 50 BC, Palazzo Torlonia, Rome. Other valid points will be taken into consideration.	20

Question	Answer	Marks
5	**The art and architecture of late antiquity, c.330 AD to c.570 AD** **Discuss the ways in which pagan forms were adapted for Christian use.** Candidates may make some of the following points: • The Roman Basilica was a Hall of Justice and commercial exchange. The usual plan was a rectangle twice as long as its width, with two or four rows of columns and a semi-circular apse. From the fourth century the term was applied to Christian churches, which were based on the original basilica plan. • *Santa Maria degli Angeli e dei Martiri*, a basilica church, was built inside the frigidarium of the Baths of Diocletian. The basilican church of *San Clemente* retains the original internal arrangement of the fifth century, with arcades and apse. The basilican church of *Santa Maria Maggiore*, 432 AD, has three aisles with ionic columns and entablature. The basilican church of *Santa Sabina* has nave and aisles separated by 24 marble Corinthian columns. • Pagan temples sometimes appear in the names of Roman churches, e.g. *Santa Maria sopra Minerva* (literally Saint Mary above Minerva); the *Temple of Antoninus and Faustina* became the church of *San Lorenzo in Miranda*, and the *Temple of Romulus* became the church of *Santi Cosma e Damiano*. *St. Peter's Basilica* was built on top of a large pagan necropolis on the Vatican Hill. Other valid points will be taken into consideration.	20

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

Question	Answer	Marks

6	**Building the 'militant' Church**
	
	What were the innovative aspects of church architecture during the Romanesque period?
	
	Candidates may make some of the following points:
	    Key features of Romanesque ecclesiastical architecture and illustrate them with examples from specific buildings. In order to address the key term of 'innovative', they should demonstrate some awareness of broad historical context. A comprehensive answer is not expected. They should investigate some of the following:
	      o A new confidence in building large-scale churches with massive walls and supporting round arches.
	      o Developments in masonry skills, leading to mouldings over doors and windows, sculpted capital decoration, exterior arcading, incised decoration (Durham) and sculptural programmes (e.g. Moissac).
	      o In particular, the replacement of timber roofs with stone vaulting, predominantly barrel and groin vaults with sporadic appearance of ribbed vaulting.
	      o Clear spatial articulation, with the bay as a modular unit; piers and columns forming alternating system (and variants)
	      o Development of East end, with staggered apses (as at Cluny II) and / or radiating apses with ambulatory around East end, forming a *chevet* arrangement.
	      o Growing confidence in three-storey elevation and the management of light.
	      o Attention to facades, Westwork (towers flanking entrance at Caen).
	      o Absorption of other cultural forms, especially Byzantine and Arab.
	      o Innovations facilitated by movement of ideas through pilgrimage, crusades and monastic networks.
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks

7	**Heaven and hell: sculpture in the service of the Church**
	
	Compare and contrast <u>at least two</u> tympana from the period.
	
	Candidates may make some of the following points:
	    Identification of a tympanum is, and use any relevant technical terms (archivolt, lintel, trumeau) where it would help give precision to an answer. Areas for discussion:
	    ○ Iconography (e.g. the vision of the elders from the *Apocalypse* at Moissac; *Last Judgement*, Autun; *Pentecost and Commission of the Apostles*, Vézelay.
	    ○ Symbolism, e.g. the mandorla representing Christ's divinity (Moissac etc.), the figures of the tetramorph.
	    ○ Composition. Consideration of how sculptors have exploited the awkward space: emphasising the centrality of Christ in the centre, using different scales for figures etc. At <u>Moissac</u>, the elders look up from a row beneath Christ's feet. At <u>Vézelay</u>, the apostles are expressively posed to exploit the decreasing space; at <u>Autun</u>, the dead are taken across a clear horizontal threshold from the lintel into the tympanum.
	    ○ Style. From the relatively static (<u>Moissac</u>) to the more gestural, dynamic and expressive (<u>Autun</u>). Individualising details, as in the treatment of the procession on the lintel at <u>Autun</u>.
	    ○ The position of the tympanum in relation to the building. (Is it in the narthex, porch, west front?)
	    ○ Relevant contextual matters which help us to understand the image should be noted (e.g. the crusades as a background to the *Commissioning of the Apostles* at <u>Vézelay</u>).
	    ○ The general emotional effect of a tympanum and its constituent details; the likely effect on a medieval pilgrim.
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks
8	**Illuminating the word** **Discuss the visual effects achieved in wall paintings from the Romanesque period.** Candidates may make some of the following points: Identification of some specific examples of wall paintings, either single works or programmes across a building. For a discussion of effects, the following would be suitable areas to explore: - colours – the use of vibrant and glowing tones; the possible symbolism of colour - technique: the effects created by fresco and tempera - facial expressions - gestures - treatment of the body, from flat and linear to damp-fold depictions, giving more sense of volume to the figure; monumental, plastic, hieratic etc. - drapery - movement; the handling of hieratic and dynamic scenes - expressive and decorative use of geometric forms - iconographic schemes - attention to detail - influence – Byzantine, classical, Mozarabic – and the resulting impact of the work - the evocation of emotion (the awesome face of *Christ the Pantocrator* at Sant Climent, Taüll, Spain) - Comparison may be made with book illumination and mosaic cycles, where this helps to bring out important points. - Suitable examples include: cycle of frescoes at San Pietro al Monte, Civate; Sant Climent de Taüll (Catalonia, Spain); Sant Angelo, Formis (Italy); Aquilea Cathedral, Abbey Church at Saint-Savin-sur Gartempe (France); Holy Sepulchre Chapel, Winchester. Other valid points will be taken into consideration.	20

Question	Answer	Marks
9	**Bibles for the illiterate** **With reference to specific examples, discuss the types of portable object that played a part in the life of a church in this period.** Candidates may make some of the following points: • The different kinds of object used in churches, and what they were used for. They should illustrate their discussion wherever possible with description of specific pieces. • Types of object: reliquaries, chalices, altars, processional crosses, altar frontals, altarpieces, altar crosses, chandeliers and candelabra, censers, ciboria, aquamanilia, patens, bells, croziers, fonts, vestments, doors, portable statues, furnishings. • Discussion should include some reference to materials and techniques (cloisonné and champlevé enamel, bronze, ivory, wood) and consideration of the place of sumptuous objects in the liturgy. Other valid points will be taken into consideration.	20

Question	Answer	Marks

10	**Priests, warriors, peasants**
	
	What can we learn from Romanesque art about the life and values of the warrior class?
	
	Candidates may make some of the following points:
	• 'Warrior class' should be taken to include nobility, who often portrayed themselves as figures of martial power, e.g. enamel tomb plaque of Geoffrey of Anjou depicts him with sword and shield. Castles also reveal the life of the noble/warrior class.
	• A particularly valuable artefact for this topic is the *Bayeux Tapestry*, which could be discussed on the following lines:
	    ○ Material features: scenes of hunting, sailing, managing horses, harness, weapons and armour, costume, food; the marginal scenes of animals, Aesop's fables.
	    ○ Ideas. What the tapestry suggests about values and practices of the time: oaths, the reaction to Halley's comet, class structure, the lifestyle of the nobility, war and religion
	    ○ What the making of the work (not, strictly speaking, a tapestry) and its commission (possibly Odo of Bayeux) suggests about the purpose and manufacture of artefacts in the period; the political function of the work, explaining the invasion from the Norman point of view.
	
	Other valid points will be taken into consideration.
		20

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

Question	Answer	Marks

11	**Gothic architecture, the setting for prayer**
	
	Discuss the development of French 'High Gothic' architecture with reference to specific examples.
	
	Candidates may make some of the following points:
	• High Gothic architecture in France begins with the building of the nave of Chartres Cathedral, c.1194–1210, and continues with the building of Reims Cathedral, Amiens Cathedral and culminates in Bourges Cathedral. These four cathedrals present a clear developmental sequence.
	• The main characteristics of the style were: extreme verticality, skeletal construction, visual logic and integration of all parts, and dissolving the wall by increasing the glass to stone ratio.
	• Architectural features which best show this development include:
	   o Nave elevations – the design and layout of the piers/shafts, the triforium and the clerestory; window tracery and stained glass; proportion; spacing.
	   o Vaulting – the use of quadripartite and sexpartite vaulting, and the changing heights of the springing of the vault.
	   o Flying buttresses – increased height with more refined detail.
	   o West facades – the exterior facade reflecting the interior layout, increased height and enlarged glass to stone ratio seen in larger windows and more refined architectural details. Examples:
	       ▪ Chartres Cathedral
	       ▪ Reims Cathedral
	       ▪ Amiens Cathedral
	       ▪ Bourges Cathedral.
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks
12	**Prayer and the role of images** **Compare and contrast <u>at least two</u> Virgin and Child sculptures. How did their symbolic meanings impact the way they were represented?** Candidates may make some of the following points: • The twelfth and thirteenth centuries saw a growth in the cult of the Virgin in Western Europe and thus an increase in sculpted Virgin and Child figures. • Aspects to consider include: the Virgin's pose, the fall of her drapery, the composition of the figures, the relationship between the Virgin and her Child – an increasing tenderness shown between the two was a particular feature of this period – the materials, the play of light/shade and any symbolic meanings. • The Virgin held varying symbolic meanings which had an impact on the way these sculptures were represented. These include: the Virgin as: the Bride of Christ (Bernard of Clairvaux 1090–1153 identified the Virgin as the bride in the *Song of Songs* in the Old Testament), a personification of the Church, the Queen of Heaven, a key intercessor and *sedes sapientiae* (Seat of Wisdom). Examples: 　o *Virgin and Child*, 1350, alabaster (British Museum) 　o *Virgin and Child*, 1340–50, painted limestone (The Met Cloisters, Metropolitan Museum of Art, New York). 　o *Enthroned Virgin and Child*, 1260–80, ivory, (The Met Cloisters, Metropolitan Museum of Art, New York). 　o *Virgin of Jeanne d'Evreux*, 1339, silver gilt enamel (Saint-Denis, France). 　o *Virgin and Child*, early fourteenth century, Limestone (Notre-Dame, Paris). 　o *Virgin and Child*, c.1325, Limestone, (Victoria and Albert Museum, London). Other valid points will be taken into consideration.	20

Question	Answer	Marks

13	**Death**
	
	What do images of death, dying, Heaven or Hell tell us about the medieval understanding of death?
	
	Candidates may make some of the following points:
	• Images of death highlight a range of medieval beliefs, such as:
	   o A Good Death – involving confession, communion and anointing in the presence of a priest.
	   o A Bad Death – involving impatience, a refusal to repent.
	   o Arma Christi images provide a focus for prayer and a reminder of salvation.
	   o The Dance of Death – a reminder of our mortality, of the fragility of life. Medieval people were advised to be prepared for death at all times.
	   o The Three Living and The Three Dead – shows the Christian dilemma of choice and the future. It focuses on a moment of intellectual hesitation, provoking the living to think about death and offering a chance to repent.
	   o Depictions of Heaven and/or Hell and the Last Judgement – images show the belief in Hell as a chaotic place inhabited by monsters and beasts who torment the dying, with fire and darkness all around. The contrast shown in images of Heaven where all is hierarchically ordered and calm with light.
	• Specific images which highlight these beliefs. Examples include:
	Last Judgement, Giotto, 1305 (Scrovegni Chapel, Padua)
	   o *The Three Living and the Three Dead*, Psalter of Robert de Lisle c.1310
	   o *Paradise*, and *Hell*, Nardo di Cione,1355 (Strozzi Chapel, Santa Maria Novella, Florence).
	   o *Arma Christi*, Bohun Psalter Hours, c.1380
	   o *The Three Living and the Three Dead*, Book of Hours of Mary of Burgundy c.1480s
	   o *Totentanz*, Niklaus Manuel, c.1484–1530
	   o *Ars Moriendi* woodcut, The Good and Bad Death, c.1490
	   o *Death of a Miser,* Hieronymus Bosch, c.1510
	   o *The Abbot from the Dance of Death Series,* Hans Holbein the younger, 1523–26
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks

14	**Courtly life**
	
	How did the work of Claus Sluter mark a significant break with tradition?
	
	Candidates may make some of the following points:
	• Sluter's work forms the transition between the International Gothic style and the beginning of the Renaissance and as such marks a significant break with tradition.
	• Aspects which were new in Sluter's work:
	   o naturalism/powerful realism
	   o the individualisation of his characters
	   o anatomical accuracy – weighty figures, drapery falling in natural folds according to the body underneath
	   o looming figures – his use of scale takes into consideration the viewer experience to make figures loom above/confront
	   o figures show increased emotion and drama
	   o psychological interest seen in interaction between figures
	   o humanisation – making the divine human to enable the viewer to relate to the image (personal and confrontational)
	   o depth of carving allows light/shade to enhance naturalism
	   o realistic use of colour
	   o movement – previous sculpture was static and motionless
	   o working to release sculpture from its architectural setting
	   o monumentality and richness of materials used.
	• Examples:
	   o *Portal of Champmol Chapel*, 1385–1397 (Dijon)
	   o *The Well of Moses/Moses Fountain*, 1395–1403 (Dijon)
	   o *Tomb of Philip the Bold*, 1384–1410 (Dijon)
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks

15	**Civic life and patronage**
	
	Compare and contrast the decoration of <u>two</u> family chapels in Italy. How did their patrons assert their status and ownership?
	
	Candidates may make some of the following points:
	• Comparison and contrasting of two family chapels, might include:
	    o the location of the chapel within the church
	    o the layout of the chapel
	    o the type of decoration – wall paintings, altarpieces, sculpture, etc.
	    o the pictorial programme – are the scenes linked together through a narrative? Do the wall paintings relate to the altarpiece or other sculpture?
	    o visual clues linking the decoration to the patron such as named saints, heraldic emblems, particular scenes chosen, etc.
	    o the choice of artist.
	• Examples:
	    o Peruzzi Chapel, Santa Croce, c.1315
	    o Bardi Chapel, Santa Croce, 1325–28
	    o Baroncelli Chapel, Santa Croce, 1328–33
	    o Guidalotti-Rinuccini Chapel, Santa Croce, 1365
	    o Chapel of the Cardinal of Portugal, Florence, 1460–73.
	
	Other valid points will be taken into consideration.
		20

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

Question	Answer	Marks

16	**Sculpture in Florence in the fifteenth century**
	
	 What do tombs of the period tell us about the individuals for whom they were commissioned?
	
	 Candidates may make some of the following points:
	 • Examples may include:
	     o tomb of Pope John XXIII, by Donatello and Michelozzo, c.1424–27
	     o tomb of Leonardo Bruni, by Bernardo Rossellino, c.1445
	     o tomb of Giovanni and Piero de' Medici, by Verrocchio, c.1469–72.
	 • Wealth and status are reflected in the large size of the tombs, in the use of expensive materials including marble (and in the case of the Medici Tomb, bronze and porphyry), and in their execution by the leading sculptors of the time.
	 • Biographical details are evident from inscriptions and from certain details (e.g. Leonardo Bruni is depicted holding a copy of his famous *History of the Florentine People* and his tomb is surmounted by the city's lion-emblem, the Marzocco).
	 • Piety is demonstrated by the Christian imagery including the Virgin and Child and, in the case of the Bruni Tomb, by the triumphal arch motif which signifies the triumph over death.
	 • The strongly classicising aspects of these tombs (e.g. in the architectural decoration and in the inscriptions) and relate this to the patron's intellectual interests.
	
	 Other valid points will be taken into consideration.
		20

Question	Answer	Marks

17	**The new naturalism; Florentine painting in the fifteenth century**
	
	 With reference to named examples of paintings, explain how artists achieved a high degree of realism in their work.
	
	 Candidates may make some of the following points:
	 • There are many examples, in particular:
	     o *The Tribute Money*, Masaccio, 1426–27
	     o *The San Marco Altarpiece*, Fra Angelico, 1438–1440;
	     o *Baptism of Christ*, Piero della Francesca, 1448–50 and *Legend of the True Cross*, 1458–66; *Flood Waters Subsiding*, Paolo Uccello, Green Cloister, Santa Maria Novella, 1447–48; *Primavera*, Botticelli, c.1482.
	 • Reference might include the use of:
	     o credible three-dimensional modelling in light and shade, and the use of preparatory drawings from the living model or from draperies arranged over a frame.
	     o gestures by figures to communicate with one another or with the viewer (as indicated in Alberti's *della Pittura*).
	     o expressions to communicate the feelings of the figures within the paintings.
	     o perspective schemes to give a credible setting for the figures in the painting and as a means of drawing the viewer into the pictorial space.
	
	 Other valid points will be taken into consideration.
		20

Question	Answer	Marks

18	**Early Italian Renaissance architecture and the influence of antiquity**
	
	To what extent was Alberti's work influenced by the architecture of Roman antiquity?
	
	Candidates may make some of the following points:
	• Examples include: Palazzo Ruccelai, Florence, 1446–51; San Francesco, Rimini, c.1451; façade of Santa Maria Novella, Florence, 1458–1470; Sant Andrea, Mantua, 1472–92.
	• Answers may refer to:
	  o The use of proportional systems, especially in the façade of Santa Maria Novella.
	  o The treatment of the architectural orders (in particular on the Palazzo Ruccelai) and the use of rustication.
	  o The motif of the triumphal arch on the (unfinished) exterior of San Francesco, Rimini, and may refer to the drawing which shows the original design.
	  o The use of a triangular pediment on the faces of Santa Maria Novella and Sant' Andrea, Mantua.
	• The enormous scale of Sant Andrea, Mantua, made possible by the constructional technique involving barrel vaults.
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks
19	**Painting in Renaissance Venice, c.1450–c.1600** **What was new about Titian's portraits?** Candidates may make some of the following points: • Examples may include: *The Man with a Glove*, c.1523; *Frederico II Gonzaga*,1530s; *La Bella*, 1536; *Ranuccio Farnese*, 1542; *Pope Paul III*, 1545–46; *Emperor Charles V on Horseback*, 1548, *Jacopo Strada*, 1567–68. • There is a move away from the small-scale head-and-shoulders format towards a half-length or three-quarter length format. This allows Titian to include the sitter's hands and ancillary objects such as dogs, weapons etc. which tell us more about their character. • He painted a wide variety of individuals including an emperor, princes, a pope, wealthy merchants and youths. He was unusual in painting several women. • He uses a variety of poses, some of which show the sitter in motion, spontaneously turning towards the view, (e.g. *Jacopo Strada* and *The Man with a Glove*). • His unsurpassed ability to communicate the inner life of his sitters, e.g. the adolescent Ranuccio Farnese and the aged Pope Paul III. Other valid points will be taken into consideration.	20

Question	Answer	Marks
20	**The High Renaissance in Rome, Florence and Milan** **In what ways does Leonardo convey emotions in his work?** Candidates may make some of the following points: • Examples may include: *Benois Madonna,* c.1478; *Adoration of the Magi,* c.1482; *Virgin of the Rocks* (Louvre), c.1483–86; *Lady with an Ermine,* c.1483–90; *The Last Supper,* 1498; cartoon for *The Battle of Anghiari,* 1503–05. • In general, there is a very strong connection between the composition and the emotional and psychological aspects of the subject matter. This applies to religious narratives such as *The Last Supper*, to secular subjects such as the *Battle of Anghiari* and to portraits such as the *Lady with the Ermine*. • In paintings which include the Virgin and Child (e.g. the *Benois Madonna* and the *Virgin of the Rocks*) this correspondence is brought about by the interplay of curves and the interaction between the figures. • In works such as the *Adoration of the Magi* and *The Battle of Anghiari*, the complex and dynamic action is held in check by the tightly controlled organisation of the figures. In *The Last Supper*, the movement of the figures, their gestures and the overall composition reflect their emotions and give the painting a deep psychological impact. • In the *Lady with an Ermine*, the fact that the sitter is turning to look at an unseen companion adds an extra psychological element to the work and draws us into the painting. • Leonardo's use of rapid sketches to explore his compositions (e.g. *Virgin and Child with two Cats*). Other valid points will be taken into consideration.	20

Topic 5: Faith triumphant: seventeenth-century art and architecture

Question	Answer	Marks
21	**Baroque Rome** **How did architects working in seventeenth century Rome create a sense of drama?** Candidates may make some of the following points: • The stylistic features of Baroque architecture through specific examples. Drama is created through massive scale (including the use of a giant order), the complex interplay of geometrical forms, the doubling up of features and by rhythmical projections and recessions which produce a sculptural effect. • Borromini's *Sant'Ivo alla Sapienza*,1642–60, has flowing forms and rhythms combined with geometry and symmetry. It uses the classical orders with Renaissance features and has unusual details such as the spiralling lantern. Also, *San Carlo alle Quattro Fontane*, 1634, and *S. Agnese*, 1653–55. • Pietro da Cortona's façade of *Santa Maria della Pace*,1656–67, has concave wings and a semi-circular portico with paired Doric columns. • Bernini's *St Peter's Square*,1656–67, has an elliptical plan flanked by curved colonnades of colossal Tuscan Doric columns, four deep, topped with a balustrade and free-standing figure sculptures. Also, *Sant'Andrea al Quirinale*, c.1658. Other valid points will be taken into consideration.	20

Question	Answer	Marks
22	**French classicism** **Compare and contrast the works of Poussin and Claude.** Candidates may make some of the following points: • Both artists went out into the Roman *campagna* to sketch from nature and their landscapes represented an idealised Arcadian vision of the countryside. They include small or tiny figures and buildings in large landscapes. They represent a relationship between nature and fantasy. However, Poussin's work is more classicising and emphasises a narrative (istoria), while Claude's is more poetical and atmospheric. He was greatly admired by Turner. • There are many examples to choose from including: Poussin's *Landscape with Travellers Resting* c.1638–39; *Landscape with a Man Scooping Water from a Stream,* c.1637; *Landscape with a Man killed by a Snake*, c.1648. • Poussin used literary sources such as Ovid, Plutarch and the Bible, e.g. *The Adoration of the Golden Calf*, 1634–35; *Et in Arcadia ego,* 1637–38; *The Finding of Moses*, 1651; Claude's *A Seaport* 1644; *Landscape with Jacob, Laban and his Daughters,* 1676; *Landscape with Apollo and Mercury*, 1660; *The Judgement of Paris*, c.1645; *Seaport with the Embarkation of the Queen of Sheba,* 1648; *Landscape with the Adoration of the Golden Calf,* 1653; *Landscape with Psyche Outside the Palace of Cupid ('The Enchanted Castle'),* 1664. • Comparing both versions of *The Adoration of the Golden Calf* would make an interesting discussion. Other valid points will be taken into consideration.	20

Question	Answer	Marks
23	**Flemish ambassadors** **In what ways did Van Dyck convey the status of his patrons?** Candidates may make some of the following points: • The naturalistic treatment of costumes with vivid rendering of colours and the representation of fashionable materials such as, lace, silk, satin and velvet. The presence of attributes and symbolic objects other than clothes. The use of a fashionable Baroque painting style and settings. Classical allusions. Size of paintings and their locations and accessibility (especially paintings of Royalty). • Van Dyck painted many portraits of Charles 1. The most famous is the *Equestrian portrait on Horseback*,1637–38, in the London National Gallery, where the subject wears armour. *Lord John Stuart and his Brother, Lord Bernard Stuart*, c.1638, shows the subjects with capes, gloves, large lace collars and high boots with heels. *Portrait of a Woman and Child*, 1620–21, shows the mother wearing a large starched ruff and darker clothes, as was the norm for the bourgeoisie in Antwerp. *Queen Henrietta Maria with Sir Jeffrey Hudson*, 1633, shows her wearing magnificent satin clothes and hat. *Lady Elizabeth Thimbelby and her Sister,* c.1637, wear low bodices to show off the whiteness of their chests. Other valid points will be taken into consideration.	20

Question	Answer	Marks

24	**The Dutch golden age**
	
	How does Rembrandt achieve a range of visual effects in his work?
	
	Candidates may make some of the following points:
	• Consideration not only Rembrandt's paintings but also his drawings and prints. In each case, answers should give a brief explanation of the techniques which he employed and how these gave rise to a range of visual effects. To do so effectively, answers will need to refer to named works of art.
	• Paintings. His use of chiaroscuro (especially in his earlier, Baroque phase), bold brushwork, overlaid glazes and thick scumbling, and atmospheric effects achieved by his treatment of light. Examples include:
	  o *The Night Watch*, 1642
	  o *The Syndics*, 1663
	  o *The Jewish Bride*, 1667
	  o *Self-Portrait*, Kenwood House, c.1660
	  o *The Blinding of Samson*, 1636
	  o *The Woman Taken in Adultery*, 1644
	  o *A Woman Bathing in a Stream*, 1654.
	• Most of his prints were etchings, but he also did drypoints. In some cases, such as *The Three Trees*, 1643, he combines various techniques. Modelling of figures and the treatment of light and shade. Examples include:
	  o *The Hundred Guilder Print*, c.1648–50
	  o *The Windmill*, 1641
	  o *Christ Presented to the People*, c.1655.
	• His rapid pen drawings from life are virtuoso works which capture the spontaneity of the moment. Individuals from the streets (such as old men, and women and children) or preparatory drawings for paintings. The pen was a suitable instrument for this kind of rapid sketching. Examples include:
	  o *Two Women teaching a Child to walk*, British Museum, London, c.1640
	  o *Manoah's Offering*, c.1639, Kupferstichkabinett, Berlin.
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks
25	**The Spanish court and Church** **How do works of art express religious ideas in seventeenth-century Spain?** Candidates may make some of the following points: • Such works were intended as a focus for meditations, an aid to prayer and, in the case of saints particularly, as examples to be emulated. They were designed to move the devout and were highly naturalistic, were inspired by Caravaggio's chiaroscuro, and given the term *tenebrismo*. Viewers were encouraged to identify with the human suffering of Christ, The Virgin Mary, and the Saints and Martyrs. The naturalism of the figures inspired the viewers to identify with the holy figures as fellow human beings while here on Earth. • Zurbarán's Counter-Reformation mysticism may be seen in his monastic commissions such as the paintings for the Hieronymites in Guadalupe, *The Crucifixion*, 1627, *The Visions of San Pedro Nolasco*, 1628, and *St. Francis in Meditation*, c.1639, among many others. • Ribalta painted a visionary *Padre Simo*, 1612 • Murillo painted many representations of the Virgin Mary, the doctrines of the Immaculate Conception and, particularly, The Ascension. • The naturalism of the polychrome sculpture: Gregorio Fernández, Juan Martínez Montañés and Pedro de Mena, which was often used in processions, greatly impressed the worshippers. • Velazquez's most moving religious painting is *Christ After the Flagellation Contemplated by the Christian Soul*, 1628. The viewer is inspired to contemplate and meditate on the sufferings of Christ. Other valid points will be taken into consideration.	20

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

Question	Answer	Marks

26	**High art and high life**
	
	How did the Royal Academy influence the art of the period?
	
	Candidates may make some of the following points:
	• Founded under Royal Patronage, the first meeting of the Royal Academy took place in January 1769. It was installed in rooms in Pall Mall and moved into Somerset House in 1780. The first president was Reynolds followed, after the latter's death in 1792, by Benjamin West. Its declared purpose was for the '*cultivation, improvement and encouragement of Painting, Sculpture, Architecture and the Arts of Design in General'*. Its membership constituted a roll call of important British artists and architects of the time including Reynolds, West, Gainsborough, Richard Wilson and Angelica Kauffmann.
	• Its aim was to raise the status of British artists and to instruct the public in the ideals of High Art, especially the grand style of History painting, weaning them from their traditional predilection for portraiture and landscape painting.
	• The training of artists in the Royal Academy Schools with its strong emphasis on drawing from the casts of antique sculptures (the extensive collection included casts of the *Belvedere Tondo* and the *Laocoön*) and from life. Graduates included Turner and Soane.
	• Public lectures, in particular Reynolds' *Discourses*.
	• Exhibitions, especially the annual Summer Exhibition. The jury which chose the paintings was highly selective, choosing from several thousand works each year. Works by members of the Academy were seen in the annual exhibition. Some were also reproduced in engravings which enabled them to be widely disseminated. Examples include:
	   o Angelica Kauffmann produced many murals for town and country houses, especially by Robert Adam, including the circular staircase at *Home House*, London, late 1780s. In 1788 she was commissioned by the Royal Academy to decorate the ceiling of the new council chamber in Somerset House with *Four Elements of Art*, female allegories.
	   o Benjamin West*, The Death of General Wolfe*, 1770 (exhibited R.A. 1771)
	   o Reynolds. Although primarily a portrait painter, he successfully incorporated features of 'history painting' into his portraits by painting on a large scale for the aristocracy with classical allusions e.g. *Three Ladies adorning a Term of Hymen*, 1773, and *Colonel Tarleton,* 1782. Also, his *Self-portrait* of 1779–1780 communicates his status as President of the Royal Academy.
	   o Singleton Copley painted dramatic scenes where the figures make theatrical rhetorical gestures and facial expressions. They wear contemporary dress e.g. *Watson and the Shark*, 1778, and *The Death of Major Pierson*, 1781
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks

27	**Portraiture and society**
	
	Compare the portraiture of Hogarth with that of Reynolds.
	
	Candidates may make some of the following points:
	
	• Both artists painted numerous portraits and were held in high regard. Differences between their work include:
	  o Patronage: With very few exceptions, Reynolds' patrons belonged to either the aristocracy or to titled army or naval officers. Hogarth's patrons on the other hand were mostly drawn from the middle and upper middle professional classes, many of whom were self-made men. They included merchants, apothecaries, churchmen etc. Hogarth painted more children's portraits than did Reynolds and, unusually for the period, painted portraits of his servants.
	  o Format: Reynolds' painted many large, full-length portraits with standing figures set against a landscape background. Hogarth, however, preferred three-quarter length format in which the figures appear close to the viewer, offering greater intimacy. In some cases, Hogarth sets his figures within an oval frame as if to emphasise their three-dimensionality (an oval setting was common at the time for relief sculpted portraits).
	  o Style: Many of Reynolds' portraits are in the 'Grand Manner.' Figures are often treated in an idealised way, sometimes with poses derived from antique statues (e.g. his first portrait of Commodore Keppel, whom Reynolds accompanied to Italy for two years, depicts him in the pose of the Apollo Belvedere). They are often set against idealised landscape backgrounds which contain classical sculpture which confirms their elite status. In contrast, Hogarth's sitters are often set against a dark background meaning that there are few distractions. They are unpretentious and express their character.
	  o Technique: Reynolds' uses smooth brushstrokes, evenly applied. (He often left the painting of the draperies to his assistants). Hogarth's technique is looser with a greater variety of brush stroke. Hogarth's figures are treated naturalistically with their features and draperies strongly modelled with light and shade and show greater spontaneity.
	  o Examples include:
	     ▪ Reynolds: *The Honourable Augustus Keppel*, 1753–54, Lord Heathfield at Gibraltar, 1787, *Jane, Countess of Harrington*, 1778, *Three Ladies adorning a Term of Hymen*, 1773, *The Ladies Waldegrave*, 1780.
	     ▪ Hogarth: *George Arnold*, 1740, *Mrs Salter*, 1741, *Captain Coram*, 1740, *The Graham Children*, 1742, *Hogarth's Servants*, 1742.
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks

28	**Modern life**
	
	 How did artists reflect social concerns in their work?
	
	 Approach: either a thematic approach to answering the question, ranging widely over the work of several artists, or concentrate on the work of a few artists such as Hogarth. Whatever the approach, detailed descriptions of works of art should be firmly related to the historical and social context.
	
	 Candidates may make some of the following points:
	
	 • Hogarth:
	    o his early life was a struggle and his impoverished schoolmaster-father spent time in a debtors' prison. As an adult, he was a gregarious individual, frequenting the city's coffee shops and becoming acquainted with all walks of life.
	    o The impetus for his 'modern moral subjects came from contemporary literature, in particular the novels of Henry Fielding. His new idea was 'to treat my subjects as a dramatic writer, my picture was my stage.' The satirical content of his work owes a debt to Dutch Genre painting and to the English broad-sheet tradition.
	    o Examples of Hogarth's work include:
	      ▪ His series paintings. *The Harlot's Progress* and *The Rake's Progress* 1732–33 were produced as prints to reach a wider public. They show the corruption and exploitation of women, illness and death of women and children.
	      ▪ *Beer Street* and *Gin Lane*, both 1751. Also produced as prints. *Gin Lane* was published in support of the Gin Act of 1751. They were printed from relatively crude wood blocks to lessen their cost and achieve wide dissemination.
	      ▪ *Industry and Idleness*, 1747. Contrasting lives and fates of two apprentices.
	      ▪ *The Humours of an Election*, 1753–55. Painted in connection with the General Election of the time and specifically with the important Oxford County Election which was widely discussed in the London newspapers and broad sheets at the time.
	 • The Pre-Raphaelites.
	    o In keeping with Victorian artists in general, Pre-Raphaelite artists depicted scenes concerned with sexual morality. Themes include the fallen woman (Holman Hunt's *The Awakening Conscience*, 1853, is an allegory about a 'kept woman' who 'sees the light' while Rossetti's *Found,* 1854, deals with female vulnerability and corruption of innocence). Other themes include illegitimacy (Ford Madox Brown's, *Take your Son, Sir,* 1851–6, and loose morals amongst the servant classes (Holman Hunt's *The Hireling Shepherd*, 1851.
	    o Other possible themes include emigration (e.g. *The Last of England*, 1855, Ford Madox Brown) and vagrancy (*The Blind Girl*, 1856, Millais).
	
	 Other valid points will be taken into consideration.
		20

Question	Answer	Marks
29	**Landscape** **Discuss a range of landscape paintings of the period with reference to the varied uses of colour, tone and light.** Candidates may make some of the following points: • In *Cornard Wood, near Sudbury, Suffolk,* 1748, Gainsborough showed his love of trees and the naturalistic tones of the foliage as well as his fascination with the moving grey and cloudy English skies. He was influenced by Dutch landscape painting. • Much admired for their rich colouring, Richard Wilson's idealised Italianate landscapes were influenced by Claude, but the colouring is darker and the tones less atmospheric, though *The Valley of the Dee, with Chester in the Distance,* 1761, has an overall golden light. In *Lake Avernus,* c.1765, the brushwork is subtle and skilful. Wilson influenced Constable and Turner. • Samuel Palmer's very personal visionary small-scale pastoral landscapes are often of moonlit night scenes such as *A Hilly Scene,* 1826–28. • Constable's naturalistic landscapes are on a grand scale and show his interest in meteorology and sky reflecting on water, e.g. *Salisbury Cathedral,* 1831. He sketched in colour from nature. • Influenced by Claude (*Dido building Carthage,* 1815) Turner developed a style concerned with light and colour, e.g. *Norham Castle, Sunrise*, 1845. He painted in the open air. • Many Pre-Raphaelite landscapes have bright colours and are strongly lit e.g. *Our English Coasts,* 1852 by William Holman Hunt. Other valid points will be taken into consideration.	20

Question	Answer	Marks

30	**Architecture**
	
	Discuss the design of public buildings in the period.
	
	Candidates may make some of the following points:
	
	• A brief interpretation of the term, 'public'. In some cases, such as railway stations and museums, access was complete. In others, such as hotels and exhibition buildings, access depended on payment. In town halls, the public had access to some rooms (e.g. the concert halls and council chamber), but not to others, such as the offices and meeting rooms.
	• The increasing number of public buildings in the period was linked to factors such as greater prosperity, more leisure time, civic pride, technological developments (the rise of the railways) and the Victorian desire for self-improvement.
	• Aspects to consider include the following (they will vary in importance according to the type of building being discussed).
	• Size, location and materials (both external and internal). These may be connected with a desire for prestige. Cities in the North of England and the Midlands were very competitive where their town halls were concerned. Hotels competed with one another to attract wealthy guests.
	• Plans in relation to how the buildings were used. The division of buildings such as town halls into public and private spheres.
	• Architectural styles (relates to prestige). Between about 1800 and 1840, the Greek Revival style predominated. From about 1840 most public building were in the Gothic style. Examples include:
	   o Town Halls: *St George's Hall, Liverpool*, 1839–1852, by Elmes and then Cockerell. *Leeds Town Hall*, 1854, Cuthbert Brodrick
	   o Museums: *Dulwich Picture Gallery*, 1817, Sir John Soane. *The National Gallery*, 1838, William Wilkins.
	   o Exhibition buildings: Exhibition buildings in Hyde Park (*The Crystal Palace*), 1851, Joseph Paxton.
	   o Hotels: *The Midland Grand Hotel*, *St Pancras Station*, Giles Gilbert Scott, 1865–72. *The Grand Hotel, Scarborough*, Cuthbert Brodrick.
	   o Railway Stations: *Euston Station*, 1837–49, Philip Hardwicke.
	
	Other valid points will be taken into consideration.
		20

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

Question	Answer	Marks
31	**Neo-classicism** **In what ways did the discoveries at Pompeii and Herculaneum influence art of the period?** Candidates may make some of the following points: • The first systematic excavations began in 1738 under the auspices of Charles of Bourbon, King of Naples and Sicily. Illustrated books on the discoveries including the official publications by the Accademia Ercolanese in the second half of the eighteenth century had an important role. • Direct influences on paintings include: o Mengs made a pastiche of the Herculaneum fresco of *Jupiter and Ganymede* with which to deceive his friend Winckelmann, Vien adapted a Pompeian composition for his *Cupid Seller*, and Ingres made use of the Telephus Fresco from the Herculaneum Basilica for the pose in his portrait of *Madame Moitessier*. Direct influences on sculpture include Canova's *Cupid and Psyche*, 1810, in which he quotes from a Pompeian fresco. • The discoveries also had an indirect influence on painting, contributing to the development of Neoclassical art in the work of artists such as David and Thorvaldsen. Examples include: *Oath of the Horatii*, David, 1784, and *Adonis*, Thorvaldsen, 1808. • The discoveries had a great impact on interior design in the period. In a few cases, motifs from Pompeii and Herculaneum were used as sole decoration for rooms; in others, they formed part of an eclectic mixture including Etruscan and Greek motifs. Examples are found at *Packington House*, Warwickshire, by Joseph Bonomi, 1782, and at *Deepdene House* by Thomas Hope, 1818–23. The most important example in France was Prince Jérôme Napoleon's *Pompeiian House* ,1856–58, which was based on the House of Diomedes. • There was also an influence on small-scale works of art especially Wedgwood's designs for small medallions and free-standing figures based on dancing nymphs, and 'other beautiful figures' which first appeared in his 1773 catalogue. Other valid points will be taken into consideration.	20

Question	Answer	Marks
32	**Romantic heroes**	20
	Discuss the various ways in which artists of the period depicted war.	
	Candidates may make some of the following points:	
	- Examples may include: - Gros, *The Plague House at Jaffa*, 1799, *The Battle of Abukir 25th July 1799*, 1806; *The Battle of Eylau*, 1808 - Goya, *The 3rd of May 1808*, 1814; *The Disasters of War*; 1810–1815 - Géricault, *The Charging Chasseur*, 1812; *The Wounded Officer of the Imperial Guard Leaving the Battlefield*, 1814. - The paintings by Gros are examples of imperial propaganda designed to promote the image of Napoleon as a humane conqueror concerned for the welfare of his soldiers. Answers may describe the paintings in detail and explain the contents. They may also point out that the design of the central section of *The Plague House at Jaffa* is derived from a print after a painting of Henri IV which depicts his role as father of his people. - In contrast, Goya's depictions of war are highly personal and unvarnished responses to the brutality of the French invaders and some of them probably describe scenes with which he had first-hand experience. - Géricault's two paintings are very large and were exhibited in the Salons of 1812 and 1814, respectively. Both are highly generalised and are not obviously history paintings. Given their dates (the 1814 Salon was the first Restoration one), the first painting may have been intended as a representation of French arms on the eve of the Russian Campaign, while the second one (which was painted as a partner) symbolised the fall of the Empire.	
	Other valid points will be taken into consideration.	

Question	Answer	Marks

33	**1848 and its aftermath**
	
	What can we learn from Menzel's work about Prussian society in the nineteenth century?
	
	Candidates may make some of the following points:
	
	• Answers may refer to a variety of the artist's work showing different aspects of contemporary society. These include:
	  ○ The rapid industrialisation which took during the artist's lifetime. Paintings include *The Berlin-Potsdam Railway*, 1847: *The Rolling Mill*, 1872–1875, and *Grinding Shop at the Smithy in Hofgastein*,1881. Answers may refer to the high degree of realism in the latter two paintings and may point out that in preparation for *The Rolling Mill* Menzel visited the iron works at Königshütte in Upper Silesia where he made drawings of the men at work.
	  ○ Scenes from bourgeois life including visits to spa towns (Menzel spent most summers away from Berlin at places such as Bad Hofgastein in Austria or Bad Kissingen in Bavaria). Examples include: *Procession in Gastein*,1880; *A Promenade by the Fountain in Kissingen*,1890, and *Beer Garden in Kissingen*,1891.
	  ○ Depictions of life at the Prussian Court including *Supper at the Ball*, 1878, and *After the Celebration at Court*, 1889.
	  ○ Events concerning the Prussian monarchy. Paintings include: *The Coronation of King William I at Königsberg*, 1861–65, and *King William Departs for the Army*, 1871.
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks

34	**The Impressionist Eye**
	
	Compare and contrast the work of any <u>two</u> Impressionist painters.
	
	Candidates may make some of the following points:
	
	• There is a wide range of choices for two Impressionist painters, but particularly good ones would be Caillebotte and Monet, Degas and Monet, Degas and Renoir, Degas and Cassat. Answers may compare two French artists, but a comparison of the work of say a French and a Danish artist would also be suitable.
	• Areas for consideration include:
	    ○ Subject matter, for example urban versus rural. The depiction of modern life versus landscape painting.
	    ○ Techniques including brush strokes, the use of preparatory drawings, etc.
	    ○ The possible influence of photography and Japanese prints.
	    ○ The use of colour.
	    ○ The treatment of perspective (Caillebotte's work is relevant in this respect).
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks
35	**Beyond Impressionism** **How did van Gogh convey emotion in his paintings?** Candidates may make some of the following points: • Answers should stress the personal nature of the artist's work and the way that it expresses his own emotions in a very direct way. • Useful examples include: *The Potato Eaters*, 1885; several paintings from 1888 including *The Red Vineyard*, *The Artist's Bedroom*, *The Night Café*, *Starry Night Over the Rhone*, *Sower with Setting Sun*, *Portrait of Patience Escalier*; *Wheatfield with Crows*, 1891. • The use of colour to express emotions, for example in *The Night Café* and in *The Artist's Bedroom* (quotations from Vincent's letters would be very useful here). Also, in some of the landscapes such as *The Red Vineyard* and in portraits such as *Portrait of Patience Escalier*. • The use of line as in *Starry Night over the Rhone* and in paintings depicting poplar trees. • The use of impasto (answers may refer to Vincent's description of *The Potato Eaters* in one of his letters in which he explains this aspect of his work). • The use of compositions such as the panoramic view in *Wheatfield with Crows* and the composition of *The Sower with the Setting Sun* which was inspired by Japanese prints. Other valid points will be taken into consideration.	20

Topic 8: The shock of the new: art and architecture in Europe and the United States in the twentieth and twenty-first centuries

Question	Answer	Marks
36	**Brave new world, 1890–1914** **Discuss the variety of ways in which the Italian Futurists represented modern life.** Candidates may make some of the following points: • Definition of Futurism, in particular relation to the Italian group, e.g. Marinetti's *Manifesto* of 1909. The group proclaimed a technological future and sought to destroy the past: to embrace war as 'hygiene' and the relevance of this in a country such as Italy, with its historic monuments and galleries of Renaissance Art. • The question focuses on the 'art of modern life' – modernity, speed, energy and dynamism and how this can be represented pictorially. Photography had an important influence. • Some works emphasise the actual motifs of the twentieth century such as cars, aeroplanes and telephones, as seen in the works of Giacomo Balla and Umberto Boccioni. See Severini *The Armored Train*,1915. • Others refer to the sensory experiences of speed and simultaneity across time and space – new forms of transport and communications make the world seem smaller. This can also be seen in works by both Balla and Boccioni, e.g. *The Street Enters the House*, Boccioni,1911. • Artists' use of formal devices to represent modern life, e.g. the blurring of shapes, the quality of brushstrokes, fragmentation, the fracturing of picture space, the collaging of different materials: *Flight of Swifts,* Balla, 1913; *Interventionist Collage,* Carra,1914. • Answers may discuss both painting and sculpture. Boccioni's *Unique Forms of Continuity in Space*,1913, is a good example of dynamic form representative of the early twentieth century while echoing ancient Greek sculpture, such as *the Victory of Samothrace*. Other valid points will be taken into consideration.	20

Question	Answer	Marks

37	**Visions of Utopia – architecture**
	
	In your opinion, was Gaudí a modern or a traditionalist architect? Explain your answer with reference to <u>at least two</u> of his buildings.
	
	Candidates may make some of the following points:
	
	• This is a question which requires consideration of what it is that we mean by the term 'modern' with respect to late nineteenth and early twentieth century architecture. Gaudí was clearly not a Modernist, in the Bauhaus sense of the term. Yet he was, equally clearly, not a Revivalist in the late nineteenth century sense even though there are definite influences from Gothic architecture.
	• Answers may include descriptive detail with respect to the buildings chosen. Such descriptions may emphasise the exuberant eclecticism of Gaudí's work. He uses 'found' materials such as broken crockery, children's toys, bedsprings, and industrial waste in his architecture. Yet he is also capable of creating pure architectonic forms, for example, the hyperbolic and catenary arches of some of his attic structures.
	• The analytical dilemma. The fundamental tension between Modernity and Modernism animates Gaudi's architecture. Answers should offer a sensitive, analytical observation of Gaudí's work, and include a discussion on his skill and the various cultural factors that influenced in his work.
	• Examples include:
	   o *Sagrada Familia*
	   o *Park Güell*
	   o *Güell Crypt*
	   o *Casa Battló*
	   o *Casa Milà.*
	• In each instance, answers may visually analyse the building in question in detail. Close attention should be paid to the overriding question of Gaudí's 'modernity'. Does he utilise traditional, or contemporary materials and/or construction techniques? How well does his perennially lavish use of surface décor and ornamentation relate to the then burgeoning doctrines of Modernism in architecture?
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks

38	**Rebellion and the unconscious, 1915–70**
	
	Discuss the work of Russian Constructivism in the context of post-revolutionary Russia.
	
	Candidates may make some of the following points:
	
	• 1919–20 Tatlin's model for the *Monument for the Third International* or *Tatlin's Tower* was never built but inspired artists by its modern, functional and dynamic form. There should be some discussion as to the boundaries of sculpture and architecture.
	• Constructivism embodied the new social, cultural and to some extent political developments that grew out of the First World War and the 1917 October Revolution.
	• As well as traditional artistic forms, Constructivists were concerned with posters and graphic design, architecture, fashion design, ceramics, etc. They challenged the 'Art and applied art divide'. Design was linked to the machine age; the artist as engineer. Later they were to declare that 'Painting was dead' and Constructivism would supplant it. Photographic imagery, photomontage, film and mechanical images of all kinds were included in their work.
	• Women artists working and exhibiting alongside men. Popova, Goncherova, Aleksandra Ekstar and Stepanova may be mentioned amongst others.
	• Works that may be discussed:
	   o *Tatlin's Tower,* 1919–20;
	   o Publication: LEF magazine covers, Rodchenko, 1923–25
	   o Poetry of Mayakovski', 1912–30
	   o *Beat the Whites with the Red Wedge*, El Lissitsky, 1919
	   o Popova's designs for embroidery, ceramics, fabrics, theatre, etc., 1917–24
	
	Other valid points will be taken into consideration.
		20

Question	Answer	Marks

39	**The figure and the object, 1940 to the present day**
	
	 How did Minimalism represent a turning point in American art?
	
	 Candidates may make some of the following points:
	
	 • The impact of Frank Stella's black paintings challenge the boundaries of painting and sculpture. Monochromatic and impersonal. Mention may be made of Barnet Newman and Mark Rothko who were both moving towards a more minimalist approach.
	 • Minimalism strived to eschew aesthetic appeal in the traditional sense. Reaction against Abstract Expressionism and Pop Art.
	 • Use of industrial, often prefabricated, materials. Simple geometric forms. Emphasis on physical space between the artwork and the viewer, and the gallery itself.
	 • Viewer asked to consider weight, volume, gravity, etc. Sculpture would often be directly on the floor and the plinth abolished. Carl André made sculpture with breadth but no depth that could be walked on.
	 • Artists such as Eva Hesse used Minimalist principles but tended towards textiles, plastics, leather, etc. A more feminist art, often site-specific.
	 • New exhibition spaces were created, often for public art, stripped of adornment and applied decoration.
	 • Examples:
	     ○ *Structure*, 1966, Sol LeWitt
	     ○ *Stark*, 1965, Donald Judd
	     ○ *Equivalent VIII,* 1966; *The Bricks*, 1976, Carl André
	     ○ Eva Hesse *Hang Up,* 1966; *Contingent*, 1968.
	
	 Other valid points will be taken into consideration.
		20

Question	Answer	Marks
40	**'Art is about life': art after Modernism, 1970 to the present day** **Discuss the impact of digital technologies on the work of lens-based practitioners.** Candidates may make some of the following points: • Arguably, lens-based practice has always involved media of some form, but artists are increasingly working in a digital environment. Their work may incorporate film and video, or audio using 'phones and GPS. The means of communication should also be considered: collaborative modes of production, installation, performance. o Examples may include: Bill Viola's recurring themes of life/death; light/dark are presented in a totally immersive environment. Digital technology enables the use of large screens with slowly moving imagery. See: '*The Crossing*', 1996; *The Raft*, 2004. • Jeff Wall constructs narratives using multiple images taken over several days. These large-scale images, digitally produced, use the language of advertising to communicate. See: *Outburst*, 1989; *Sudden Gust of Wind (after Hokusai),* 1993. • Wolfgang Tillmans produces photographs in a variety of formats and has extended his lens-based practice through multi-screen digital installations, incorporating performance, sound and light. See: *Regen Projects*, 2016; *South Tank,* Tate Modern, 2017. • Gillian Wearing's work, concerned with the observed and the observer, private and public, crosses over between photography and video as she uses multi-channel video on plasma screens. See: *People*, 2005–11; *Snapshot*, 2005. Other valid points will be taken into consideration.	20