



Cambridge Pre-U

ART HISTORY

9799/02

Paper 2 Historical Topics

May/June 2023

MARK SCHEME

Maximum Mark: 60

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.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

PUBLISHED**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.

Relative weightings of the assessment objectives:

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

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

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

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

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

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

Rubric infringement

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

Generic marking grid (20 marks)

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

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

Question	Answer	Marks
1	<p>Discuss the development from black figure to red figure vase painting.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Black vase painting was a removal process. Black silhouettes of figures are painted and the detail is added by scraping the black paint to reveal the red surface of the vase; mention of the stylistic and compositional features that are determined by the limitations of the technique. • The red figure technique achieved by black slip being applied leaving the silhouettes of the figures unpainted; the use of brush rather than a scraping needle allowed for greater control and curvature of the line and more experimentation. • Depiction of anatomy became more complex. Foreshortening was suggested by the use of line and more three-quarter poses were included. The movement of the figures started to look more dynamic and less stifled. More complex anatomical detail started to appear such as the inclusion of little toes and eyes depicted in profile. • Detailed treatment of anatomy and drapery was achieved by the use of dilute glazes applied with the brush. Purple and red glazes used in the Black Figure technique to add interest were eliminated entirely. More emphasis was placed on the anatomy, composition, and narrative. • Ease of application also freed artists to depict the space as more three-dimensional with overlapping figures that also occasionally overlap the frame forming complex compositions. • The negative black background eliminated the need for excessive ornament, which resulted in a more convincing depiction of space. • Complex action scenes with multiple narratives were depicted as a frieze around the body of the vases and no longer confined to a framed section. <p>Black figure examples may include: <u>Olpe</u> by Amasis showing the Gorgon Medusa (The British Museum, 6 BC) <u>Ajax and Achilles Playing a Game</u> , amphora by Exekias (Vatican Museum, 6 BC)</p> <p>Bilingual vases containing both techniques may be used for comparative analysis between the techniques:</p> <p><u>Heracles feasting in the presence of Athena</u> , amphora by Lyssipides, (Munich, 5 BC) <u>Heracles Driving a Bull to Sacrifice</u> , amphora by Andokides (6 BC)</p> <p>Red figure examples may include: <u>Sleep and Death Lifting the Corpse of Sarpedon</u> , calyx-krater by Euphronios (MET, 6 BC) <u>Scenes of the Sack of Troy</u> , hydria by Kleophrades (Naples, 5 BC) <u>Herakles and Telamon Fight Amazons</u> , krater by Euphronios (Arezzo, 5 BC)</p> <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
2	<p>Discuss the differences between classical and Hellenistic male sculpture.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • This question requires that candidates compare broad stylistic differences which exist between sculptures of the Classical, and Hellenistic periods, as manifest in the particular forms of male sculpture. It is probable that sculptures from the Athens Acropolis complex (460–430 BC) will figure prominently as examples of Classical era male nudes; however other Classical era sculptures would be equally applicable. • As regards male sculpture of the Hellenistic period, the <i>Dying Gaul</i> represents an exemplary instance. This shows a naked warrior fallen to the ground, in the agonies of death. Whilst, conversely, as regards Classical sculpture, the pediment sculptures from the Parthenon show a pantheon of gods and goddesses: some reclining; some – such as the figure of <i>Iris</i> – in divine flight through the air. More particularly, one might validly compare the reclining river god from the Parthenon west pediment, with the prone form of the <i>Dying Gaul</i>. Both statues show a nude male figure, recumbent upon the ground. Yet the Parthenon river god is shown at his ease: presiding languidly over the flowing waters of the river over which he holds sacred dominion. Whereas the <i>Dying Gaul</i> represents a tragic figure: a heroically nude warrior struck down in the prime of life. • It very much this general stylistic contrast which represents the gist of this question. The distinction which is commonly drawn between the sculptures of the Classical period, and those of the Hellenistic, typically revolves around points of style and visual temper. It is often said that the sculptures of the Classical era tend to be overtly formal, hieratic, and stylistically rigid; while those of the Hellenistic era are marked by formal extravagance and emotional intensity. Yet this only captures part of the story. Sculptors of the Classical era were quite capable of depicting violent movement and dramatic narrative in visually convincing terms. One only has to look to the Parthenon frieze to see evidence of this. The passages of the frieze which depict the mounted ‘cavalrymen’ are alive with vividly depicted muscularity and motion. Men and horses jostle, bridle and rear against one another, often in moments of dazzling verisimilitude: displays of sculpted drama of which any Hellenistic era sculptor would have been proud. • It is rather the case that whereas the sculptors of the Classical era were mainly employed in the adornment of official or religious buildings – such as the Parthenon – their Hellenistic successors inhabited a world whose geopolitics had been radically transformed by the conquests of Alexander of Macedon; and increasingly by the rise of newer regional superpowers such as Rome. This meant that trans-Mediterranean trade came increasingly to the fore; with a concomitant demand for artistic works in all media which were easily saleable: and hence thematically digestible. Hence the overt emotional impact which the <i>Dying Gaul</i> possesses. He is designed to appeal to the senses and the emotions in a way which is quite distinct from the much more formal, thematically abstract thematic content of the Parthenon sculptures. They deal either with gods; or with the multitudes who crowded onto the Acropolis as part of official state-sanctioned acts of worship; whereas the <i>Dying Gaul</i> appears before us as a figure of wholly secular pathos. His tragedy has nothing to do with the Olympian sublimity of the river god from the Parthenon pediment. He is a creature wholly of the blood, sweat and agony of pre-Roman geopolitical reality. <p>Any other valid approaches will be credited.</p>	20

Question	Answer	Marks
3	<p>In what ways does the Pantheon demonstrate the innovations of Roman architecture?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • The dome, which was the first hemispherical dome to have been constructed, illustrates the different types of vaulting made possible because of the arch. • The use of Roman concrete in the Pantheon allowed a larger dome than before to be built. • The use of brick in the Pantheon also meant the structure could be built quickly. <p>More detailed analyses could refer to the innovations specific to the Pantheon i.e.</p> <ul style="list-style-type: none"> • The different sorts of aggregate used for the concrete: pumice used at top of dome to make concrete lighter. • The tapering of the walls of the dome: the walls of the dome are thinner at the top to make the weight of the dome lighter. • The coffers also decrease the weight of the concrete and also increase the surface area allowing for the concrete to dry faster. • The oculus allows for the dome to support itself, and is surrounded by a ring of voussoir stones that create a side thrust which pushes the weight of the dome to the side walls. • The side walls have brick relieving arches built inside them so the weight of the dome is pushed to the eight piers where the walls are thickest and strongest. • The side walls also have hidden cavities to lighten the weight of the walls in certain areas Candidates may refer to more traditional aspects of the Pantheon i.e. the temple front. <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
4	<p>What does fresco painting of the period tell us about Roman society?</p> <p>This question is designed to test candidates' broad knowledge of Roman fresco painting, inasmuch as this has survived. Given the innate fragility of the fresco medium, relatively little Roman fresco work has survived to the present day: the bulk of this consisting of paintings in domestic interiors at Pompeii; with some occasional survivals in Rome itself (as with the so-called 'grotesque' frescoes at the Domus Aurea of Nero). Given that this is the case, these are likely to be the paintings to which candidates will refer. Other rare instances of frescoes surviving from Greco-Roman antiquity are known but these tend to be fragmentary in nature; and will in any case feature much the same sort of general subject matter.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • As regards the typical subjects of Roman frescoes: candidates will need to acknowledge that these were invariably essentially decorative in nature. One will look in vain to find examples of thematically ambitious or profound artwork amongst these essentially haute bourgeois wall decorations. Roman frescoes were designed to beguile the eye and provoke the appetites (both culinary and carnal) of their patrons. Likely examples of well-known frescoes will include those from the 'House of the Faun' at Pompeii. The rich decorative scheme here included erotic frescos, alongside surviving works of sculpture and of mosaic. • The latter includes the so-called 'Alexander Mosaic', which is thought to be a reproduction in that medium of a lost epic painting by the painter Apelles. As such the decorative scheme at the House of the Faun immediately raises the significant issue as how representative surviving Roman frescoes are of antique fresco painting in general? So much has been lost to us, that we cannot assume that what we see today represents anything more than a decorative 'tip of the iceberg' with respect to the true quality, thematic range and aesthetic power of what was regarded by ancient writers as the noblest of the visual arts. The best candidates will acknowledge this fact. • Subject matter at Pompeii includes erotic imagery (numerous examples; most notably at the various surviving brothels; also the House of the Epigrams and the House of the Centenary); mythological scenes (House of the Centenary); religious cult imagery (House of the Mysteries); and generalised palatial feasting and/or architectural decorative scenery (the House of Julia Felix; House of Marcus Fabius Rufus; House of the Vettii). • With regards to Rome itself, attention is likely to focus on the Domus Aurea; and/or the Villa of Livia. Here the overall tenor of the imagery which survives is markedly less figurative, and more purely decorative in character. • In the case of the Domus Aurea, what does survive strikes a quasi-Rococo note: with delicate gazebo-style patterning predominating; amongst which figurative work becomes subordinated to the requirements of pattern and design. Centaurs, masks, and thematically isolated pirouetting figures adorn the essentially abstract visual schemes. • Much the same set of visual and (non-) thematic and/or narrative imperatives predominate at the Villa of Livia. Here the famous 'Garden Room' frescoes consist entirely of trompe l'oeil views of verdant gardens, terraces and fruit trees heavy with tempting ripeness. 	20

Question	Answer	Marks
4	<ul style="list-style-type: none"><li data-bbox="338 220 1939 320">• This, then, is the main thrust of this question: that candidates do provide a convincing thematic overview of the surviving corpus of Roman fresco work; but that they also acknowledge the necessarily partial nature of these works as regards evidence of contemporary social reality. <p data-bbox="338 355 882 384">All other valid approaches will be credited.</p>	

Question	Answer	Marks
5	<p>What do the subject matter, style and techniques of the mosaics at Ravenna tell us about Roman culture?</p> <p>Candidates may make some of the following points:</p> <p><u>Example: San Vitale, Ravenna</u></p> <ul style="list-style-type: none"> • Social context: Emperor Justinian and the Empress Theodora are depicted which is an assertion of their power. They are depicted on the mosaic panels opposite each other implying their rulings as co-equals. The Emperor is depicted to head the procession symbolising his political authority. Justinian is represented as Christ's vice-regent on earth. His army is implied to be the Christ's army. The Emperor is shown to have the central position between the church, imperial administration and the army. The message of political authority suggests Justinian's ambition to restore the territorial boundaries of the Empire by using religious uniformity. Ambiguous positioning of the Emperor and Bishop Maximianus may suggest the tension between the authority of the church and that of the Emperor. • Style: all figures are depicted frontally. They are schematic and stylised. The tradition of Classical naturalism is replaced by the Byzantine stylisation. Images show an amalgamation of Byzantine painting and traditional Roman technique of wall decoration. • Materials and techniques: Tesserae is a development of <i>opus tesellatum</i> used widely in the Roman domestic and civic architecture, but is smaller and more precisely cut. It was used for its permanency and the chromatic nuances provided by the glistening gold leaf and the facets of the tesserae creating extraordinary effect appropriate for the mystical, religious setting. With Constantine's move of the Imperial Seat to Constantinople in 330 AD, mosaic artists started to also enjoy tax exemptions which lead to the development of the technique. Use of gold leaf between two pieces of glass that are fired and created uneven surfaces ensured variation of tone. Some artists may have come from Constantinople. <p>Other examples that may be approached in a similar way may include: <u>Basilica of Sant'Appolinare in Classe</u>, <u>Basilica di Sant'Apollinare Nuovo</u>, <u>Battistero degli Ariani</u>.</p> <p>Any other valid points will be credited.</p>	20

Question	Answer	Marks
6	<p>What regional differences exist in Romanesque church architecture? Answer with reference to specific examples from <u>at least three</u> different regions or countries.</p> <p>Romanesque was never a fully international style as it had numerous regional variations. Candidates may refer to some of the following:</p> <p><u>England</u> (e.g. <u>Peterborough, Gloucester, Durham</u>) Plan – cruciform with straight east end, double transepts and recessed portals. Walls constructed with heavy walls Piers support round arches Flat roofs were common until later replaced by vaults. Side aisles usually covered with groin vaults.</p> <p><u>France</u> Auvergne – cruciform plan with apse, ambulatory and radiating chapels (e.g. <u>St Sernin, Toulouse; St Martin, Tours</u>) Provence – pointed domes, facades decorated with arcades filled with sculpture (e.g. <u>Senaque Abbey, Thoronet Abbey, Silvacane Abbey</u>) Normandy – groin vaults supported by flying buttresses, west facades with high twin towers (E.g. <u>St Etienne, Caen</u>) Burgundy – barrel vaulted naves, slightly pointed arches to reduce lateral thrust (E.g. <u>Fontenay Abbey 1139–47; St Lazare, Autun 1120–40</u>)</p> <p><u>Italy</u> Tuscany – classical Corinthian capitals and acanthus borders; coloured marble in geometric patterns; open arches, colonnades and galleries; west facades with relief sculpture (E.g. <u>San Miniato al Monte, Florence Baptistery, Pisa Cathedral</u>) Sicily Rich style combining Byzantine, Roman and Norman elements; lavish use of mosaic decorations, pointed arcades (E.g. Cefalù, Monreale, Palatine chapel)</p> <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
7	<p>Discuss the style and effect of fonts <u>and/or</u> capital sculptures during the Romanesque period.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Font examples could include Tournai marble font in East Meon and Winchester Cathedral, Lincoln Cathedral etc. • The site of works within the architectural complex should be made clear (nave, cloister etc.) • Suitable terms such as abstract, figurative, floral, bestial, symbolic, secular etc. should be used where relevant. • Candidates should identify what a 'capital' is, and discuss a range of carvings, using correct terminology (Corinthian, cushion capital etc.) The question specifies capitals, and sculptures elsewhere, such as tympanums, are therefore not relevant. • The development of the capital from simple blocks (proto-Romanesque) to important spaces for sculpture may give the answer a useful shape. Specific motifs, such as the Greek acanthus leaf, may be a useful focus. • Possible examples: <u>St Michael, Hildesheim</u> (1010–33), cushion capitals in nave; <u>Léon, S Isidro</u> (11th c.): elaborate capital decorations, mixing floral, abstract and figurative; <u>Burgos, S Domingo de Silos</u> (1000–1200), cloister with two tiers of arches on double columns, with capitals carved with plant motifs and fantastic creatures. • Candidates should be able to describe some specific examples, explain (where this is known) what is being depicted and discuss their style and effect, e.g.: <u>Moissac</u> (11th / 12th c.), capital with souls of three Tarragon martyrs; <u>Conques, Abbey of Saint Foy</u> (late 11th, early 12th c.), cloister, capital with builders, using capital shape to create illusion of parapet; <u>Vézelay</u>, capitals of Sts Peter and Paul praying, mystic mill, Jacob blessing Isaac, struggle between demons; Autun, <u>Cathedral of St Lazare</u> (from 1120), hanging of Judas. Many other possible examples. • Examples may be taken from one building or several. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
8	<p>How do Romanesque paintings create drama and emotions for the viewer?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Paintings discussed may be wall paintings or manuscript illuminations, or (though less likely) other surviving painted surfaces, such as wooden sculptures. • Candidates should discuss a few selected examples of paintings, and give an accurate account of their source, subject matter and likely date. The 'dramatic and emotional effects' may be considered in a variety of ways, but some suggestion should be made of the emotive and affective power of the image under discussion. Possible headings include: <ul style="list-style-type: none"> • Faces, e.g. the direct intimidating gaze of Christ Pantocrator in <u>St Climent, Taüll</u> (early 12th century) • Composition. The mesmerising effects of pattern and interlace, e.g. borders to 'David playing his harp', and symmetrical arrangement of figures (c.1060). Dynamic patterns in Winchester <u>Bible</u> (late 12th c.). • Colours: extensive gold leaf and glowing colours in <u>Bury Bible</u> (c.1135), Byzantine influence, e.g. illumination of 'Christ in Majesty' • Naturalism, with influence of Byzantine style, damp-fold drapery and emphasis on <i>pathos</i> and other emotions. • Narrative. The dramatic effects achieved through storytelling. <u>S. Angelo in Formis</u> (late 11th c.), '<u>Christ and the Adulteress</u>' shows clarity of exposition, gestures registering surprise, blessing, humility; woman's posture and expression signalling penitence; disapproving faces. of onlookers. Effective use of space between figures. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
9	<p>What was the purpose of colour and light in the interior of the Romanesque Church?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • A common theme between mosaic, stained glass and precious-metal artefacts is that they all caught and interacted with the light, which was, according to the teaching of the day, coming from God. These effects would have increased the magnificence and aura of mysticism within the interior of the church and aided prayer, especially for those who were illiterate and did not understand the words of the service. • Reference may be made to ‘Theophilus’ (or Roger) a monk who wrote an important account of techniques used for the many decorative arts, ‘On Diverse Arts’. Roger, probably German, was also a craftsman. • It should be emphasised that the many decorative artefacts inside the church were held in as high, or even higher esteem than the building itself, and the craftsmanship was often superior to that of the architectural sculpture. It was recorded that the ‘craftsmanship exceeded the value of the material’. (Archbishop Suger) • Light and colour aided the illiterate in their worship. biblical stories and characters could be represented along with Saints and Martyrs. Besides mosaics and stained glass, a myriad of artefacts adorned the interiors of the churches and chapels: altar frontals, crucifixes, candlesticks, reliquaries, chalices, vases and many more. • Mosaic. The stone walls and carving of the churches produced a sombre background and interiors were dark because windows, at least at first, were small. Much of the interior architectural carving and sometimes the large reliefs over doors were painted to give a more realistic effect. However, paint was subject to fading, and weathering and therefore the art of mosaic, that had lain dormant was rekindled for decorating the apses, walls and floors of churches in Rome, (Santa Maria in Trastevere), Venice (San Marco) and Sicily (Santa Maria, Palermo; Monreale), Otranto. • Mosaicists were brought from Byzantium to undertake the work, using Romanesque iconography. Mosaic is formed from small tesserae or tiny pieces of coloured and gilded stone and glass. These were set at slightly irregular angles into a prepared base so that they caught the light. Not only was the overall effect dazzling, but the work was not subject to the fading, deterioration and colour changes that effected painted surfaces. • Stained Glass. The first Romanesque coloured glass was set into the small windows and thus restricted the light. However the effects were seen to be dramatic and as windows became larger, the vivid colours of the glass became a very important feature of the later Romanesque churches. The glass did not discolour, it was translucent and did not absorb the soot from candle smoke. Theophilus describes the making of stained glass in detail. The small details (face, features, folds in garments, etc.) that could not be cut from individual pieces of glass were added by painting with enamels which were then fired into the glass before assembly using lead. Although there was much Romanesque stained glass, little remains. Mention may be made of Augsburg, Poitiers or Châlons-sur-Marne. 	20

Question	Answer	Marks
9	<ul style="list-style-type: none"> • Metalwork and Enamel. The techniques used by the Romanesque craftsmen were many and varied and training was long and laborious. Among many other things, metal was cast, punched, engraved, gilded, enamelled (<i>champlevé</i> and <i>cloisonné</i>) and studded with semi-precious stones and jewels. The effects of these golden surfaces, caught by candlelight was magical, and it is probably the case in many monastic communities that the theatrical and therefore spiritual effects of these objects was prized above that of any monetary value. • Candidates may well wish to discuss particular decorative mosaic, glass or other artefacts that they have studied. <p>All other valid points will be taken into consideration.</p>	

Question	Answer	Marks
10	<p>Discuss the ways in which peasants are depicted in Romanesque art.</p> <p>Candidates may make some of the following points: Answers should make general points about the peasantry in society, illustrated by discussion of particular works. Peasants formed one of the three estates, the others being nobility and clergy. The significance of Adam and Eve as the first workers following their expulsion should be noted. Peasants were associated with work, and are not presented as a threat to the social order. Discussion should include an accurate account of the images discussed, with consideration given to such matters as objects and activities, the posture and expression of figures, and traditional iconographic schemes. Examples of peasants in art occur in depictions of the labours of the months, perpetuating a tradition from Roman antiquity. Liturgical calendars in psalters are a good source, e.g. the York Psalter and Fécamp Psalter. Other representations include the Girona Tapestry and the Bayeux Tapestry, and sculptures in the archivolt of tympanums at Autun and Vézelay. Latitude should be exercised in the definition of the term 'peasants'. While this typically denotes labouring figures, depictions of anyone not in the nobility and clergy, such as crowd figures in representations of saints' lives, are relevant to the discussion.</p> <p>Valid points not mentioned above should be credited.</p>	20

Question	Answer	Marks
11	<p>Discuss the key features of the Perpendicular style.</p> <p>Candidates may make some of the following points: Key features include a focus on the use of vertical lines, a screen effect created across elevations, window tracery where vertical mullions in the tracery extend to meet the enclosing arch, short decorative ribs added to lierne vaulting and the beginnings of fan vaulting.</p> <p>Examples:</p> <ul style="list-style-type: none">• <u>Gloucester Cathedral</u> c.1331• Many English chantry chapels display Perpendicular style features, such as <u>William Wykeham's Chantry</u>, Winchester, 1394–1403; <u>Kings College Chapel</u>, Cambridge, begun 1446; <u>Henry VII's Chapel</u>, Westminster Abbey, 1503–9.	20

Question	Answer	Marks
12	<p>What were the functions of monumental figure sculpture? Answer with reference to both internal and external examples.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • As decoration • As display e.g. Reims advertises its special role as the coronation church with the Coronation of the virgin on the west portal gable and the Virgin as Queen of Heaven in the west portal trumeau. • To confront the viewer e.g. Naumburg choir screen – the viewer becomes a witness to the crucifixion. e.g. portal sculpture such as the west façade of Reims or Chartres. • To teach the Christian faith: didactic location and audience of largely illiterate people e.g. Last Judgement portal sculpture of west facades such as Chartres, sculpted narrative scenes such as Nicola Pisano’s pulpit in Pisa Baptistery c1257–9 and his pulpit in Siena cathedral c1265–8, Naumburg choir screen c1255. • To be symbolic: e.g. Wells façade (Heavenly Jerusalem) ‘in my father’s house are many mansions .. I am going there to prepare a place for you.’ (John 14.2); Naumburg choir screen ‘I am the door, whoever enters through me shall be saved.’ (John 10.9) • To bring about an emotional connection through an increase in naturalism e.g. Naumburg choir screen – the naturalism of Christ blurs the boundaries between sacred and secular / real and representational, west portal of Chartres cathedral, central doorway c1145–55 compared with the north portal central doorway 1200–1225. • To be powerful: images were considered more effective than words. Gregory the Great (d.604) considered pictures substitutes for written texts and Saint Bonaventure (d.1274) thought pictures surpassed words in their ability to arouse emotion and make a lasting impression e.g. Naumburg Choir screen c1255, Nicola Pisano’s pulpit in Pisa Baptistery c1257–9 / Siena cathedral c1265–8. • To mark a significant threshold such as portal sculpture and choir screen sculpture e.g. the portals of Chartres and Reims and choir screen of Naumburg. • To demonstrate the rise in interest in physiognomy – the belief that the assessment of one’s personality could be gained from one’s outer appearance e.g. Philip the Bold and Marguerite of Flanders in the portal at Champmol by Claus Sluter 1385–1397 e.g. Uta and Ekkehard and Count Dietmar, Naumburg Cathedral c1249–55 • There are many examples which candidates may have studied and these points may be applied to any other relevant examples. <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
13	<p>What does the art of the Gothic period tell us about people’s attitude to death?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Answers should be based on a close description of selected case studies. These may be drawn from any relevant artefact, as outlined in the syllabus: tomb effigies, wall paintings, manuscript illumination etc. Understanding of key concepts such as status, Last Judgment, Salvation, Intercession and patron saints should be credited. • Example: a discussion of the <u>Tomb of Cardinal de Braye, San Domenico, Orvieto</u>, might make the following points: the enthroned Madonna (from a Classical goddess) is an example of the cult of the Virgin, and the two kneeling saints (one probably St Mark, the patron saint of the deceased) present the kneeling Cardinal to the Virgin, in a prayer for intercession. The deceased is shown alive, and with the robes of his position – a typical Gothic feature. Below is a sarcophagus showing the recumbent effigy. Detailed carving and mosaic inlay illustrate the pomp and grandeur of many tomb effigies to dignitaries. The location of tombs also indicates a desire to be as close as possible to the altar, in proximity to interred saints and their relics. • Last Judgment paintings indicate the fear of damnation, and contemporary perceptions of hell and devils – an example of the constant reminder to the faithful of the pains of hell. Other relevant artefacts include woodcuts in <i>ars moriendi</i> books, instructing the reader on a pious death, the <i>danse macabre</i> tradition, showing the inevitability of death to every class. <p>Valid and relevant material not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
14	<p>What does the art commissioned by the Valois dynasty tell us about contemporary court life? Refer to a variety of media in your answer.</p> <p>Candidates may refer to both subject matter and style in their answer and may use any examples they have studied. Some of the points they may wish to consider include court life being:</p> <ul style="list-style-type: none"> • Wealthy and opulent • Pious • Fashionable / contemporary / refined • Educated • Well-connected • Fun – hawking, May jaunt, banquets • Competitive • Just / Fair • Stable • Chivalrous <p>These points are expressed through the subject matter which includes banquets, religious scenes, hawking and hunting etc as well as the courtly style of the works. This can be seen in the highly elegant and attenuated figures, the use of expensive materials, their love of pattern and decoration and the highly skilled craftsmen employed in producing illuminated manuscripts, ivories, goldsmiths' work, enamelling and panel painting with gold leaf.</p> <p>Examples: Illuminated Manuscripts: The Banquet for Emperor Charles IV (of Bohemia) in Les Grandes Chroniques de France c1350–80 January, the Très Riches Heures c.1413 Goldsmiths' work: The Sceptre of Charles V c.1365–8 The Royal Gold Cup c.1370–85 Embroidery/Tapestry: The Parement of Narbonne c.1375 (silk altar hanging), The Nine Heroes Tapestries c.1400–1410</p> <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
15	<p>How is civic pride reflected in the design and decoration of town halls of the fourteenth and fifteenth centuries?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Candidates should show an awareness of the rise of the merchant class, the expansion of Italian city states and the importance of secular patronage in the period; these should be linked to the case studies chosen for discussion. A detailed discussion of three or four cases is an acceptable response; comprehensive coverage is not possible, and not expected. • Examples of town houses mentioned in the syllabus are the ‘stadhuis’ such as those of Bruges and Louvain, the <u>Palazzo Vecchio</u> in Florence and the <u>Palazzo Pubblico</u> in Siena. Other examples from the period are valid. • In considering the ways in which their case studies exemplify civic pride, candidates may discuss materials and expense, scale, architectural design, location in prominent parts of the city and the relation of the town hall to wider complexes of buildings in public spaces. Heraldry and external and internal decoration are also relevant (for example, a discussion of the <i>Allegory of Good and Bad Government</i>, Siena). • The importance of patron saints of cities and the changing patterns of patronage, with guilds and confraternities taking commissioning important art works, is another area for discussion. • Contextual reference to religious works, civic construction (town walls). <p>Valid and relevant material not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
16	<p>Discuss developments in relief sculpture made by Florentine artists in the fifteenth century.</p> <p>Candidates may make some of the following points that constituted new developments in relief sculpture:</p> <ul style="list-style-type: none"> • Varying different levels of relief to show depth and recession. • Dramatic recession achieved by the technique <i>relievo schiacciato</i> akin to the aerial perspective in painting and contrasted to the high relief with undercutting in the foreground. • The adoption of linear perspective with the vanishing point, orthogonals and accurate foreshortening in relief sculpture created logically recessed space. • Integration of simultaneous narrative within the logical structure of linear perspective. • Adoption of architectural structures depicted using linear perspective in the pictorial space of the relief sculpture helped to measure space and enhance the sense of realistic recession. • Departure from the decorative quatrefoil to a square frame in relief sculpture helped depict space as unified and realistic. • Overlapping and diminishing in scale used to create realistic settings. Figures turned away from the viewer achieve naturalistic movement, spontaneity and naturalism in compositions depicting multiple characters. • Observation of human anatomy enhancing realism of movement. • Variety of poses and gestures used to enhance narrative. • Application of motifs from classical sculpture to achieve variety of pose and movement. • New methods and materials used to create sculpture, including hollow bronze casting and glazed terracotta. • Use of colour: liquid gold to unify the composition, blue in glazed terracotta to show recession. <p>Possible examples may include:</p> <ul style="list-style-type: none"> • Selected panels from Ghiberti's north door, Baptistery, Florence e.g. Baptism of Christ, The Resurrection (1424). Pisano's door may be mentioned to stress development. • Selected panels from Ghiberti's east door 'The Gates of Paradise' e.g. <i>Genesis, The Meeting of Solomon and Sheeba, Jacob and Esau</i> (1425 – 1452) • Ghiberti's <i>Baptism of Christ</i>, baptismal font, Siena Cathedral (1427) – although in Siena this is acceptable because it is by a Florentine sculptor • Donatello' <i>St George Killing the Dragon and Liberating the Princess</i> (predella) (1424), <i>The Feast of Herod</i> (1427), <i>Cantoria</i>, Florence Cathedral (1431–39), <i>The Feast of Herod</i>, baptismal font, Siena cathedral (1427), relief panels for the Altare del Santo, Basilica di Sant'Antonio, Padua (1447–50) • Luca della Robbia's <i>Cantoria</i>, Florence Cathedral (c.1440s), <i>Resurrection</i> (glazed terracotta), Florence Cathedral (1442–1445). <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
17	<p>Discuss the contribution of <u>either</u> Masaccio <u>or</u> Fra Angelico to the development of painting in the fifteenth century.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Both artists treated their religious subject matter in a realistic way which enhanced the empathy of the viewer. This was achieved as follows. • The treatment of pictorial space to break down the spatial barrier between the viewer and the figures within the painting, giving a sense that the frame is an opening into the scene. The use of perspective to locate the figures within the pictorial space. The integration of figures and landscape. The use of single vanishing points. • The realistic modelling of figures in light and shade and the use of a consistent light source. • The use of gesture and expression to communicate religious narratives. Clear compositions in which the spatial relationship between figures is well-defined. • For Masaccio, candidates may draw attention to the direct and unadorned nature of his style and to the possible influence of Brunelleschi on his treatment of perspective. For Fra Angelico, they may point out the decorative element in his work and his great importance in developing the Sacra Conversazione type of altarpiece. <p>Examples:</p> <ul style="list-style-type: none"> • Masaccio: <u>The Pisa Polyptych</u>, c. 1426; Frescoes in the Brancacci Chapel, Santa Maria del Carmine, c.1426–1427, especially <u>the Expulsion of Adam and Eve from Paradise</u>, <u>the Tribute Money</u> and <u>St Peter Healing with his Shadow</u>; <u>The Trinity</u>, c.1426–1428. • Fra Angelico: <u>Deposition from the Cross</u>, 1437–1440; <u>San Marco Altarpiece</u>, c.1438–1440; <u>the San Marco Annunciation</u>, 1442–1443; 	20

Question	Answer	Marks
18	<p>Discuss the influence of antiquity on the work of Alberti.</p> <p>Candidates should discuss how antiquity influenced the work of Alberti during the Early Renaissance. Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Alberti's school and university education included mathematics, Greek, Latin, classical literature and law. He moved to Rome where he worked as a papal secretary and also acted as artistic consultant to rulers in various Italian cities such as Florence, Mantua, Ferrara, Urbino and Rimini. Moving around Italy gave Alberti insight into the many Greco-Roman remains still visible and perhaps inspired him to make plans for a survey of ancient Roman buildings in Rome. Alberti's study of ancient architecture resulted in him noting that there were actually five and not four classical orders as previously thought. • Interested in architectural theory, Alberti was a keen student of <u>On Architecture</u> by the Roman architect Vitruvius. Accordingly, when Alberti moved into this new field in more practical terms, he wanted his buildings to both imitate the austere grandeur of ancient Greece and Rome's finest buildings and reproduce their classical ratios of height and length. Another important consideration was that buildings should display a harmonious balance between function and decoration. • Alberti famously wrote his own architectural treatise <u>On Building</u> (1452) where he outlines the key elements of classical architecture and how these might be reused in contemporary buildings. He emphasised the need for buildings to be visible from all sides, that the designer should equally consider the interior and exterior, and they should be impressive both in size and appearance. The book was hugely influential, and it gained even more readers when it was later published as a ten-volume printed set (hence its other title in English, <u>Ten Books on Architecture</u>, 1485). As a result of this work, Alberti became known as the 'Florentine Vitruvius'. • Alberti put his ideas into practice and designed many churches in various Italian cities, perhaps the most influential being the <u>San Andrea of Mantua</u> (1470), the first monumental classicising building of the Renaissance. San Andrea Basilica has a facade which directly imitates elements of an Etruscan temple as described by Vitruvius. The San Andrea facade has a massive arched doorway, reminiscent of a Roman triumphal arch, a theme that is repeated in the church's interior piers, nave arcades, and massive barrelled ceiling, which is just over 17 metres across, making it the largest constructed since antiquity. • Alberti's new façade for the <u>Tempio Malatestiano</u> in Rimini (1450), is an even more overt reference to the triumphal arch. Elements of the facade were directly copied from the nearby Arch of Augustus. These developments in use of classical themes for Christian buildings were almost too bold, and few architects were willing to follow suit. For the next few decades, secular buildings would continue the trend, and only later would church architecture join once again the humanist wave of change that saw classical architecture being reused and reimagined. 	20

Question	Answer	Marks
18	<ul style="list-style-type: none"> • Alberti did engage with secular architectural projects too, notably the <u>Palazzo Rucellai</u> (c.1450) in Florence, which had its own nods to Roman architecture: flattened façade of pilaster columns and perfect symmetry, the ground floor has pilasters with Doric capitals, the upper two floors have Corinthian capitals, the lowest floor has carved diamond decoration reminiscent of <i>opus reticulatum</i>. This was the first Renaissance building to receive a façade using the classical orders. • Further examples: <u>Tempio Malatestiano</u>, Rimini (1460), and <u>San Sebastiano</u>, Mantua (1460). <p>All other valid points will be taken into consideration.</p>	

Question	Answer	Marks
19	<p>Discuss innovation in the religious paintings of Giovanni Bellini.</p> <p>This question requires candidates to analyse religious paintings by Giovanni Bellini and discuss what makes them innovative. Both his altarpieces or private devotional images are valid for discussion.</p> <p>Candidates may make some of the following points:</p> <p>His innovations in religious paintings include:</p> <ul style="list-style-type: none"> • A highly sensitive treatment of light and colour, often to evoke a particular mood, as in <u>The Agony in the Garden</u> , 1465. • The development of a new type of large altarpiece with the painted architecture integrating with the actual frame in an illusionistic manner, as seen in <u>The San Giobbe Altarpiece</u>, 1488. • 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, for example <u>Virgin and Child with John the Baptist and a Saint</u>, c.1500–1504. • He was also arguably the first Venetian artist to adopt a version of the Netherlandish oil technique in place of traditional tempera painting, for example <u>The Pesaro Madonna</u>, 1471–1474. <p>Candidates may wish to give some biographical context in order to explain some of these innovations, such as the wide range of influences upon Bellini, 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. Candidates may also wish to include some art historical context based on earlier artworks or religious painting elsewhere in Renaissance Europe to better express Bellini’s innovations. Contrast may be drawn with Florence, for example, and its focus on form and design rather than Venice’s focus on colour.</p> <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
20	<p>How did Michelangelo achieve expressive qualities in his sculpture?</p> <p>Candidates may make some of the following points: The following points and examples can be made to discuss expressive qualities in the sculpture of Michelangelo:</p> <ul style="list-style-type: none"> • the use of complex compositions such as <i>figure serpentinata</i> – <u>Victory</u> (c.1527–30), <u>Duomo Piet à</u> (c.1547–50), <u>Bacchus</u> (c.1496–8) • expressive qualities of the body shown in developed musculature, exaggerated anatomy e.g. <i>David</i> (c. 1501–04), <u>Moses</u> (c.1513–15), <u>Victory</u> (c.1527–30), <u>Tombs of Giuliano and Lorenzo</u>, S. Lorenzo, Florence (c.1519–34), <u>Bacchus</u> (c.1496–8) • the possibly intentional <i>non-finito</i> effect e.g. <u>Rondanini Piet à</u> (c.1552–64), <u>Tombs of Giuliano and Lorenzo</u>, S. Lorenzo, Florence (c.1519–34) • increased abstraction of Michelangelo’s later sculpture e.g. <u>Rondanini Piet à</u> (c.1552–64) • use of drilling and claw-chisels to create dramatic undercutting and shadow e.g. <u>David</u> (c.1501–04), <u>Moses</u> (c.1513–15), <u>Piet à</u> (c.1498–1500) • simplification of masses combined with dramatic projections of form and rich surface detail <i>Moses</i> (c.1513–15), <u>Tombs of Giuliano and Lorenzo</u>, S. Lorenzo, Florence (c.1519–34) • use of marble as a serious material for monumental sculpture that emulates antiquity. • The factors responsible for the expressive qualities in Michelangelo’s sculpture include his Neo-Platonic ideas, views on art as an intellectual activity and interest in poetry that allowed Michelangelo to achieve drama and emotion in both religious and secular art. <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
21	<p>Discuss how Borromini’s architecture achieved dramatic effects.</p> <p>Candidates may make some of the following points about the religious fervour of the period as a general motivation for evocative and dramatic architecture. Examples that may be chosen to illustrate the point are:</p> <ul style="list-style-type: none"> • <u>S. Carlo alle Quattro Fontane</u> (1638–67). The building was commissioned by the Spanish Discalced (barefoot) Trinitarians and is good example of the dramatic and unconventional architecture Borromini specialised in. On the exterior, the concave-convex-concave façade enhances the sense of movement, thus heightening spiritual drama. On the inside the floorplan is an irregular shape constructed from an amalgamation of two equilateral triangles and two circles to form a distorted oval. This produces a dynamic spatial experience for the spectator which was a clear break from the more ordered and simple geometries of the renaissance. The coffering of the dome is composed of tessellated crosses, hexagons and octagons which diminish in scale as they approach the lantern, creating a dramatic sensation of added height. The white dome is also illuminated by hidden windows – a theatrical technique intended to intensify the spirituality of the interior. • <u>S. Ivo alla Sapienza</u> (St. Ivo of Wisdom), (1642–50) was commissioned by the ‘Sapienza’, or University of Rome, during the Papacy of Alexander VII. The geometrical complexity of his design, and emotive manipulation of classical architectural features and proportions all aimed at generating profound religious emotion in the spectator. On the exterior, the dramatically spiralling, ziggurat lantern is highly unconventional, and the façade is concave to create a distorting sensation of movement. Like <u>S. Carlo alle Quattro Fontane</u> the floorplan forms an unexpected shape – this time a six-pointed star, which is a symbol of wisdom. The interior of the dome is richly decorated to create a theatrical atmosphere: six-pointed stars alternate vertically with the eight-pointed stars of the Chigi in the spaces between the ribs. <p>Other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
22	<p>Discuss the influence of antiquity on the work of Poussin.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Poussin was well educated, with a command of Latin literature. He invented the classical ideal of landscape painting by attempting to improve nature by taking the best parts to make a whole that was closer to perfection. • Poussin’s landscapes include classical ruins and were Italianate in nature. These landscapes often have a narrative content based on classical sources despite the emphasis being on the landscape more than the narrative. <p>Potential examples could discuss:</p> <ul style="list-style-type: none"> • <u>Landscape with Diogenes throwing away his bowl</u>: Subject matter focuses on the ancient Greek philosopher Diogenes; lush vegetation expresses Diogenes’ ideal of nature as the source of all things required for happiness; figures in classical dress; • <u>Funeral of Phocion</u>: Phocion was an Athenian stoic condemned to death and carried by faithful slaves; classically influenced architecture visible in the background including temples and altars, as well as a structure with a dome which is more Roman than Greek; symmetrical composition with body of Phocion in centre of foreground. • <u>Et in arcadia ego</u>: Poussin probably invented the inscription as no classical source for it is known; it is based on a Roman epigram and includes figures wearing classical dress in an attempt to illustrate the classical world; it may or may not be set in Arcadia; inscription shown on classical sarcophagus. <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
23	<p>Discuss the treatment of mythological <u>and/or</u> allegorical subjects by Flemish painters in this period.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Although not an exhaustive list candidates's formal analysis should cover some or all of composition, colour, line, tone, brushwork and light and may include an analysis of the subject matter and context to assist with the interpretation element of the question. • Composition – Strong diagonal movement and dramatic gestures and expressions can be used to produce chaotic scenes that are in fact carefully composed (e.g. Peter Paul Rubens, <u>The Horrors of War</u>, 1637–38). Figures can be compressed within the limits of the canvas, in order to create greater visual impact. For example, in Peter Paul Rubens, <u>Rape of Daughters' of Leucippus</u>, c.1618, all the actions takes place inside a large circle which increases intensity of struggle. Often several devices are used to guide the viewers' eye around the compositions using force lines, direction of gaze, gesture as well as the mirroring of poses. • Colour – Accents of bold colours can provide balance and contrast. For example the red and bright yellow in Rubens', <u>Rape of Daughters' of Leucippus</u>, c.1618 of the displaced drapery provides a balance to the flesh tones, browns and greys of the figures and horses. • Light – Strong raking light, bold chiaroscuro and the illumination of principal characters can be seen in several Dutch works of this era (e.g. Jordaens) and candidates may refer to the influence of Caravaggio in this regard. • Interpretation of subject matter – A range of interpretations may be discussed; erotic titillation for the patron, justification for the temptation of seizing political power and as an allegory of war and peace, or a moralising message about duality of human nature and a rising interest in peasant genre scenes (e.g. Jacob Jordaens, <u>The Satyr and the Peasant</u>, c.1620–21 – an illustration of Aesop's fable). In the case of Rubens' <u>The Horrors of War</u>, the meaning is identified by a letter from the artist to Sustermans as an allegory of the horrors of war, and has also been interpreted as an allegory of female love (Belkin). <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
24	<p>Discuss the development of Rembrandt's style.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Transitory facial expressions was a feature of the artist's early work, such as <u>Tobit and Anna</u>, 1626. This also shows the young artist's interest in selecting a novel subject for his art, as this is a less-represented scene from the Bible. It shows a moment of high drama, with attention to telling narrative details such as Tobit's ragged shoes, bright colours and bold lighting. • Rembrandt's developing interest in chiaroscuro and experimental lighting techniques is evident in another early painting : <u>Self-portrait</u>, 1629 (Staatliche Museen, Kassel). • Treatment of light is further developed in <u>The Anatomy Lesson of Dr. Nicolaes Tulp</u>, 1632 is an innovative portrait, and certainly intended to attract the attention of potential patrons. Lighting has been directed on the corpse in the centre and the faces of the men surrounding it, with chiaroscuro used to heighten the drama. Innovatively, the focus is more on the anatomy than the subjects of the portrait, to ennoble the work as much as the men. • A preference for spare compositions to create a sombre atmosphere is evident in <u>Raising of the Cross</u> and <u>Descent from the Cross</u>, 1633 which exemplify the artist's approach to religious commissions and which show his development towards glowing light tones and atmospheric chiaroscuro. • A growing sense of compositional dynamism, techniques of foreshortening, bold contrasts of light and shadow, and great variety in pose and gesture as well facial expression are to be found in <u>The Blinding of Sampson</u>, 1636 Unlike Rembrandt's earlier work, this is graphically and provocatively violent. • A focus on naturalism is exemplified by Rembrandt's various Self-Portraits which capture both psychological nuance as well as precise details of facial features including wrinkles and the complex depth and variety of tones of the skin. • Throughout his career Rembrandt experimented with etching and drawing: varying his use of line, tone and media to nuance his representation of forms in light. <u>Three Trees</u>, 1643 exemplifies this – it was created using the combined techniques etching, dry point and engraving with sulphur tint and establishes an intensity of mood through composition and tonal contrast. • Brushwork: in <u>Jan Six</u>, 1654 Rembrandt painted with a looser technique in the spirit of Frans Hals • Impasto is used a lot in the artist's later works, such as <u>Self-Portrait</u>, 1665 (Kenwood House), which was painted after the artist's bankruptcy in 1656. • Many of the spatial, psychological and decorative tricks that the younger artist might have deployed to energise the narrative are missing from such later works as <u>Lucretia</u>, 1666. <p>Other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
25	<p>Discuss the influence of the Counter-Reformation on the work of Zurbarán.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • The analysis should cover the context of the Counter-Reformation, as well as the formal aspects of each work and include information that sheds light on the different levels of meaning in the works. • During the Counter-Reformation there were many opportunities to paint for the monastic orders and ecclesiastical authorities as art was an effective aid to piety and a means of promoting the Catholic Church. <p>Possible examples:</p> <ul style="list-style-type: none"> • <u>The Martyrdom of St Serapion</u>, 1628; Zurbarán frequently painted martyred saints or monks. The Mercedarian Order commissioned the work for the De Profundis (funerary chapel) hall of their monastery in Seville. Martyred saint's pose mirrors that of Crucifixion, with arms held up. His head is quietly slumped to side and all signs of the martyrdom are removed. Reduced composition, with white robes against characteristic dark background, highlight subject matter. • <u>Still-Life with Lemons, Oranges and a Rose</u>, 1633; Possible Christian interpretations: three fruits evoke the Holy Trinity; water in the cup associated with baptism; rose is linked with the Virgin Mary. The whole painting could be a homage to the Virgin – the oranges, their blossoms and the cup of water symbolise her purity, and the thornless rose refers to her Immaculate Conception. • <u>Agnus Dei</u>, 1635–40; Title alludes to Christ's title in John's Gospel (John 1: 29) when John the Baptist describes Jesus as 'The Lamb of God who takes away the sin of the World.' Dramatic chiaroscuro highlights the lamb, just alive evident from eyes, but with feet bound. Subject matter refers to scenes of martyrdom, and with titles reference to sacrifice, it clearly contains religious allegory. There are various versions of this work, some even include halo. Meticulous attention to light on wool. Other examples: <u>Meditation of St Francis</u>, 1632 <u>St Hugo of Grenoble in the Carthusian Refectory</u>, c.1633 <u>Vision of Brother Andrés Salmerón</u>, 1639–40 <u>Christ on the Cross</u>, 1655 <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
26	<p>Analyse <u>three</u> history paintings from the period.</p> <p>Candidates may make some of the following points: History paintings as a genre derived from Renaissance prototypes and the ideas generated in the French Académie Royale. The British Royal Academy adopted the formal techniques and subject matter from these sources, a key feature of which was the representation of mythological, biblical stories or great events from the past. Specific to British paintings in this period was the focus on <i>contemporary</i> military and colonial subjects in the idiom of history painting. This was in stark contrast to the subject matter and formal techniques of French history painting.</p> <p>The following themes may be salient for candidates and their selection of three key examples:</p> <ul style="list-style-type: none"> • Benjamin West’s pioneering use of visual realism and modern dress, employing the composition and figure style of history paintings. The key painting in this regard is his <u>Death of General Wolfe</u> (1770). Copley’s <u>The Death of Major Pierson</u> (1781) followed the ideas that West had initiated, presenting a recent historical event with scale and drama. Both paintings also adopted the iconography of religious paintings, presenting their protagonists like they were martyred saints. • History paintings that used realism and imagination in the representation of contemporary military events was another approach for British artists. Candidates could discuss examples like De Louthembourg’s <u>Lord Howe’s Action, or the Glorious First of June</u> (1795) or <u>The Battle of the Nile</u> (1800), Wilkie’s <u>Chelsea Pensioners Reading the Waterloo Dispatch</u> (1822), Armitage’s <u>Retribution</u> (1857) Maclise’s <u>The Meeting of Wellington and Blücher at Waterloo</u> (1861). • Other history paintings questioned patriotic narratives, and ‘historical genre’ and candidates could focus on such works as William Blake’s <u>The Spiritual Form of Nelson Guiding Leviathan</u> (1805–09), Turner’s <u>The Field of Waterloo</u> (1818) and <u>The Fighting Temeraire</u> (1839), Brown’s <u>The Last of England</u> (1854), Millais’s <u>Peace Concluded</u> (1856), O’Neil’s <u>Eastward Ho! and Home Again</u> (1858). • The subject matter of British history paintings was not always warfare: candidates could focus on representations of slavery and non-European peoples. For example, Zoffany’s <u>Colonel Mordaunt’s Cock Match</u> (1788), Turner’s <u>The Slave Ship</u> (1840), Hunt’s <u>The Finding of the Saviour in the Temple</u> (1854–60), Barker’s <u>The Secret of England’s Greatness</u> (1861), Ansdell’s <u>The Hunted Slaves</u> (1861). <p>Other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
27	<p>In what ways was Hogarth’s style as a portrait painter distinctive?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • This question requires candidates to survey Hogarth’s work as a portrait painter in broad terms; and critically assess the extent to which his work in this regard might be said to be distinctive with respect to mainstream early 18th century English portraiture. One notable portrait painting by Hogarth which is highly likely to merit mention is his portrait of Capt. Thomas Coram (1740). This stylistically lavish canvas might be said to constitute an exercise in visual irony; as well as an affectionate portrayal of a noted contemporary philanthropist. • Hogarth clothes his image of Capt. Coram very much in the stylistic garb of the contemporary French court portrait of the day. Capt. Coram is shown seated, somewhat awkwardly and self-consciously, atop a raised dais, which appears to be located within a spacious and grandiose chamber. We see the base of a substantial neo-classical column at the window behind the Captain; while he is seated upon a high, apparently leather-backed chair: one which is clearly too tall for him to sit comfortably, as his feet scarcely touch the ground. This air of somewhat self-effacing incongruity is further enhanced by the comically over-voluminous red coat which Capt. Coram is shown wearing. He almost seems to disappear into the folds of this vast garment. • Coram is thus shown to us as a man who is willing to assume – temporarily – the material trappings and stylistic trammels of the so-called ‘swagger’ portrait of his day: but who is also happy to allow Hogarth to subtly subvert and so gently lampoon the innate pretentiousness of that style of society portraiture. Capt. Coram dons his comically oversized prop-coat for the occasion; but is clearly aware of the visual bathos which is created by the juxtaposition of his presence within the apparatus of the swagger portrait. Finally, in a moment of exquisite perceptiveness, Hogarth records the contrast between the ruddy and sun-browned face and hands of the Captain, and his much paler upper forehead. Clearly Capt. Coram is a man well used to the elements: but who very sensibly habitually wears a hat. It is likewise noticeable that we see Capt. Coram’s own hair; as distinct from the then ubiquitous periwig of high society. Other portrait paintings by Hogarth which may well feature in responses would include the portrait of Mary Edwards (1742); or the group portrait of the Graham Children (1742). The former exemplifies the radically direct and immediate quality which Hogarth sought in his portraiture. We see Mary Edwards as she gazes directly out of the canvas into our eyes as viewers: this in itself representing a bold transgression of the expected decorum then associated with female portrait subjects. Women in portraits were expected to cast their eyes demurely away from the scrutiny of (male) spectators; or else to gaze chastely off into the far distance. While the portrait of the Graham Children radically breaks with the accepted conventions of infant portraiture, whereby children were either shown as babes wrapped in swaddling; or as tiny adults. Here Hogarth foregrounds the innate vitality and vivaciousness of an appealing group of children who, while they might indeed be clad (somewhat awkwardly) in the adult garb of the day; nonetheless appear before us with all of the beguiling tenderness, unruliness and charm of youth. <p>All other valid approaches will be credited.</p>	20

Question	Answer	Marks
28	<p>Discuss the role of satire in this period.</p> <p>The syllabus stipulates that the work of Gillray and Hogarth should be studied. It is to be expected that candidates will therefore focus on the work of these two artists, but any other relevant artists may be discussed. Satire can be classified as the exposure of corruption and ignorance (particularly though not exclusively political) through humour, irony or derision.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Hogarth’s ‘Modern Moral Subjects’ can be counted as an important milestone in graphic satire in Britain. In such works as <u>Marriage A-la-Mode</u> (1743) Hogarth devised a narrative arc and a large cast of invented characters to tell a moral story through six individual vignettes. It dealt with social issues as class, attitudes to culture, sexual promiscuity and sexually transmitted disease, all using comedic devices to reinforce the moral message. <u>Gin Lane</u> and <u>Beer Street</u> (1751) are concerned with the debilitating effects of gin, imported from Holland. The beneficial effects of native alcohol and food are humorously juxtaposed with the horrors of foreign gin. In <u>Gin Lane</u> the moral point is enforced through exaggeration and absurdly macabre events like infanticide and the actual disintegration of the fabric of London. Hogarth’s work is a product of its historical context: his modern moral art was arguably created to satisfy the void left by the declining authority of the church and to address the tastes of a burgeoning middle class. • James Gillray’s work often engaged with political issues, but his work also involved social mores, and can be seen in the context of Britain’s growing global prominence, the modernisation of the nation and a boom in graphic satire at the end of the eighteenth century. <u>The Plum Pudding in Danger</u> (1805) is perhaps his most famous cartoon and shows Napoleon and William Pitt the Younger (both depicted with exaggerated physiognomies to ridicule their pretensions) greedily dividing the globe with carving knives. <u>The Cow-Pock—or—the Wonderful Effects of the New Inoculation!</u> (1802) caricatures the superstitions of sectors of the British population who feared the newly invented vaccination against cowpox. Again the humour is generated through exaggeration: cows are depicted bursting through the skins of the recently inoculated. <p>Other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
29	<p>Compare the visionary landscape work of William Blake and Samuel Palmer.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Candidates may describe the type of landscape that Blake produced. He was not primarily a landscape artist but his work included his own personal visions of nature that often served as background to his characters and was of an illustrative nature. Blake’s personal visions and imagination are predominant through all his work. There are many examples but the best are probably from the late works ‘Illustrations from the Book of Job’ and ‘Dante’s Divine Comedy’. • Blake’s work was largely in the form of etching and woodcut. he had no formal artistic training, coming from a working class background. He was trained as an engraver. He invented his own techniques, many of which could not easily be replicated. He used vibrant colour and his line and imagery were flowing and mystical. • Blake’s series ‘Illustrations to the Pastorals of Virgil’ show primitive, ‘arcadian’ landscapes, denoting a romantic pastoral vision of rural life far from the encroaching industrialisation of the times. His creative visions and his religious beliefs were inseparable. • Blake’s work proved inspirational to many landscape artists including Samuel Palmer who was drawn to the richly imaginative visions of rural life. • Palmer was also a visionary but studied and was also much influenced by artists of the late Gothic and early Renaissance. he was also an admirer of Fuseli. As such his early work was more derivative of past styles than Blake’s. • Later, together with George Richmond and Edward Calvert, he founded a group in Shoreham in Sussex named ‘The Ancients’. They were a like-minded ‘Brotherhood’ all highly influenced by Blake. The group did not last long but Palmer continued to produce small idyllic landscapes with a nostalgic, mystical quality. • The materials he used, as Blake did, were many and various, he made etchings, drawings, watercolours and used other media to gain effects of colour and drama. • Also like Blake he was a prolific writer and illustrated Milton and Virgil. Both artists were affected by the changes in society, growing urbanisation, and the effects that this was having on the countryside <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
30	<p>Compare <u>one</u> Gothic Revival building with <u>one</u> Neoclassical building.</p> <p>Candidates should make a detailed comparison between two chosen examples, focusing on such considerations as: style, floor plans and function. Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Style: Use of different vocabularies of architecture. Gothic Revival buildings made use of Gothic elements such as buttresses, pointed arches, crenelated turrets, pinnacles, quatrefoils etc. <u>Strawberry Hill House</u> – which is distinguished as being the first piece of architecture designed with reference to specific Gothic precedents (rather than a generalised notion of ‘Gothic’) – could be cited in this regard. Neoclassical buildings emulated architectural precedents from the classical and renaissance past as precisely as possible, using the classical language of architecture, including fluted columns, entablatures, pediments etc. For example <u>Chiswick House</u> was based explicitly on the continental architecture of Palladio (such as the <u>Villa Capra</u>) and extant Roman buildings (such as the <u>Baths of Diocletian</u> and the <u>Pantheon</u>) all of which channelled Vitruvian concepts. • Floor plans: Some Gothic revival buildings had deliberately asymmetrical floorplans and rooms of varying sizes to suggest a structure developed over time. However some civic examples, such as the Pugin and Barry’s <u>Houses of Parliament</u>, 1840–1876, had a more ordered arrangement. Neoclassical buildings generally had symmetrical floorplans with rooms of regular and repeated proportion – <u>Chiswick House</u>’s rooms frame a central octagonal saloon. • Function: In the eighteenth century pioneering examples of Gothic Revival and Neoclassical architecture tended to be for private dwellings, and also a statement of the taste of the patrons such as Horace Walpole and Lord Burlington. • The Neoclassical style tended to be applied to private dwellings such as <u>Stowe House</u>, 1720–1779, but there are examples of civic architecture in this idiom, such as Hansom and Welch’s <u>Birmingham Town Hall</u>, 1837. In the nineteenth century many civic structures used the Gothic Revival style including <u>St Pancras Station</u> and <u>Houses of Parliament</u>. <p>All other valid points will be taken into consideration</p>	20

Question	Answer	Marks
31	<p>Discuss the factors which influenced the development of Neoclassicism.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • The writings of Johann Joachim Winckelmann <i>Reflections on the Painting and Sculpture of the Greeks</i> (1755) and <i>The History of Art in Antiquity</i> (1764). He took a new chronological approach to Greek stylistic development, which influenced sculptors and painters. ‘Simplicity, strength, grace and truth’ – Winckelmann. He is the first to describe the 3 key works of the Vatican museum; <u>Belvedere Torso</u> , <u>Apollo Belvedere</u> and <u>Laocöon</u>. ‘Of all of the works of antiquity which have escaped destruction, the statue of the <u>Apollo Belvedere</u> is the highest ideal in art.’ Interpreted as a model by many Neoclassical artists including Canova in his <u>Napoleon as Mars, the Peacemaker</u> (1803). • Napoleon considered the muscular idealisation of his portrait so hyperbolic, he refused public display of the work. Excavations of Herculaneum (1738) and Pompeii (1748) excited artists and patrons about Roman daily life and fresco paintings from antiquity. Canova visited Herculaneum during his stay in Naples in 1787. A fresco of <u>A Faun and a Bacchante</u> influenced the composition of his <u>Psyche revived by Cupid’s Kiss</u> (1787). Other examples could include a fresco of <u>Hercules and Telephus</u> also from Herculaneum influencing the pose of Ingres’s <u>Madame Moitessier</u> (1856). • Politics: the French Revolution and depictions of noble and patriotic sacrifice in the work of David. E.g. David <u>Tennis Court Oath</u> (1791) and/or <u>The Death of Marat</u> (1793). <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
32	<p>Discuss Delacroix’s paintings of historical subjects <u>and/or</u> contemporary events.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Candidates may include paintings by Delacroix of contemporary events such as <u>The Massacre of Chios</u>, 1824, or of early historical events such as <u>The Taking of Constantinople by the Crusaders</u>, 1840, painted as part of Louis-Philippe’s patronage of new historical galleries at Versailles. Paintings where Delacroix has deployed emblematic or allegorical figures to explain and sympathise with recent events (e.g. <u>Greece on the ruins of Missolonghi</u>, 1827 and <u>Liberty Leading the People</u>, 1830) would also be suitable. The <u>Death of Sardanapalus</u>, 1827, although an event of now questionable historical authenticity, was recounted by the Greek historian Diodorus and subsequently glamorised in literature by Byron and could therefore provide highly suitable stimulus to answer the question. • Candidates may discuss Delacroix’s motivation in depicting historical events – philhellenism, French patriotism, personal recognition by the Academy and fulfillment of patronage, or they might focus on the subject matter as a vehicle for expressing many of the characteristics of Romantic painting (e.g. Orientalism, eroticism, heightened emotional experience etc.) as well as the visual characteristics of their chosen paintings (e.g. use of light, colour, strong diagonals and other dynamic effects). • Delacroix’s idealisation of events, or certainly the fudging of historical accuracy, was arguably to make political or social commentary. <u>The Massacre of Chios</u>, 1824, was inspired by his sympathy for the Greeks in the War of Liberation with the Turkish, ‘but with no clear moral or social implications’ (Honour 1979). Unlike the later Sardanapalus, it was not considered subversive, but topical. Delacroix does not give a full account of the events that unfolded, rather he focuses on the negative, anticlimactic outcome – the defeated awaiting death (a reversal of Gros’ <u>Plague House at Jaffa</u>), a representation of horror unrelieved, of tedium, disengagement and disillusionment (Vaughan, 1978). • At the 1827 Salon, Delacroix exhibited the <u>Death of Sardanapalus</u> and <u>The Execution of Doge Marin Falier</u>. The critic Vitet wrote that Delacroix was an accomplished historian, but flouted the most basic laws of history painting. <u>The Execution of Doge Marin Falier</u> was known to Delacroix by both Byron’s 1821 play as well as the account by fifteenth century chronicler Marin Sanuto. It has been argued that Delacroix based his painting of the execution on both sources, and that the treatment of the subject matter was in order to champion the oppressed or scorn the arrogance of the powerful. <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
33	<p>How did Baron Haussmann transform the appearance of Paris?</p> <p>Candidates may make some of the following points:</p> <p>Emperor Louis-Napoleon Bonaparte III commissioned Georges Haussmann to modernise Paris, to help restore the glory of his uncle’s empire. The emperor hoped to consolidate his power and popularity by boosting French economy and culture. Haussmann aimed to ‘tear open old Paris, the district of riots and barricades, by a wide, central thoroughfare that would pierce this almost impenetrable labyrinth from one side to the other.’</p> <ul style="list-style-type: none"> • Gas street lighting was introduced e.g. Caillebotte <u>Paris Street: A Rainy Day</u> (1876–7) • Parks were designed as part of the city, inspired by London e.g. Bois de Boulogne. New leisure spaces were created as a result, the race course at Longchamps painted by Manet and Degas. The boating lake painted by Berthe Morisot in <u>Summer Day</u> (1875). • Congested Medieval streets widened to create better traffic flow and trade routes e.g. Rue de Rivoli. Wide streets painted by a variety of artists including Monet • Installing a major sanitation system provide better sanitation to parallel the street layout and to lessen the spread of disease. • Candidates might also want to look at the reasons for ‘Haussmannisation’ including: Culture – for architecture and new leisure venues to glorify the Second Empire. Health, security, trade and mobilisation of troops could also be discussed. • Haussmann has been described as ‘ruthless’ by James Rubin in the scale of change. More than 40 times the city’s usual annual budget spent on working class areas. The city expanded to new areas like Montmartre and Les Batignolles. 20% of Paris labourers employed in building trade during this period. • The new city doubled in size during the Second Empire attracting many people including artists. • Created a city of spectacle with grand vistas. The flâneur is invented. The long straight street of the Romans is recaptured. • The Universal Exposition in 1855 showcased new buildings in cast iron and glass. • Made great divisions of wealth. Poor pushed to the periphery e.g. Manet <u>The Old Musician</u> (1862) • The Second Empire collapsed during the Franco-Prussian war in 1870. • The style of architecture, including that of Garnier’s <u>Opera House</u>, considered out of step by the Third Republic. Parts of the opera house was left unfinished post-1870. • The architecture is considered a major tourist attraction now. <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
34	<p>How did Manet depict modern Parisian life in his work?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Contemporary subjects were a speciality of Manet, greatly influenced by his friend Baudelaire's <i>Heroism of Modern Day Life</i>, the modernisation of Paris by Haussmannisation (1853–1870) and Realism. • Candidates should focus their answers on the many subjects Manet painted of Paris. If candidates include images of Argenteuil, for example, this will be acceptable, but they will need to argue the case that this was within easy reach of Paris and therefore part of the Parisian experience of modern life. • With reference to Old Master influences, and his own work E.g. <u>The Old Musician</u> (1862) Manet showed the city in flux through the urban clearance of the Batignolles area of Paris and the displacement of people. According to James Rubin in his book on Impressionism, this may show his republican values and Realist concerns. • He depicts many scenes of middle class leisure and employs a modern, unfinished technique E.g. central passage of blurred brush marks in <u>Music in the Tuileries' Gardens</u> (1862). He included a self-portrait of himself as a flâneur and portraits of many of his friends and family to capture 'the optical sensation of what it's like to be part of a crowd,' Professor Paul Smith. He would also experiment with flatter picture space, a feature of 'modern painting.' • Other leisure venues depicted include the <u>Races at Longchamps</u> (1866) as part of the newly developed Bois de Boulogne on the western outskirts of Paris. • Manet depicts industry in <u>The Railway</u> (1873) with the Gare St Lazare hidden behind railings and a cloud of steam from a locomotive. • Depicts themes of prostitution E.g. <u>Olympia</u> (1863), or <u>Nana</u> (1877) both inspired by fiction of the time but also displaying what might have been considered a shocking new honesty about the behaviour of middle class men. • He shows cafe-concerts, popular new leisure venues in Haussmannised Paris. Early images include an image of female boredom in <u>The Plum</u> (c.1878), or <u>At the Cafe</u> (1878). • In a later work, the role of the central bar-maid is debated, whether she is soliciting or serving drinks in <u>A Bar at the Folies-Bergère</u> (1881–2). A trapeze artist and middle class clientele can be seen reflected in a mirror. • He also shows the city being re-built in <u>Rue Mosnier with Flags</u> (1878) with a cripple from the Franco-Prussian war juxtaposed with the patriotic flags decorating the street for the Exposition Universelle. This was the Paris Manet knew first-hand as it was a street close to his studio. • His images show new and sometimes shocking subjects and modern techniques. All other valid points will be taken into consideration. <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
35	<p>Compare and contrast the work of van Gogh and Gauguin.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Candidates must establish similarities and differences between any works by Vincent van Gogh and Paul Gauguin, and should consider aspects of form, techniques and/or subject matter. Candidates may compare and contrast one work by each artist or take a broader approach. Either approach is equally acceptable. • Candidate may choose paintings of a similar subject matter, such as van Gogh <u>L’Arlésienne: Madame Ginoux</u>, 1888 and Gauguin’s <u>Night Café at Arlés (Madame Ginoux)</u>, 1888, allowing for comparisons and contrasts to be drawn in terms of composition, colour and brushwork. Van Gogh’s undertook multiple portraits of Mme Ginoux, all believed to have been based upon a drawing of the sitter by Gauguin. • Candidates may focus on the portraiture of both artists, either comparing and contrasting the techniques, style and expressive qualities of a selection of the many self-portraits both artist’s produced, or the portraits they painted of one another whilst working together in Arlés (e.g. Gauguin’s <u>The Painter of Sunflowers</u>, 1888 and van Gogh’s <u>Portrait of Paul Gauguin</u>) when attempting to establish a painter’s colony or ‘Studio in the South’. • Alternatively van Gogh’s <u>Memory of the Garden at Etten (Ladies or Arlés)</u>, 1888, could be successfully compared to Gauguin’s <u>L’Arlésiennes (Mistral)</u>, 1888 as both demonstrate similarities and differences in composition and subject matter. Candidates could be credited for discussing the impact of Gauguin’s approach to subject matter upon van Gogh, who on the suggestion of Gauguin, experimented with producing painting from memory, rather than nature. • Candidates could be credited for demonstrating the influence and impact that the two painters had upon one another. <p>All other valid points may be considered.</p>	20

Question	Answer	Marks
36	<p data-bbox="338 213 1084 245">In what ways did Expressionism vary across Europe?</p> <p data-bbox="338 284 1912 416">This question requires candidates to discuss how Expressionism varied across Europe with reference to the work of Expressionist artists from different countries. Analysis and interpretation of their variations may include differences in form, subject, medium, techniques, meaning or context. Some points of analysis for comparison may include, but are not limited to, the following:</p> <ul data-bbox="338 424 1924 1203" style="list-style-type: none"> <li data-bbox="338 424 1924 555">• German Expressionism employed brilliant colours and spontaneous brushwork, and indebted to the same late nineteenth-century sources as French Expressionists, especially the work of Vincent van Gogh. However, the French were more concerned with the formal aspects of pictorial organisation, while the German Expressionists were more emotionally involved in their subjects. <li data-bbox="338 563 1924 858">• Discussion of German Expressionism may choose to focus on painters such as Ernst Ludwig Kirchner of Die Brücke group who conflated African aesthetics with the emotional intensity of jarring colour tones and figural distortion, to depict the anxieties of modern life through a variety of mediums including painting, drawing and print making techniques. Or candidates may choose to focus their discussion on painters such as Paul Klee of the Blaue Reiter group who began to forsake representational imagery, instead favouring transcendent symbolic imagery as a way of representing natural and folkloric scenes. Blaue Reiter artists shared an interest in abstracted forms and prismatic colours, which, they felt, had spiritual values that could counteract the corruption and materialism of their age. The flattened perspective and reductive forms of woodcut helped put the artists, especially Kandinsky, on the path toward abstraction in their painting. <li data-bbox="338 866 1924 1066">• For the Austrian Expressionists it was drawing rather than printmaking that helped them develop their highly personal and emotional styles. Austrian artists such as Oskar Kokoschka and Egon Schiele were inspired by German Expressionism, but interpreted the style in their individual and personalised forms. Kokoschka and Schiele sought to express the decadence of modern Austria through expressive representations of the human body through portraiture and the nude; by sinuous lines, garish colours, and distorted figures, both artists imbued their subjects with highly sexual and psychological themes. <li data-bbox="338 1074 1924 1203">• Candidates may include discussion of French Expressionism, such points of analysis as artists' spontaneous, often subjective response to nature, expressed in bold, gestural brushstrokes and high-keyed, vibrant and non-naturalistic colours applied directly from the tube. Subject matter tended towards the more traditional genres of landscape, still life and portraits or figure groups and for the majority compositions were idyllic or imaginary. 	20

Question	Answer	Marks
36	<ul style="list-style-type: none"> • Norwegian Expressionism, the work of Edvard Munch. Individual artworks should be analysed and interpreted for their expressionistic styles thoroughly but the question does also require some comparison across the chosen examples to facilitate an argument as to how Expressionism varied across Europe. Suggested dates (1890–1914) are approximate and correlate to the specification, however, if an artwork has been discussed that is earlier or later but the candidate has made a clear case for its consideration as an Expressionist artwork then it may still be considered. <p>Any other valid points will be taken into consideration.</p>	

Question	Answer	Marks
37	<p>Analyse the architecture and design of Charles Rennie Mackintosh.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • Highly original style of design, fit for a new century. Aligned with Art Nouveau but with a more formal, classical and sober aesthetic. • Japanese influence with emphasis on order and restraint. Very fashionable. • The use of glass, metal, stone and wood. Honesty and integrity of materials and lack of applied decoration. Importance of glass to create light and shadow. • The use of Scottish vernacular; features such as towers, buttresses, iron-work with Celtic-knot formations, stained glass, motifs drawn from Celtic Art, colour-schemes of soft pinks, purples and greens. Textural additions through tapestries, furnishings and carpets. • Buildings and interiors designed as ‘a whole’: furniture and furnishings, light-fittings, carpets, tapestries, stained glass windows and fireplaces all considered to an integrated design. • Examples that could be discussed: <u>The Glasgow School of Art 1897–1909</u>; <u>Miss Cranston’s Tea Rooms in 1897</u>; <u>Hill House, Helensburgh 1902–05</u>, design for a <u>House for the Lover of the Arts</u> <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
38	<p>Discuss the work of <u>one</u> Dada artist.</p> <p>This question requires candidates to discuss the work of just one Dada artist. Candidates may choose to focus on any Dada artist, including but not limited to the artists named in the specification (Duchamp, Hannah Höch and George Grosz). Exemplar points below are for Duchamp but serve as indicative content of the type of points that could be made for other artists:</p> <ul style="list-style-type: none"> • Marcel Duchamp was a pioneer of Dada, a movement that questioned long-held assumptions about what art should be, and how it should be made. In the years immediately preceding World War I, Duchamp found success as a painter in Paris. But he soon gave up painting almost entirely, explaining, ‘I was interested in ideas—not merely in visual products.’ • Seeking an alternative to representing objects in paint, Duchamp began presenting objects themselves as art. He selected mass-produced, commercially available, often utilitarian objects, designating them as art and giving them titles. ‘Readymades,’ as he called them, disrupted centuries of thinking about the artist’s role as a skilled creator of original handmade objects. Instead, Duchamp argued, ‘An ordinary object [could be] elevated to the dignity of a work of art by the mere choice of an artist.’ The readymade also defied the notion that art must be beautiful. Duchamp claimed to have chosen everyday objects ‘based on a reaction of visual indifference, with at the same time a total absence of good or bad taste..’ In doing so, Duchamp paved the way for Conceptual artwork that was ‘in the service of the mind,’ as opposed to a purely ‘retinal’ art, intended only to please the eye. • <u>Bicycle Wheel</u> (1913) – ‘In 1913, I had the happy idea to fasten a bicycle wheel to a kitchen stool and watch it turn’ recalled Marcel Duchamp. The result, is the first of Duchamp’s Readymades. Most of Duchamp’s Readymades were individual objects that he repositioned or signed and called art, but <u>Bicycle Wheel</u> is what he called an ‘assisted Readymade,’ made by combining more than one utilitarian item to form a work of art. There are several versions of this artwork – because the materials Duchamp selected to be Readymades were mass-produced, he did not consider any Readymade to be an original. • <u>Fountain</u> (1917) – With this readymade, Duchamp’s choice of a urinal challenged and offend even his fellow artists. There is little manipulation of the urinal by the artist other than to turn it upside-down and to sign it with a fictitious name. By removing the urinal from its everyday environment and placing it in an art context, Duchamp was questioning basic definitions of art as well as the role of the artist in creating it. With the title, <u>Fountain</u>, Duchamp made a tongue in cheek reference to both the purpose of the urinal as well to famous fountains designed by Renaissance and Baroque artists. In its path-breaking boldness the work has become iconic of the irreverence of the Dada movement towards both traditional artistic values and production techniques. 	20

Question	Answer	Marks
38	<ul style="list-style-type: none"> <li data-bbox="338 220 1939 491">• <u>LHOOQ</u> (1919) – This work is a good example of Dada and Duchamp’s irreverence towards traditional art. Duchamp transformed a cheap postcard of the Mona Lisa (1517) painting, which had only recently been returned to the Louvre after it was stolen in 1911. The painting was already well-known, but a recent theft and subsequent return to the Louvre and the ensuing publicity ensured that it became one of the most revered and famous works of art. On the postcard, Duchamp drew a moustache and a goatee onto sitter’s face and labelled it L.H.O.O.Q. If the letters are pronounced as they would be by a native French speaker, it would sound as if one were saying ‘<i>Elle a chaud au cul</i>,’ which loosely translates as ‘She has a hot ass.’ As with <u>Fountain</u>, Duchamp managed to offend everyone while also posing questions that challenged artistic values, artistic creativity, and the overall canon. <p data-bbox="338 523 1032 555">Any other valid points will be taken into consideration.</p>	

Question	Answer	Marks
39	<p>Discuss the differing approaches to figurative representation taken by artists in this period.</p> <p>This question requires candidates to discuss the differing approaches to figurative representation taken by artists from 1940 to present day. Candidates should include a range of artists, styles, techniques or media in order to successfully discuss differing approaches. Candidates should include formal analysis of the figurative nature of the works and any relevant contexts in their responses. Possible examples include:</p> <ul style="list-style-type: none"> • The paintings of the ‘London School’ artists and their commitment to the figure at a time when others were moving away from figurative art; i.e. Francis Bacon’s portraits (e.g. <u>Seated Figure</u>, 1961) as character studies and treatments of the human condition, or Lucien Freud’s thickly impastoed sprawling nudes or portraits with animals as an examination of the relationship between the figure and the viewer (<u>Girl with a White Dog</u>, 1951–2). • Pop artists were also reviving figurative art at a time when other artists were experimenting with abstraction. These artists worked in a style that referenced or took directly from the visual language of advertising; i.e. David Hockney’s precise use of acrylic to painstakingly imitate photographic effects (e.g. <u>A Bigger Splash</u>, 1967), or Andy Warhol’s use of commercial processes such as screen print to represent the objects and figures of consumerism and celebrity (e.g. <u>Marilyn Diptych</u>, 1962), or Eduardo Paolozzi’s use of covers and images from American magazine’s in his collages (e.g. <u>I was a Rich Man’s Plaything</u>, 1947) . • Other artists such as Philip Guston or Georg Baselitz, whose figurative sculptures and paintings represent a frustration with or, rebellion against, abstraction. From 1969 Baselitz’s upside down figures stress the importance of form (e.g. <u>Head</u>, 1982), and Guston’s cartoonish figurative oil on panel paintings’ executed between 1967–80 represents his mournful and existential artistic lexicon, made up of Klansmen, cigarettes, clocks, lightbulbs and shoes. <p>All other valid points will be taken into consideration.</p>	20

Question	Answer	Marks
40	<p>Discuss how <u>one</u> artist working in this period has explored ideas of gender <u>and/or</u> sexuality.</p> <p>This question requires candidates to discuss one artist working from 1970 to the present day has explored issues of gender and/or sexuality. Candidates may choose to focus on any of the given artists named in the specification (for example Louise Bourgeois, David Hockney, Sarah Lucas, Tracey Emin or Gilbert and George).</p> <p>Exemplar points below are for Louise Bourgeois but this serves as indicative content of the type of points that could be made for other artists:</p> <ul style="list-style-type: none"> • Created psychologically charged sculptures that manipulated gendered metaphors and often express themes of loneliness, vulnerability and pain. • e.g. <u>Spider</u> (1996) with its seventeen marble eggs in a meshed sac hanging from the under-body cavity of the giant structure, is emotionally aggressive and alludes to Bourgeois' own mother with its metaphors of spinning, weaving and protection. • e.g. <u>Spiral Woman</u> (1952) combines Bourgeois' preoccupation with female sexuality and torture. Bubbling, flesh-like rolls seem to suffocate the dangling woman whose flexing leg muscles suggest that she is still alive. • e.g. <u>Cells</u> (1990s – any example from the series), in this series Bourgeois returns to her recurrent themes of domestic life and the home. Her room-like cell structures often contain objects associated with the home. Bourgeois explores the role of female identity throughout her work, often challenging the conventional role of women in the twentieth century. <p>Any other valid points will be taken into consideration.</p>	20