Cambridge Pre-U Teacher Guide

Cambridge International Level 3
Pre-U Certificate in
ART HISTORY

Available for teaching from September 2008

Cambridge
Pre-U

UNIVERSITY *of* **CAMBRIDGE**
International Examinations

Teacher Guide

Art History (9799)

**Cambridge International Level 3
Pre-U Certificate in Art History (Principal)**

For use from 2008 onwards

Cambridge International Level 3 Pre-U Certificate

Art History

9799

Contents

Introduction

The Cambridge Pre-U Diploma aims to equip candidates with the skills required to make a success of their subsequent studies at university, involving not only a solid grounding in each specialist subject at an appropriate level, but also the ability to undertake independent and self-directed learning and to think laterally, critically and creatively. The Cambridge Pre-U curriculum is underpinned by a core set of educational principles:

- A programme of study which supports the development of well-informed, independent-minded and open individuals capable of applying their skills to meet the demands of the world we live in.

- A curriculum which retains the integrity of subject specialisms and which can be efficiently, effectively and reliably assessed, graded and reported to meet the needs of universities.

- A curriculum which is designed to recognise a wide range of individual talents, interests and abilities and which provides the depth and rigour required for a university degree course.

- A curriculum which encourages the acquisition of specific skills and abilities, in particular the skills of problem-solving, creativity, critical thinking, team working and effective communication.

- The encouragement of 'deep understanding' in learning which involves higher order cognitive activities.

- The development of a perspective which equips young people to understand a range of different cultures and ideas, and to respond successfully to the opportunity for international mobility.

Not all Centres will be aiming for the Diploma at the outset. However, two of its core elements - the Global Perspectives course and Independent Research Report - are intended to be taught as successive one-year courses and can be pursued independently of the full Diploma. Global Perspectives demands a 1,500-word essay and a 15-minute presentation as well as assessing critical analysis skills through a short examination. The Independent Research Report is a 4,500–5,000-word written report. Both of these Pre-U core elements will help to develop the research and presentation skills so useful for subject-based Personal Investigations in year two of the subject course. The Independent Research Report could focus upon an area of interest generated by one of the Principal subjects taken by the candidate. The two core components can be certified as Cambridge Pre-U Certificate in Global Perspectives and Independent Research. It can be a stand-alone certificate and when combined with three Cambridge Pre-U Principal subjects, it completes the requirement to be awarded the full Cambridge Pre-U Diploma.

By the time candidates come to prepare and present their Personal Investigation in Art History therefore, they could already have had the experience of developing the skills required through the Global Perspectives course to prepare them for writing a lengthy, structured project essay suitable for internal or external assessment. They will take this competence and a concomitant confidence in their own abilities into the next stage of their subject work.

All Cambridge Pre-U syllabuses are linear. A candidate taking Pre-U Art History must take all the components together at the end of the course in one examination session.

The study of Art History is intended to foster a high level of visual awareness and the development of a critical understanding of works of art, placing them firmly in the context in which they are found. The subject content is chronologically wide ranging, extending from the art of classical antiquity to that of the present day, and includes coverage of a wide variety of media including painting, sculpture, architecture, printing, photography, installations, film and video art. Candidates are encouraged to study works of art from first-hand experience, although it is acknowledged that some will have much greater ease of access than others to galleries and buildings.

The first year involves a study of two historical topics, drawn from a wide chronological range, together with a series of case studies, designed to test the candidate's skill at visual analysis. In the second year the candidate embarks on an investigation of a wide ranging art historical theme, such as landscape or still life. In addition, second year candidates also undertake a Personal Investigation, 3,000 words in length, on a topic of their own choice, in such a way as to foster their skills in research and critical analysis. These four elements can be studied in any order or simultaneously although it is recommended that the historical topics are embarked on before the thematic ones. The dissertation can be taught or done in the candidates' own time with some guidance from teachers.

The course is designed to meet the needs of a variety of candidates: those who show an interest in the subject but are not intending to study it further; those who will enter employment for which knowledge of the subject is helpful or necessary; and those who intend to study it at a higher level.

The syllabus builds on the knowledge, understanding and skills typically gained by candidates taking Level 2 qualifications. It is recommended that candidates have attained communication and literacy skills at a level equivalent to I/GCSE Grade C in English.

Aims

A course of study in Art History should actively seek to develop the following abilities and qualities:

- A high level of visual and/or other forms of awareness.
- A critical understanding of works of art from a range of familiar and unfamiliar cultures.
- The skills of research and critical analysis.
- The ability to effectively communicate understanding and knowledge of the Art History including an awareness of art historical terms, concepts and issues.

Assessment Objectives

The candidate should be able to:

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

Weighting of Objectives

Component	AO1		AO2		AO3		AO4		AO5		Total	
	raw mark	%	raw mark	%	raw mark	%	raw mark	%	raw mark	%	raw mark	%
1	18	**30**	18	**30**	12	**20**	12	**20**	0	**0**	60	**100**
2	9	**15**	21	**35**	15	**25**	15	**25**	0	**0**	60	**100**
3	9	**15**	21	**35**	15	**25**	15	**25**	0	**0**	60	**100**
4	8	**13**	8	**13**	14	**24**	15	**25**	15	**25**	60	**100**

Each component is marked holistically using the mark bands printed in the Specimen Papers booklet.

Scheme of Assessment

Component	Title	Duration	Weighting (%)	Type of assessment
Paper 1	Analytical Studies in Western and non-Western Art	1½ hours	25	Written paper, externally set and marked
Paper 2	Historical Topics	2¼ hours	25	Written paper, externally set and marked
Paper 3	Thematic Topics	2¼ hours	25	Written paper, externally set and marked
Paper 4	Personal Investigation	n/a	25	Independent investigation, externally marked, with viva

Guided Learning Hours

Component in Year 1	Title	Time per week	Time per term
Paper 1	Analytical Studies in Western and non-Western Art	1.5 hours	49.5 hours
Paper 2	Historical Topics	3.75 hours	123.75 hours
Paper 3	Thematic Topics	n/a	
Paper 4	Personal Investigation	n/a	
Total teaching hours Year 1			173.25 hours
Component in Year 2	Title	Time per week	Time per term
Paper 1	Analytical Studies in Western and non-Western Art	45 mins	24.75 hours
Paper 2	Historical Topics	1.5 hours	49.5 hours
Paper 3	Thematic Topics	3.75 hours	123.75 hours
Paper 4	Personal Investigation	Extra time*	8.75 hours
Total teaching hours Year 2			206.75
TOTAL TEACHING HOURS			380

N.B. It is important to schedule revision time as this is a linear course.

Timetabling

Below is a possible schedule designed for three teachers. This could be adapted depending on departmental staffing.

YEAR 1	Teacher 1 x 3	Teacher 2 x 2	Teacher 3 x 2
Introduction (3/4 weeks)	Historical Topic 9 (Q. 2)	Analytical Study: Painting 1 and Sculpture 1–3	Analytical Study: Architecture 1–4
Term 1	Historical Topic 9 (Q. 2)	Analytical Study: 'The Renaissance'	Historical Topic 3 (Q. 1)
Term 2	Historical Topic 9 (Q. 3)	Analytical Study: Baroque to 19th century	Historical Topic 3 (Q. 2)
Term 3	Historical Topic 9 (Q. 3) / Project	Analytical Study: 20th and 21st century / Project	Historical Topic 3 (Q.2) / Project
YEAR 2	Teacher 1 x 3	Teacher 2 x 3	Teacher 3 x 2
Term 4	Thematic Topic 1	Historical Topic 9 (Q. 4)	Thematic Topic 1 / Historical Topic 3 (Q. 4)
Term 5	Thematic Topic 1	Historical Topic 9 (Q. 5)	Historical Topic 3 (Q. 4)
Term 6	Revise Historical Topic 9	Thematic Topic 1	Revise Historical Topic 3

Description of Papers

Paper 1: Analytical Studies in Western and non-Western Art (1½ hours) (raw marks 60)

Candidates are expected to study 48 named art works. These are listed in the Curriculum Content and are divided into four separate sections: Painting, Sculpture, Architecture and Drawing, printing, photography, collage and film.

In the examination, the question paper contains four sections, each with two compulsory questions on one of the named art works. Candidates have to answer questions **from three of these sections.**

Questions address both skills of formal/visual analysis and knowledge of the context of the chosen work of art.

Question **(a)** relates to formal/visual analysis and/or questions on materials and processes.

Question **(b)** is a contextual question about a specific example which could include contextual discussion of the subject matter, patronage, reception and matters relating to the political and historical context.

> ADVICE
> This paper is intended as a survey paper and can be taught in Years 1 and 2. One way of teaching it would be to cover all the earliest work chronologically until you reach your chosen Historical Topics. You will find that some of the case studies can be taught within your chosen Historical Topics. It is recommended that at least three sections be taught in depth, that is at least 36 works. If you have time you may want to study some works from a fourth section but you do not have to. Here is a possible scheme of work for Analytical Studies.

1. **The classical tradition of architecture and sculpture: materials, techniques, narrative and function**
    (Parthenon, Pantheon, *Hermes* by Praxiteles, Trajan's Column, Head of Buddha)
    * The classical language of architecture: meanings, functions, techniques, styles.
    * Discussing the techniques of carving marble and the possibilities of the medium.
    * Discussing the role and function of images within different civilisations as an opening discussion on art history.
    * Discussing the importance of classicism to an understanding of the Western canon.

2. **Architecture, painting and sculpture outside the Western tradition**
    (Hagia Sophia, Kailasa Temple, Benin Bronze, Admonitions Scroll)
    * Representation in Chinese and African art.
    * Non Western tradition of architecture.
    * Discussing non-Western uses of narrative and the creation of space on a flat surface.
    * The functions of art in non-Western civilisations.

3. **Towards the Renaissance: developments in Western narrative and technique**
   (Gislebertus' *Tympanum*, Giotto Ognissanti's *Madonna*)
   * Post-classical functions of images in Christianity.
   * The role and status of the artist as a comparison.
   * Introduction to what we mean by 'Renaissance'.

4. **Renaissance in Florence: perspective, naturalism, technique and innovation**
   (Masaccio's *Trinity*, Ghiberti's *Gates of Paradise*)
   * Patronage and innovation.
   * Change of the artist's status and the role of humanism.
   * Development of mathematical perspective and what it means for artist, patron and audience.

5. **Renaissance in the North: naturalism and innovation in painting**
   (Van Eyck's *Arnolfini*, Holbein's *Ambassadors*)
   * Techniques of painting from tempera to oil.
   * The function of symbolism within portraiture.

6. **High Renaissance Italy: humanism, heroism and experimentation**
   (Michelangelo's *David*, Raphael's *School of Athens*, Bramante's *Tempietto*)
   * Comparison of the functions of patronage with Florence.
   * The importance of humanism and the power of the Popes.

7. **Baroque: drama, dynamism and intensity**
   (Caravaggio's *Emmaus*, Bernini's *St Teresa*, Velezquez's *Las Meninas*)
   * The counter-Reformation and the operations of papal power.
   * Innovation, shock, and the theatrical as alternatives to the High Renaissance.
   * Art of the 17th century court.

8. **Architecture between austerity and ostentation**
   (Taj Mahal, Chiswick House, Houses of Parliament)
   * The development of architectural styles that draw from the past.
   * The functions of architecture: memorial, mansion, centre of government.
   * Relationship between form and function.

9. **The modern landscape/history painting in Europe**
   (Constable's *Haywain*, Manet's *Déjeuner*, Picasso's *Guernica*)
   * The status of history painting in the face of modernity.
   * The development of landscape as a discrete genre and as medium of personal and political expression.
   * The rise of modernism as reflected in the transformation of genres.

10. **Sculpture from naturalism to abstraction**
    (Rodin's *Burghers*, Moore's *Recumbent Figure*)
    * Modern techniques of sculpture in bronze and stone.
    * Modern functions of sculpture, public or private.
    * Modern innovations of abstraction and dynamism.

11. Modernity and Post-Modernity in art and architecture
(Le Corbusier, Pompidou Centre, Hadid, Ofili's *The Holy Virgin Mary*, Whiteread's *Holocaust*)
* Art historical precedent and reference.
* What makes British art British?
* What distinguishes modern from 'post-modern'?

Paper 2: Historical Topics (2¼ hours) (raw marks 60)

Candidates are expected to study **at least two topics** from a choice of nine listed below and in more detail in the Curriculum Content.

In the examination, candidates must answer **three questions** in total. Five questions are set on each topic and they coincide with each section outlined on the topic.

Topics range from Classical Antiquity to 20th century Modernism and Post Modernism. Candidates are expected to demonstrate the skills of formal/visual analysis in a contextualised way, with emphasis on breadth of scope.

Topic 1: The Art and Architecture of Classical Antiquity
Topic 2: Art, Religion and Society in Romanesque Europe c. 1000–1200
Topic 3: A New Heaven and New Earth: Gothic Art and Architecture c. 1140–1540
Topic 4: Man, the measure of all things: the Early Italian Renaissance 1400–1500
Topic 5: The Renaissance in Northern Europe 1420–1570
Topic 6: Faith Triumphant: Seventeenth Century Art and Architecture
Topic 7: Defining the Nation: Art and Architecture in Britain c. 1700–1860s
Topic 8: Art, Society and Politics in Europe c. 1790–1900
Topic 9: The Shock of the New: Art and Architecture in Europe and the United States in the 20th and 21st Centuries.

Paper 3: Thematic Topics (2¼ hours) (raw marks 60)

Candidates are expected to study one topic from a choice of five listed below and in more detail in the Curriculum Content.

In the examination, candidates must answer **three questions**. Eight questions are set on each topic.

Candidates are expected to develop a sophisticated level of argument and analysis. They are expected to be familiar with a wide range of historical texts and should be able to demonstrate the ability to respond to and interpret pluralistic readings.

Topic 1: Art and Architecture in the City
Topic 2: Landscape
Topic 3: Portraiture
Topic 4: The Nude
Topic 5: Still Life

Paper 4: Personal Investigation (raw marks 60)

Candidates are expected to choose one area of research on any art historical topic both from within and beyond the Western tradition.

Candidates conduct this investigation independently and write an essay of about 3,000 words.

The title and scope of the Personal Investigation must be individual to the candidate. Candidates may not answer questions on Papers 2 and 3 which relate in any way to their Personal Investigation. To give themselves the maximum choice on Papers 2 and 3, candidates are therefore advised to choose their area of research outside the scope of the topics they are studying for those papers.

The investigation is sent to an external examiner. After marking the essay, s/he will visit the school to conduct a viva with each candidate. The viva is an essential part of the examination of coursework. For no longer than twenty minutes, the candidate will be asked to explain the rationale behind the work and discuss their methods of working and the process which lead them to make certain conclusions. The examiner will be able to ascertain the authenticity of the work and judge whether the candidate has independently and thoroughly researched the topic chosen.

ADVICE
This is an opportunity for candidates to choose to extend their knowledge of the Historical Topics with examples taken from outside the syllabus, but equally candidates may choose a personal area of research which links their own knowledge of an artist, for example, with their interest in a period outside of the historical and thematic periods. Below are some examples of appropriate titles. This is also a chance for candidates to take interdisciplinary approaches and link their work with their other subjects. This may also help candidates choose topics for their extended essay for the Pre-U Diploma.

Personal Investigation – additional notes for teachers

Candidates are not expected to undertake original research or to tread new scholarly paths: it is sufficient for them to show a good understanding of current thinking on their chosen topic, close familiarity with a range of relevant art works and sensible, informed reflection about what they see. On the other hand, a simple compilation of extracts from standard texts, or rehearsals of second-hand judgements about the art, unsupported by any evidence that the candidate has actually seen it, will not meet the assessment criteria. The presentation should offer reliable evidence of independent learning: to achieve this, however, all candidates will need their Centre's supervision throughout the course and, in many cases, structured guidance as well. The perceptions and judgements will, nonetheless, be entirely the candidates', communicated in their own words.

At the very least, teachers should have close contact with candidates at three key moments:

- At the beginning, choosing and framing the title and defining the scope of the project; assessing and locating necessary resources; drawing up a manageable timetable.
- In the middle, checking on progress against the agreed timetable; reviewing actual availability of the resources; identifying stumbling-blocks and/or potentially unfruitful directions of enquiry.
- Towards the end, prior to finalising the form of the presentation, checking candidates' assimilation of their material; ensuring that all quotations and their sources are fully acknowledged; gauging whether the presentation can be readily handled and understood by the reader.

Such a supervision programme is the minimum needed for the Centre to give the candidate a reasonable chance of success and to be able to assure itself that the work presented is the candidate's own. This does not mean, though, that every candidate must work in complete isolation. Many will benefit from discussion of their findings with fellow students and with instrumental teachers: discussing and explaining their ideas about the topic orally is a valuable way for candidates to clarify their understanding, consolidate their learning and get feedback which will help to improve the written presentation. As with the use of book and internet resources (and exhibition catalogues) such contacts and sources should be listed in an appendix and the body of the text should demonstrate clearly what it is that the candidate has actually learned, and made their own, and what is being quoted from the judgements of others. Judicious questioning by the teacher-supervisor at the three key stages listed above can tease out what each candidate has been doing and how far their understanding of what they are writing is secure.

If the timetable and teaching resources permit, it may be beneficial for the whole group of students to explore common problem areas together, with the help of the teacher, in a small number of additional sessions. The scope of such sessions might extend to exercises aimed at developing essential skills such as note-taking and synthesising information (common, of course, to essay tasks in all subjects) or writing structured commentaries on works seen. Many candidates find the latter particularly difficult. Methodical practice can be helpful in moving candidates on from the early stage of simply recording perceptions of surface features of the work towards being able to select and focus on significant aspects which are specifically characteristic of the particular tradition being discussed.

Choosing the topic

While candidates will benefit from guidance, particularly in being steered away from topics that are too broad, or for which resources are not readily available, it is important that their interest should be engaged, i.e. they should not be directed towards an unwelcome topic. Whatever a candidate's level of intellectual ability (and this, too, needs judicious assessment in terms of whether the topic is feasible for a particular candidate), the project is more likely to be carried to a successful, rounded conclusion if their curiosity at least, and enthusiasm at best, is aroused. Independent work of this nature needs commitment and sustained energy. Some preliminary exploration, probably of a field slightly broader than that eventually decided upon, is advisable and this should certainly include, at the very earliest stage, looking at a sufficient range of art works, representative of the topic, for the candidate to determine whether they have a 'feel' for it or not.

Presentation

While clarity and tidiness are, of course, essential in the material submitted to CIE, the candidate's primary aim should be to communicate to the examiner what they have <u>learned</u>. This will be evident in the way they have assimilated and used the information they have researched, and in the extent to which they have become able independently to apply scholarly knowledge to the area they have been exploring. The investigation requires adequate introduction, contextual background and methodological explanation articulated in passages of text. The syllabus gives an indicative limit of about 3,000 words: this also acts as a guide to the expected 'weight' of what is submitted. Generally, an essay of less than 2,000 words will not give the candidate sufficient scope to demonstrate adequate depth of learning. Visual illustrations and accompanying examples of works of art such as pictures, candidates' own photographs, sketches and drawings are very important and should add to the reader's understanding, not be merely decorative. These should be chosen and shaped to serve a specific purpose, to substantiate a point made in the text. Candidates should be encouraged to ask themselves 'what is the point?' of such insertions: 'is it essential to the reader's understanding of what I am saying?' The relationship between the visual example and text should be made clear by careful numbering and cross-referencing. The original source of examples must always be acknowledged in full in the bibliography.

The bibliography must include every primary and secondary source referred to and should not include any works not referred to in the essay. It should be logically arranged so that works of the same type are grouped together, for example: books, magazine articles, films, newspaper reviews, and so on. The author, title, publisher and ISBN number must be clearly signalled. Students are expected to acknowledge all primary and secondary sources used for their Personal Investigations.

Primary sources are the original works of art or literary texts being studied and exclude, by definition, translated or abridged texts.

Secondary sources refer to works of criticism or commentary and include adaptations of literary texts in both print and non-print forms, such as films, critical reviews, biographies, essays and lectures.

There will be a need for some technical vocabulary, often of a very localised kind. In many traditions essential terms that explain and define the methods used or mark the formal structure, for example, exist only in the language of that tradition and attempts to find English equivalents fall short of the mark. It will not be sufficient for candidates simply to list these in a theoretical exposition: they should learn how to apply the terms correctly and show that they can do this confidently in their discussion of their art works. Standard terminology used in visual analysis should also be used when appropriate.

Substantiation of judgements: an important element in the presentation of what has been learned is the extent to which candidates can support statements in their text by reference to apt examples. It is not enough to reproduce from scholarly commentators or the internet an account of how, say, a particular technique is used. Candidates will need to convince the examiners that they can apply this knowledge for themselves: well chosen examples strengthen what might otherwise be a weak second-hand assertion.

Handling information

Gathering information, in libraries, on the internet, from galleries or exhibition programmes, will be time-consuming at the outset and will probably produce a great deal of paper. Candidates will need to understand that it is not <u>how much material</u> has been amassed that is assessed. If what is relevant has been sifted and thoroughly assimilated it will 'inform' everything that the candidate writes.

Contextual understanding: much can be learned about the level of a candidate's understanding from the choices made about how to put their study into context – judgements about what it will be useful for the reader to know, what is truly germane to the topic. Putting the topic into its cultural context in the presentation is vital: however keen the candidate is to focus exclusively on particular artistic techniques it is essential that an understanding of the culture in which it is rooted, how the tradition has been shaped and, perhaps, what the social or religious roles of the work may be, should be demonstrated. This need not require a lengthy introduction which overshadows the importance of the main work under discussion – a succinct summary will suffice. The more the candidate has made such knowledge his/her own, the easier it will become to select only those points which will truly illuminate the reader's appreciation of the works.

The timetable

By the time the project outline is submitted to CIE for approval (31 May or 31 October) a considerable amount of exploratory investigation should already have taken place. Candidates should by then have an overall view of the field, be beginning to develop a clear grasp of the specifics and be in a position to make a purposeful, realistic statement of their intentions. They may well need help thereafter in pacing themselves through the next year of the course: it is inevitable that some will find themselves at some point in a dead end; others will feel overwhelmed by too broad a scope or a mass of disorganised material and many may initially be baffled by the language of scholarly commentators. In the midst of such frustration, support and encouragement will be necessary: in addition to planned group sessions, therefore, access to a supervisor who may suggest ways of breaking the work down into a more manageable sequence of tasks, or narrowing the scope slightly, should always be possible. And, if the candidate him/herself does not realise that he/she is heading in an unfruitful direction, more active intervention might be appropriate. The frequency and nature of such contacts should be summarised in the Centre's endorsement of the candidate's statement that the work submitted is their own.

If the learning experience has been valuable for candidates they may well come to the end of their presentation feeling that they have not covered the ground adequately. They may think that there is more to discover or more to be said. When the original proposal is recalled, if it was well-conceived, they will realise that they have, indeed, achieved what they set out to do. What the candidate sees as inadequacy at the end may need to be reflected back as the natural product of more mature knowledge and depth of understanding.

Personal Investigation titles (examples)

'Leonardo's Drawings of the Heart'

'Tracy Emin and James Joyce'

'Brunelleschi's Mathematics'

'Sidney Nolan's Australian Identity'

'Munch's Sick Child'

'The use of history in the Jewish Museum Berlin'

'Street Artist or Sell-out? An Examination of the Antics of the Illusive Banksy'

'Six Characters in Search of a Viewer. How are the ideas of Luigi Pirandello in his work 'Six Characters in Search of an Author' relevant to Cindy Sherman's 'Untitled Film Stills'?'

'Reclaiming the Spectacle. What is innovative about Vivienne Westwood's presentation of the female body?'

'Noble artist, artist of nobility. Did Velazquez successfully combine his role as artist with his desire for noble status at Court?'

'A Quiet Revolution. The St Martin's Sculptors 1960–69'

'A View from the Trenches. How was C. R. W. Nevinson's Art during the Great War Affected by his Experiences as a War Artist?'

'Antoni Gaudi – Sensuality and Spirituality'

'The Concrete Space. How does Denys Lasdun use space and materials in the design of the National Theatre and does it create an effective viewing space for theatrical entertainment?'

'Skin Hanga. Twentieth Century Japanese Prints, Western Art and the Japanese Mentality'

'Extraordinary Fruits. Giuseppe Arcimboldo and the Rudolfine Court'

'The Great Mosque of Cordoba: East meets West'

'The Face of a Nation. Depictions of Stalin in Soviet Propaganda Posters'

'David Hockney and The Magic Flute. How were David Hockney's designs for Glyndebourne's 1978 production of The Magic Flute realised, and how did he interpret the opera's themes?'

ADVICE
Once the Personal Investigation has been finished some time may need to be spent on preparing the viva. It is recommended that candidates present their work to each other and get used to talking about it. They may want to use some of the suggested viva questions as guidelines for discussion.

Possible Viva Questions

1. How did you start working on your topic?
2. Why did you choose this particular area of research?
3. In one sentence, what is your work about?
4. Have you had to make any visits to help you in your research?
5. What was the most difficult part of your research?
6. Did you change your mind about any of your initial ideas during your research?
7. Which books did you find most useful?
8. Did you interview anyone and how did you find that process?
9. If you could start this work again what would you do differently?
10. What was the most fascinating part of your work?
11. Which section are you least satisfied with?
12. Did you find gathering images was difficult?
13. If you could continue with this work what would you do next?
14. Was there anything quite important that you simply could not find but would have liked to add?
15. Does your work link with any of your other subjects?
16. Did you enjoy the process of research?

Schemes of Work: Topic Links

Topic combinations

Example 1a: Topic 3 and Topic 5

Topic 3 – A New Heaven and New Earth: Gothic Art and Architecture 1140–1540
Topic 5 – The Renaissance in Northern Europe 1420–1570
The best choice for Paper 3 (Thematic Topic) would be Topic 1 (Art and Architecture in the City). A good pairing with these two Historical Topics would be the city of Bruges.

Areas of overlap include:

Links with Topic 3

- The medieval centre of Bruges is largely intact including public buildings, churches and City Hall – links with the technical challenges and development of Gothic architecture. E.g. The Church of our Lady, Bruges, is a Gothic building linking with the cult of the Virgin, e.g. The 13th-century Belfry, e.g. City Hall.

- Philip the Good, Duke of Burgundy, sets up court in Bruges – links with patronage at the French court.

Links with Topic 5

- The history and creation of the city of Bruges, its geographical location and economic growth results in a Golden Age from the 12th to 15th centuries. This provides a useful introduction to the Northern Renaissance which begins in the 16th century.

- In the 16th century Bruges finally fell behind Antwerp as the economic flagship of the Low Countries – links with the rise in importance of Antwerp in the 16th century.

- Bruges was the home to various important Flemish painters, including Petrus Christus, Gerard David, Hans Memling and Jan van Eyck. Thus there is a large collection of Flemish art in Bruges and several prominent museums (e.g. Goegninge Museum) – links with importance of Flemish art to the Northern European Renaissance.

- Developments in oil painting technique – links with the above.

- Michelangelo's *Madonna and Child* – links with the differences between the Italian and Northern European Renaissance.

Overlap/links

From this list it is apparent that these topics **work well together** but don't allow large areas of overlap. Pupils who study Bruges will have a greatly enhanced understanding of Topics 3 and 5.

Example 1b: Topic 3 and Topic 5

Topic 3 – A New Heaven and New Earth: Gothic Art and Architecture 1140–1540
Topic 5 – The Renaissance in Northern Europe 1420–1570
The best choice for Paper 3 (Thematic Topic) would be Topic 1 (Art and Architecture in the City). A good pairing with these two Historical Topics would be the city of Paris.

Areas of overlap include:

Links with Topic 3

- Public buildings links with the origins of Gothic architecture, e.g. St Denis in Paris. And later Gothic architecture, e.g. Notre Dame.

- Major patrons links with the Capetian monarchy and the origins of the Gothic style in the Ile de France.

- Major art collections links with the Louvre which houses examples of devotional paintings, altar pieces, books of hours and depictions of death.

Links with Topic 5

- Major art collections links with the Louvre as it houses examples of the work of Cellini, the Fontainebleau school, Rosso, Primaticcio, Jean Goujon, Germain Pilon, Durer and Grunewald. There are also examples which link to the work of Serlio and Philibert de l'Orme.

- Representations of power and prestige links with chateau building in the 16th century, the work of Serlio and Philibert de l'Orme, e.g. Fontainebleau.

Example 1c: Topic 3 and Topic 5

Topic 3 – A New Heaven and New Earth: Gothic Art and Architecture 1140–1540
Topic 5 – The Renaissance in Northern Europe 1420–1570
The best choice for Paper 3 (Thematic Topic) would be Topic 1 (Art and Architecture in the City). A good pairing with these two Historical Topics would be the city of London.

Areas of overlap include:

Links with Topic 3

- Public Buildings/churches links with the Development of the Lady Chapel, e.g. Henry VII's Lady Chapel. It also links with Gothic architecture, e.g. Westminster Abbey, Southwark Cathedral, Temple Church, St Bartholomew the Great, St Margaret's Westminster.

- Major art collections links with private devotional paintings with the National Gallery, e.g. Wilton Dyptych.

- Public sculpture/monuments links with courtly life and medieval death, e.g. Eleanor crosses, design of tombs (Knights templar), tombs in the sanctuary of Westminster Abbey and the effigies of Henry III and Eleanor of Castile.

- Major patrons links with courtly life, e.g. Edward I and Henry III.

- Representation of power and prestige links with courtly life, e.g. Westminster Abbey under Henry III and the tomb designs.

Links with Topic 5

- Major art collections links with the Italian sculptors at the court of Henry VIII, e.g. The Royal Collection.

- Major art collections links with The National Gallery which houses examples of Holbein's portraits, Durer, the Fontainebleau school, Cranach the elder, Altdorfer, the landscape painting of Patinir, Bruegel the elder and El Greco.

- Major art collections links the Victoria and Albert Museum which houses examples of Cellini, Simon Bening and Elizabethan miniature painting.

- Major patrons links with Henry VIII.

- Representations of power and prestige links with Henry VIII and Holbein's portraits.

- Artists for whom the city has been important links with Holbein.

Example 2: Topic 6 and Topic 7

Topic 6: Faith Triumphant: Seventeenth Century Art and Architecture
Topic 7: Defining the Nation: Art and Architecture in Britain c. 1700–1860s
The best choice for a cross-over with these topics and a Paper 3 topic would be Thematic Topic 2: Landscape. Studying these subjects in tandem will provide a clear idea of how landscape art was born and subsequently developed in Western art.

Areas of overlap include:

Links with Topic 6

- The emergence of the landscape genre as art set in the context of post-Renaissance Europe.

- *Et in Arcadia Ego* by Nicolas Poussin and *Landscape with Sacrifice to Apollo* by Claude Lorraine as possible case-studies to demonstrate the classicised, idealised (and secular) landscape (including the terms 'Arcadia' and 'Pastoral').

- The Dutch landscape genre and how its aims and appearance differ from Italian landscapes – dwelling perhaps on the concepts of verisimilitude and national identity through the work of Van Ruisdael, Cuyp, Vermeer and Rubens.

Links with Topic 7

- Landscape in the light of Britain's accelerated modernisation. Industrialisation and emerging sense of cultural and national identity in the late-18th- and early-19th-century (Gainsborough, Turner, the Pre-Raphaelites).

- The impact of Italy: the Grand Tour, Rome as a cultural bench-mark (Richard Wilson, Turner).

- The British adaptation of landscape based on an emerging interest in developing a national artistic tradition (Reynolds).

- National identity the expansion and destiny of Britain's own Empire (Turner).

- The sublime and visionary landscapes (Blake, John Martin).

- Rural poverty – the 'dark side' of the landscape (Gainsborough, Morland, Constable).

Overlap/links

For both Historical Topics 6 and 7 there is an evident and constructive overlap with the study of the landscape genre, with pupils seeing the emergence and development of the genre in the 17th century and its future in British art of the subsequent centuries.

Example 3: Topic 4 and Topic 9

Topic 4 – Man, the Measure of All Things: the Early Italian Renaissance 1400–1500
Topic 9 –– The Shock of the New: Art and Architecture in Europe and the United States in the 20th and 21st Centuries

Possible combinations with Thematic Topic 3: Portraiture

Areas of overlap include:

Links with Topic 4

- The development of the autonomous portrait, from courtly profiles to frontal views (from Piero della Francesca's *Sigismondo Malatesta* to Botticelli's *Portrait of a Young Man*).

- The development of the female portrait, towards frontality and autonomy (from Lippi's *Man and Woman at a Casement* to Leonardo's *Ginevra de' Benci*).

- The development of the donor portrait: providing a barometer for the growth of private patronage (from Masaccio's *Trinity* to Botticelli's *Adoration of the Magi*).

- The development of the self-portrait: tracing the burgeoning status of the artist (from Ghiberti's *Gates of Paradise* to Botticelli's *Adoration*).

- The sculpted portrait: how it reflects preoccupations with the antique and the development of realism (Donatello's *Gattamelata* to Desiderio da Settignano's *Bust of a Young Lady*).

- The funerary portrait: tomb sculpture and notions of fame and immortality (from Donatello's *Tomb of Antipope John XXIII* to ducal tombs in S Zanipolo, Venice).

Links with Topic 9

- The artist's self-portrait as an indicator of artistic autonomy before WW1: Matisse, Picasso, Derain, Sickert, Wyndham Lewis, Archipenko, Munch.

- The portrait in Dada and Surrealism: Picabia, Duchamp, Ernst, Miro, Arp, Magritte, Dali, Tanguy.

- The artist's portrait between the wars in Germany: Neue Sachlichkeit and the evolution of a modern idea of the artist: Dix, Grosz, Kollwitz, Kirchner.

- The painted portrait after WW2: Bacon, Freud, Andrews, Auerbach, Wyeth, Kossoff, Neel, Hockney, Guston, Kippenberger, Tuymans, Andersson, Ofili, Doig, Borremans, Condo.

- The artist's self-portrait after 1960 – gender, race, sexuality, photography, video: Andy Warhol, David Hockney, Jim Dine, Alice Neel, Philip Guston, Chuck Close, Bas Jan Ader, Cindy Sherman, Vito Acconci, Dieter Roth, Marina Abramovic, Gary Hill, Bruce Nauman, Adrien Piper, Yasumasa Morimura, Kara Walker.

- The sculpted portrait as site of experimentation: Maillol, Matisse, Picasso, Gaudier-Brzeska, Brancusi, Arp, Miro, Barlach, Giacometti, Cornell, Moore, Butler, Armitage, Paolozzi, Puryear, Chadwick, Kippenberger, Koons, Catellan, Kiki Smith, Gonzales-Torres.

Example 4: Topic 4 and Topic 9

Topic 4 – Man, the Measure of All Things: the Early Italian Renaissance 1400-1500
Topic 9 – The Shock of the New: Art and Architecture in Europe and the United States in the 20th and 21st Centuries

Possible combinations with Thematic Topic 4: The Nude

Links with Topic 4

- The classical nude as the focus/symbol of the resurgence of interest in antiquity in sculpture (Ghiberti's *Isaac*, Donatello's bronze *David*).

- The human body as proportional to a modular architectural approach (Brunelleschi and Alberti).

- The nude as the focus/symbol of the Renaissance interpretation of Christianity through classicism (Masaccio's *Adam and Eve*, Mantegna's *San Zeno Altarpiece*, Verona).

- The nude as the focus/symbol of the Renaissance humanist interest in classical mythology (Botticelli).

- The nude as the focus/symbol of the Renaissance development of naturalistic anatomy (Pollaiuolo brothers, da Vinci's drawings, Mantegna).

- The nude as a barometer of the continuing medieval conception of God in the 15th century: nuditas criminalis, etc (Masaccio).

Links with Topic 9

- The nude as a vehicle for 'primitivism': Picasso, Derain, Matisse, Macke.

- The nude as a barometer of sculptural experimentation and the changing definition of artistic practice: Picasso, Matisse, Schmidt-Rottluff, Brancusi, Gaudier-Brzeska, Arp, Giacometti, the 'Geometry of Fear' sculptors, Robert Morris, Eva Hesse, Pistoletto, Chadwick, Kiki Smith.

- The nude in photography and video (especially in relation to gender): Man Ray, Bill Brandt, Friedlander, Sherman, Abramovic, Acconci, Viennese Actionnists, Coplans, William Pope.

Frequently Asked Questions

- **For Paper 1 how long should I take delivering each case study?**

  It depends a bit. When you are teaching techniques the case studies will be slightly longer but aim to spend your hour and a half recommended time on one case study per week.

- **For Paper 1 do I have to study all the examples?**

  You have to do three sections but you may choose to do one or two from the fourth section too.

- **Will the case studies on Paper 1 change?**

  Yes, the idea is to change a few of them after a couple of years.

- **I am worried about the amount of detail required for Paper 1. Can you help?**

  There are some examples of the breadth needed for the questions in this Teacher Guide.

- **How do I go about choosing my Historical Topics and are they all about the same standard?**

  Yes. We have aimed to make them all the same standard. If you are working on your own, choose your two favourite areas. If there is more than one of you in the department you can play to their strengths.

- **Do I have to do an early and a late Historical Topic?**

  No, you can choose any period you like.

- **Do I have to cover all the bullet points in each Historical Topic?**

  No, you could do one in great depth and then another one choosing only three or four bullet points. Remember you only have to choose three questions from at least two Historical Topics.

- **How long should I take over the Historical Topics?**

  As this is a linear course it is recommended that you cover at least three bullet points from each of your chosen topics in the first year then you leave yourself the rest to do in the second year as well as revising. See the notes on overlaps between the Historical and Thematic Topics to help you construct a really interesting course.

- **I am worried about the difficulty of the Historical Topics.**

  They have been written by practising teachers and are not designed to be any more difficult than other qualifications at this stage of a candidate's career. The Pre-U is rigorous but well constructed and logical.

- **When should I start teaching the Thematic Topics?**

  Lay the ground for your choice by highlighting certain areas of the Historical Topics. We have made these thematic in order to allow for this. Start teaching the Thematic Topic in the second year, when candidates have gained certain art historical skills. If you are teaching on your own we recommend you spend about 3.75 hours each week on the Thematic Topic in the second year.

- **Which city should I choose if I do Art and Architecture in the City?**

  Any one you like as long as you get it approved by CIE in advance. We recommend that you choose a city which links up with the Historical Topics. See the possible case studies in the notes on pages 19–20.

- **Can I prepare my candidates for the viva?**

  Yes, see the possible questions on page 18. But it is supposed to be a reasonably natural conversation about their work so I would prepare the presentation in order to help the candidate formulate their ideas.

- **How long will the viva last?**

  No longer than 20 minutes.

- **Some of my candidates are quite shy and not good at expressing themselves. What do we do about the viva?**

  The examiner should be trained to get the best out of any candidate. They are being judged primarily on the quality and independence of thought of their written work.

- **How do I set about teaching the coursework?**

  Candidates should be encouraged to think about the area of work they want to concentrate on during the first year. There is a point towards the end of the school year when it is really nice to change the rhythm a bit and start teaching towards the coursework. For Art History they will need to learn the skills of research and this might be quite a good moment to go out to libraries or galleries and to stimulate them as well as teaching basics such as foot-noting and bibliographies.

Appendix 1: Sample Questions and Answers

Paper 1: Analytical Studies in Western and non-Western Art

SECTION ONE – PAINTING

Pablo Picasso, *Guernica*, 1937 (oil on canvas) (349.3 x 776.6cm) (Museo Reina Sofía, Madrid)

1 (a) Discuss the possible reasons for the absence of colour in this painting.

Candidates are expected to make some or all of the following points:

- The subject is tragic and the monochrome palette creates a suitably sombre atmosphere.
- Goya's *Disasters of War* (1810–20) series of etchings is a precedent in their use of black and white to convey horror. The use of aquatints creates areas of grey. They record a comparable event – the atrocities committed by the Napoleonic forces in Spain.
- The different elements of the painting contrast starkly with each other.
- A unity of design is maintained in a work on a monumental scale.
- Newsprint is suggested by the texture on parts of the horse. The fate of Guernica was first revealed to the world in a report in *The Times* by George Steer which was then syndicated worldwide. The press photographs were also in black and white.

Valid and relevant observations not listed above should be rewarded.

(b) Analyse the context of this work and comment on its original destination.

Candidates are expected to make some or all of the following points:

- In January 1937 the Spanish Republican government asked Picasso to paint a mural for the Spanish pavilion at the Exposition Universelle in Paris, due to open in June. The theme of the Fair was actually technology.
- Picasso had already been making work using bulls and horses as motifs.
- After a few preliminary sketches relating to the theme of the artist's studio, on 1 May Picasso set to work on the painting, finally spurred into action by the aerial bombing by the Nazis of the Basque town of Guernica five days earlier.
- He then worked intensively, producing more than 50 studies and making extensive revisions on the large canvas. *Guernica* was installed in Paris in mid-June.
- It served as a plea for help by the Republican government at war with the Nationalist forces led by Franco.
- It travelled to a number of different countries before and after WW2.
- The painting was returned to Madrid in 1981 after democracy was restored in Spain following the death of Franco, although to a system of a constitutional monarchy rather than the republic Picasso had stipulated in his will.

Valid and relevant observations not listed above should be rewarded.

SECTION TWO – SCULPTURE

Praxiteles, *Hermes and Dionysus*, c. 340 BC. Marble (213 cm high) (Olympia)

2 (a) Comment on choice of material. What methods are used in the execution of this work and to what extent has the sculptor exploited the material?

Candidates are expected to make some or all of the following points:

- Sufficiently compact group for it to have been originally carved from a single block of Parian marble. The low tensile strength of marble has possibly led to the broken limbs, some still missing, some restored. There is a supporting bridge between the tree stump and the thigh of Hermes.
- Form of the sculpture is roughed-out with large chisels and claws. The detail is achieved with finer chisels, and abrasive paste is used for polishing surfaces.
- Quality of the carving creates naturalistic effects of drapery, hair and anatomy.
- Deep folds in the drapery contrast with the surfaces of flesh.
- Nude parts of the marble are highly polished to reflect the light, like bronze.
- The whiteness of the marble conveys the divinity of the subjects.
- Blurred gradations between muscles and the luminosity of the marble convey sensuality.
- Some detailed areas such as the feet are exquisitely detailed.

Valid and relevant observations not listed above should be rewarded.

(b) Analyse the representation of the human form in this work. What factors might have led to the development of the nude in Ancient Greek culture?

Candidates are expected to make some or all of the following points:

- Hermes stands naked, in a relaxed pose, his weight on his right foot, and his left elbow resting on the tree trunk. His head is turned very slightly towards Dionysus, who is sitting on his right forearm, wrapped up to about his knees, with one hand on Hermes's shoulder and the other reaching, like his gaze, towards the object in Hermes's other hand, possibly a bunch of grapes that he is teasing him with.
- Hermes stance is typically classical, with his weight on one leg. But the hip is pushed out to form an S-curve. This is an innovation by Praxiteles. The muscle-contours are well fitted to this stance.
- Both of the figures are have typical features of the 'Classical Ideal': smooth brow, straight noses, life-like flesh, sharply contoured eyelids, slightly blurred lips.
- They show Praxitelean characteristics: tapering shape, narrow eyes, smiling mouth, detailed forehead modulation.
- Dionysius is moving, Hermes is at the point of movement.
- 'The Hermes of Praxiteles represents the last triumph of the Greek idea of wholeness. Physical beauty is one with strength, grace, gentleness and benevolence.' (Kenneth Clark).
- Naked forms express harmony, energy, ecstasy and pathos.
- The first surviving naturalistic male nude is the Discus Thrower by Myron, in which the coiled body of the naked athlete is about to spin the discus into the distance. In athletics the

competitors were naked. The male body was an acknowledged object of beauty in ancient Greece; and the male nude was perhaps the greatest achievement of Greek sculpture.
- The pose developed in the Hermes for the male nude, with the weight on one leg resulting in a gentle curve of the entire body, is a strong suggestion of eroticism, especially when applied to the female nude. That would suggest that the development of nudity in Greek sculpture had a strong reflection of sexual attraction, as well as physical beauty.

Valid and relevant observations not listed above should be rewarded.

SECTION THREE – ARCHITECTURE

Lord Burlington and William Kent, Chiswick House, London c. 1725

3 (a) Discuss the architectural vocabulary in this building.

Candidates are expected to make some or all of the following points:

- A centralized structure on a square plan.
- There is a portico on the front of the building in the manner of an antique temple front, built in the Corinthian order, with six evenly spaced columns.
- The central octagonal drum supports a stepped dome which resembles that of the Pantheon.
- The semi-circular lunette windows lighting the drum are found in Roman architecture, particularly the Baths of Diocletian.
- Large surfaces of bare wall with simple fenestration convey a restrained classicism.
- Rusticated stonework on the podium.
- The double stairs are decorated with elaborate urns.
- The string course intersects at the balustrade level running in front of the windows and across the front of the portico.
- Four obelisk-like chimneys run along each side of the building, grouped in pairs.
- Walls extending the façade either side topped with concave plinths and ball finials.
- Wave motif or 'cauriola' decoration on stairs.

Valid and relevant observations not listed above should be rewarded.

(b) What was the purpose of this building? What prototypes did Lord Burlington have in mind when he designed it and why was he influenced by them?

Candidates are expected to make some or all of the following points:

- It was intended for occasional use, providing rooms for concerts and entertainment, and as a repository for Burlington's extensive collection of pictures and architectural drawings.
- It confirmed his position as a leader of taste and fashion in England.
- It demonstrated Palladian ideas following his visits to Italy. He advocated a strict adherence to the architecture of antiquity, although he drew from a range of sources.

- The Villa Rotunda by Palladio is one model for Chiswick House. Palladio's Villa Foscari at Malcontenta di Mira, near Venice, was the source for the hexastyle entrance portico on its high, rusticated podium and for the complex double staircase leading up to it, though this was modified from the original form.
- Vincenzo Scamozzi's Rocca Pisani, near Lonigo, provided the idea for the side elevations pierced by a single Venetian window or Serliana, while the garden façade, facing north-west, consisting of three Serlianas set within relieved arches, was inspired by a drawing attributed to Palladio in Burlington's collection. This characteristic Burlington motif of the Venetian window set in an arched recess is first seen at Chiswick.
- Architecture historians have noted that Burlington's inspiration came from Vitruvius and various ancient buildings as well as classical works by Renaissance architects and British architects like Inigo Jones, who was influenced by similar earlier sources.

Valid and relevant observations not listed above should be rewarded.

SECTION FOUR – DRAWING, PRINTING, PHOTOGRAPHY, COLLAGE AND FILM

The Great Wave off Kanazawa, 1823–39, Katsushika Hokusai
Polychrome woodblock print (255x375 mm)

3 (a) Analyse how the technique of woodblock printmaking has been used in this work.

Candidates are expected to make some or all of the following points:

- The graceful curves and decorative elements are achieved first in a drawing on fine paper that is stuck face down onto the surface of the wooden block to guide the cutter.
- Woodblock printing is a relief medium where ink is applied to the raised areas.
- The medium lends itself to the contrast between crisp outlines such as those that describe the form of the boats, the breaking wave and Mount Fuji and areas of flat colour.
- The different shades of blue are printed with separate blocks.
- The intensity of the colour has been achieved through the use of Prussian Blue pigment which was permanent, unlike fugitive native dyes.
- The sky shows the effect of a gradated inking.
- Some areas, such as the crests of the waves, the spots of spume and the snow-capped mountain are left as exposed white paper with no ink applied.
- At the beginning of the 19th century economic prosperity permitted polychrome woodblock prints of a high quality to be made available to a wider section of the public than hitherto. Large runs of carefully executed prints were released and sold for a modest price. There could be as many as 30,000 impressions made of a best-selling print.

Valid and relevant observations not listed above should be rewarded.

(b) How and why did the formal qualities of Japanese prints influence 19ᵗʰ century French artists?

Candidates are expected to make some or all of the following points:

- Cheap Japanese prints first arrived in Paris in the 1860s as wrapping for cargo. In 1862 the Boutique Desoye opened and was patronised by Degas and Manet. In 1867 Japanese woodcuts were shown at the Exposition Universelle.
- Manet's *Portrait of Zola,* 1867, is one of the first works to show the formal influence of Japanese woodcuts with flattened forms and overlapping shapes. A print of a sumo wrestler by Kuniakii II features in the painting. Manet's *The Fifer,* 1866, has a bold simplicity, solid areas of colour and strong outlines.
- Asymmetrical compositions, cut-offs and unusual viewpoints are seen in Degas' *Miss Lala at the Cirque Fernando,* 1879, and also Mary Cassatt's *The Boating Party,* 1893–4.
- Saturated areas of colour and strong outlines are seen in paintings by Van Gogh, *Self Portrait,* 1889, and Gauguin, *Vision after the Sermon,* 1888.
- Van Gogh made free copies from Hokusai prints such as *The Bridge,* 1887, and *Flowering Plum Garden,* 1887.
- Van Gogh's *Portrait of Père Tanguy,* 1887, shows the sitter against a wall of ukiyo-e prints. Van Gogh's appreciation of Japanese prints went beyond his admiration for their formal properties – he saw them as presenting an alternative way of life to that of the West.

Valid and relevant observations not listed above should be rewarded.

Paper 2: Historical Topics

Historical Topic 1: The Art and Architecture of Classical Antiquity

Discuss the design and decoration of Imperial palaces in Rome in the 1ˢᵗ century A.D.

Candidates are expected to make some or all of the following points:

- The enormous scale of Imperial palaces in the period as exemplified by the Imperial Palace on the Palatine Hill, by Nero's Golden House and by Hadrian's Villa at Tivoli.
- The use of Roman concrete to enable building on a large scale, the construction of vaults and to allow variety in the shapes of room.
- Large scale planning; axiality in some examples, e.g. on the Palatine Hill, more informal planning in other cases such as Nero's Golden House and Hadrian's Villa. The relationship between different parts of the palace, e.g. the public and private area.
- The design and use of particular rooms, e.g. audience chambers, dining rooms, arcaded courtyards, bath buildings, fountains, etc.
- Decoration with mosaics and wall paintings. A discussion of surviving fragments, e.g. the decoration of Nero's Golden House.

Valid and relevant observations not listed above should be rewarded. Candidates should discuss more than one example in order to communicate both similarities and differences in their design. Those candidates who attempt to make a link between the design of the palaces and how they were used should be given extra credit for doing so.

Historical Topic 2: Art, Religion and Society in Romanesque Europe, c. 1000–1200

The 'Church Militant' (Gombrich). How would you argue that Romanesque architecture might be seen in this light? Discuss with use of one or more buildings of your choice.

Candidates are expected to make some or all of the following points:

- The enormous increase in building activity in the period, including monasteries and great churches. Connections between this activity and the monastic and religious reforms of the period.
- The rapid and pervasive spread of the Romanesque style. Its imposition in England following the Norman Conquest and its dissemination within the religious orders, especially the Benedictines and Cluniacs. The especial influence of the church at Cluny.
- The enormous scale and massive appearance of many Romanesque churches, especially in comparison to buildings of the previous period.
- Technical aspects, the use of high quality stone and the increased level of skills amongst masons.
- Distinctive features of the Romanesque style, including innovations. The internal system of articulation, the design of the bay unit and its repetitive nature. Massive thick wall construction. The development of stone vaulting including barrel, groin and rib vaults.
- Architectural elements such as capitals and portals as the framework for didactic sculpture.

Valid and relevant observations not listed above should be rewarded.

Historical Topic 3: A new Heaven and New Earth: Gothic Art and Architecture c. 1140–1540

"The chantry chapel was at once a spiritual investment, a religious commitment and an expression of family pride." (H. Colvin, *Architecture and the Afterlife*). Discuss the validity of this statement with reference to private funerary chapels in either England or Italy in this period.

Candidates are expected to make some or all of the following points:

- The theological background that led to the commissioning of family chapels. The belief in personal salvation and in prayer as a means of reducing the time spent in purgatory by the souls of the deceased.
- The expense of constructing or renting private chapels from the Church and the cost of building tombs or commissioning altarpieces for their decoration. The relation between this cost and the spiritual return to be gained from it.
- The payment of the church for regular masses for the souls of the deceased, in some cases 'in perpetuity'.
- The commitment of the family to the upkeep of 'their' chapel and to pray regularly there for the souls of former family members. References in the decoration to the religious orders in whose churches the chapels were constructed, e.g. the Franciscans or Dominicans in 14th century Italy.

- Secular aspects of the chapels. Marks of ownership such as heraldic achievements, devices and imprese. The presence of name saints or saints connected with the family in sculpture or in painted altarpieces.
- Family pride expressed by means of magnificence, the large scale of some chapels, their elaborate decoration and prominent position within the church.

Valid and relevant observations not listed above should be rewarded. Candidates should support any points made with reference to an adequate number of chapels drawn from their country of choice and falling within the 14th century. Although reference to several examples may be necessary to do justice to the question, reference to one major example would suffice, providing that it enabled the candidate to cover the majority of the point itemised above.

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

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

Candidates are expected to make some or all of the following points.

- General points: both were 'humanist' architects, who employed classical features and adapted them to modern needs. Significant differences: Brunelleschi was an engineer, master of several practical skills, who worked exclusively in architecture. Alberti was a scholar who worked in various fields. He designed buildings but the building work was done by others. Alberti had little interest in practical and structural matters – a theorist rather than practitioner.
- Brunelleschi: Ospedale degli Innocenti (1419–24). Classical forms: load-bearing columns, restrained decoration, modular design, capitals. But also integrated into Tuscan Romanesque traditions (e.g. use of different stones for colouring scheme, influence of Baptistry).
- Brunelleschi: San Lorenzo (especially Old Sacristy, 1421–28). Influence of Roman basilica scheme in church. Classical principles of harmony and order in simple geometrical shapes and proportions of different parts of building. Other classical elements: lunettes, pendentives supporting dome, pilasters, restrained mouldings of doors, dominance of circle and square.
- Alberti: Malatesta Temple, Rimini (designed 1450). Adoption of classical temple elements for Christian church: plinth, round arches, engaged fluted columns, triumphal arch entrance (another planned for upper storey; influence of nearby Arch of Augustus), plan for massive dome on model of Pantheon. Use of piers on sides of building (contrast to Brunelleschi's columns). Influence of patron Sigismondo: building is a grandiose mausoleum, with little to suggest Christian purpose. Conflict between classical elements and purpose of building.
- Alberti: façade of Santa Maria Novella (c. 1456), integrates traditional Tuscan (influence of San Miniato) with classical elements: round-arched blind arcade, pilasters, pediment, mezzanine echoing classical entablature, volutes (influenced by Duomo lantern?) which conceal change of levels between aisles and nave. Elements unified through a carefully worked out composition of parts. Expresses Renaissance ideal of *concinnitas*, unity in diversity.

Other valid and relevant points not listed above should be rewarded.

Historical Topic 5: The Renaissance in Northern Europe 1420–1570

"Bruegel's vision…his whole way of seeing things belongs to the Middle Ages…From one point of view, Pieter Bruegel can be considered as the last great Mediaeval painter." (K. Roberts, *Bruegel*).

Considering Bruegel's work as a whole, to what extent do you agree with this opinion?

Candidates are expected to make some or all of the following points:

- Traditional Netherlandish elements present in his work and his rootedness in the Mediaeval past. The archaic influence in his work.
- The occasional re-use of compositions from his Netherlandish predecessors, e.g. the Eyckian origins for the composition of *The Procession to Calvary*. The relationship with artists such as Bosch.
- The lack of interest in the idealised figure sets him apart from many of his contemporaries in 16th-century Antwerp. His realistic figure style is backward rather than forward looking.
- His very literal approach to the description of everyday life, and to the foibles and weaknesses of his fellow creatures, smacks of an earlier period. Likewise his detailed synoptic view, his lack of idealisation and the satirical and moralising element in his work.
- The landscapes. Their subject matter derived from Calendar Scenes in Books of Hours but treated with tremendous sweep and vitality which distinguishes them from the work of his predecessors and contemporaries and makes him a much more 'modern' painter.

Valid and relevant observations not listed above should be rewarded. Candidates should support their points with reference a wide range of examples of the artist's work and not concentrate exclusively on any one type of subject, e.g. the landscapes.

Conclusions regarding the extent to which the artist's way of seeing belonged to the Middle Ages should be assessed flexibly since a wide range of conclusions is legitimate.

Historical Topic 6: Faith Triumphant: Seventeenth Century Art and Architecture

"Baroque art addresses the senses directly and reaches the intellect through the emotions rather than through reason." (from the Grove Dictionary of Art). Present arguments for and against this statement in relation to the Roman Baroque.

Candidates are expected to make some or all of the following points:

- Bravura energy of Annibale Carracci's treatment of classical mythology in the galleria of the Palazzo Farnese is also a complex synthesis of influences in a coherent scheme.
- Caravaggio's theatricality makes a direct appeal, but the conversions and martyrdoms are also governed by what Hibbard terms 'hyper-classic grouping'. There is an element of ordered restraint that 'mitigates horror', e.g. *Conversion of St Paul* and *Martyrdom of St Peter,* both 1601 (Cerasi Chapel).
- Pietro da Cortona's ceiling in the Gran Salone of the Palazzo Barberini, 1633–9, seems open to the sky, and the richly decorated framework strengthens the unity of the illusionistic view. The heightened emotionalism of his energetic, bold figures develops a new power and grandeur which overwhelms the spectator.

- With Bernini, the climactic moment is stressed in works such as *St Longinus,* 1629–38. Bernini invites us to share the rhetoric, emotion and drama of the conversion of the Roman soldier and he tries to invoke a sense of empathy in the spectator as advocated in St Ignatius of Loyola's *Spiritual Exercises.* The visionary experience shown in the *The Ecstasy of St Teresa,* 1645–52, (Cornaro Chapel) was communicated within a carefully orchestrated unified environment that required reason in its creation. *The Vision of Constantine,* 1654–70, shows a bolder but still carefully articulated management of space and viewpoints.

Valid and relevant observations not listed above should be rewarded.

Historical Topic 7: Defining the Nation: Art and Architecture in Britain c. 1700–1860s

"He who would call the ingenious Hogarth a burlesque painter would… do him very little honour." (Fielding). What do you think Fielding meant by this? Discuss with close reference to work.

The candidate might wish to consider the full range of Hogarth's practice (see bullet points two and three) or they could answer this essay very effectively through a really detailed analysis of the modern moral subjects and his comic satirical print practice alone.

- Defining the term 'burlesque' in relation to caricature. It must be understood that Fielding is making a claim for the higher value of Hogarth's work as more than merely caricature.
- Non-burlesque genres: portraiture and History could be discussed to evidence Hogarth's ambitions to be a painter of elevated genres. Hogarth's *The Analysis of Beauty* is his intellectual contribution to cultural debate: far from burlesque.
- Hogarth's satire and the 'modern moral subject'. The candidate should use their knowledge of one or more of the series to explore the idea that there is more than mere 'burlesque' here: that Hogarth's use of comedy has some very serious and even moralising motives. The discussion could focus both on the range and seriousness of Hogarth's criticisms of his contemporary society. Candidates may wish to reflect in particular on his representation of specific social types such as merchants, lawyers, clergy as well as pimps and prostitutes and/or social concerns with institutions of Church, marriage, politics and the law.
- It is likely that some exploration of the sophisticated use of narrative and complexity of references which parallel contemporary literature and theatre.
- The best answers will really look very closely at details of Hogarth's representation of the characters and explore the range of expression. He can come close to caricature in some instances.

Valid and relevant observations not listed above should be rewarded.

Historical Topic 8: Art, Society and Politics in Europe c. 1790–1900

Goya depicts "the uncontrollable forces of unreason and madness lurking in the human brain" (Honour and Fleming). Discuss with reference to at least two works.

Candidates are expected to make some or all of the following points:

- Candidates may choose to look at one of the Caprichos and one of the Desastres de la Guerra or/and *Saturn Devouring one of his children,* 1820–3.
- The backdrop of the Spanish Enlightenment and the French Invasion.
- Goya's relationship with the Spanish court.
- Goya's use of satire and irony and his growing dissatisfaction with Spanish institutions such as the church should be considered.
- This question should also address the medium used with particular reference to prints and etchings. Goya's satirical style of drawing needs to be compared perhaps with his use of oil paintings.
- Candidates also need to analyse the commissions and explore his political beliefs.
- Some points may be made about Goya's own predicament and health at this moment.

Valid and relevant observations not listed above should be rewarded.

Historical Topic 9: The Shock of the New: Art and Architecture in Europe and the United States in the 20th and 21st Centuries

Compare and contrast American and European pop art.

Candidates are expected to make some or all of the following points:

- Richard Hamilton defined pop art in 1957 as: 'Popular (designed for a mass audience); Transient (short term solution); Expendable (easily forgotten); Low Cost; Mass Produced; Young (aimed at Youth); Witty; Sexy; Gimmicky; Glamorous and Big Business'. His collage *Just What Is It That Makes Today's Homes So Different, So Appealing* ,1956, displays an iconography of modernity, affluence and glamour, appearing to promise a blissful picture of the forthcoming consumer paradise. But it is relayed with an ironic tone.
- Hamilton's interest in Duchamp connects him with the forerunners of pop art in America, Jasper Johns and Robert Rauschenberg.
- American pop art emerged suddenly in the early 1960s and was in general characterized by a stark and emblematic presentation that contrasted with the narrative and analytical tendencies of its British counterpart, e.g. Warhol's 'banana' album cover for the Velvet Underground compared with Peter Blake's Sergeant Pepper's Lonely Heart's Club Band cover for the Beatles, both 1967.
- At its most rigorous, American pop art insisted on a direct relationship between its use of the imagery of mass production and its adoption of modern technological procedures, e.g. Whamm! (1963) by Roy Lichtenstein.
- Whereas British pop art often celebrated or satirized consumer culture, American pop artists tended to have a more ambiguous attitude towards their subject-matter, such as in the mixture of glamour and pathos that characterized Andy Warhol's silkscreened icons of

Hollywood film stars, as in *Marilyn Monroe Diptych,* 1962. The Milan-based artist, Mimmo Rotella's *Marilyn* ,1962, consists of ripped posters that both heighten the glamour of the subject and present a complex pictorial surface.

- Tom Wesselmann in America with his *Great American Nude* series and the Briton Allen Jones' fetishistic portrayal of women, e.g. *Chair,* 1969, share a focus on female sexuality. Both combined two and three dimensional mediums.

- Gerhard Richter and Sigmar Polke responded to pop art in 1963 by launching Capitalist Realism. It shared certain concerns of pop in painting consumer goods in a deadpan style, e.g. Polke's *Plastik-Wannen,* 1964, and an interest in trademarks. These can be compared with the work of the US artist Ed Ruscha, e.g. *Large Trademark with Eight Spotlights,* 1962.

- In Richter's case, there is a greater interest in painterly qualities compared with an artist like James Rosenquist in America who had formerly been a billboard painter, e.g. *I Love You with my Ford,* 1961

- In France, a Nouveau Réalisme artist like Arman, came closest to pop in his *Accumulations*, consisting of repeated manufactured objects.

Paper 3: Thematic Topics

Thematic Topic 1: Art and Architecture in the City

Sample case study: Barcelona.

Discuss one major gallery, and comment on its relation to the past and present life of the city.

Example case study: *Museu Nacional d'Art de Catalunya* (MNAC)

Candidates are expected to discuss some or all of the following areas.

- **History.** Distinguish between a museum as an institution and as a building. MNAC inaugurated in 1934, the culmination of a century of conservation and collection. Reflects trend towards large public collections, and competition with Madrid. Closed 1990–1995, reopened in stages. Houses various collections in different media.

- **Purpose.** The museum promotes ideas of Catalunya's national identity, and is under the direction of the Catalan government (Generalitat). Museum institution is thus political as well as aesthetic. Besides conservation and display of artworks, museum has other civic functions such as education and as a space for public events. Importance of tourism.

- **Buildings.** Built for International Exhibition, 1929, in neo-baroque style, giving a pompous, grand effect. Grandeur emphasised by its position on a hill, with views of city. 1990–95: major restoration under architects Gae Aulenti and Enric Steegman – comment on decisions and effects. Location (Montjuic) now a museum and leisure zone: sense of a continuum with Fundació Miró nearby.

- **Collection.** The museum reflects the two periods when Barcelona / Catalunya were politically and culturally strongest: mediaeval (Romanesque and Gothic) and the modern period from the later 19th century (modern collections).

- **Patronage.** Modern collections also reflect taste of rich 19th-century patrons for buying Catalan art, making the collection national rather than international. The importance of the state as a patron of art. The city gallery as a central location for works from all around the region. There are diverse holdings (paintings, sculpture, prints, coins, library), together with travelling exhibitions.

Valid and relevant observations not listed above should be rewarded. Observations and emphases in answers will vary depending on the gallery and city chosen. Good answers will reflect a thoughtful engagement with the museum in relation to the social, political, historical and cultural context of the city.

Thematic Topic 2: Landscape

Landscape has been very important in many non-Western cultures. Evaluate what we can learn about the culture through analysis of the representation of landscape.

The following content refers to Japanese wood block prints of the 19th century, principally by Hokusai and Hiroshige. Broadly similar points may be adduced for landscape painting in other cultures, e.g. Chinese and aboriginal paintings.

Candidates are expected to make some or all of the following points:

- The religious element in Edo society, the pervasive presence of Mount Fuji in many prints and the depiction of pilgrims.
- The depiction of everyday activities, especially where these involved travel (especially in designs by Hokusai).
- The emergence of a culture of movement (kōdō bunka) in late Tokegawa Japan involving both indoor activities such as tea drinking and visiting the theatre but also outdoor pleasures including pilgrimages, festivals and other seasonal activities such as viewing cherry blossoms in spring, maple trees in autumn time and the famous Nihon bridge in the snow.
- The depiction of these leisure activities in the countryside, especially in the designs of Hiroshige. His famous series, e.g. the stations on the Tōkaidō road.
- Edo Japan as a mainly isolated culture until the restoration of Imperial rule in the 1860s. The lack of influence of Western traditions on the art of the period. Non-Western aspects of wood block print designs as evidence for this state of affairs. The absence of linear perspective, modelling in light and shade and the use of cast shadows. Exaggerations of scale. The few exceptions which show the arrival of Western principles of composition and design.

Valid and relevant observations not listed above should be rewarded.

Thematic Topic 3: Portraiture

In a letter of 1549, the sculptor Leone Leoni boasted that his bust of the Emperor Charles V was "...so exactly measured that there is not a hair's difference [between bust and sitter]...it has not a line more or less than his Majesty's head". Discuss the methods which artists used to achieve an accurate likeness of the sitter in their portraits.

Candidates are expected to make some or all of the following points:

- The use of life masks and death masks to obtain a close likeness for sculpted portrait busts.
- Preparatory models, e.g. in clay or wax, to approach a close likeness for sculpted portraits.
- Drawings and paintings as preparatory stages for sculpted portraits, e.g. the Van Dyck triple portrait of Charles I as preparation for Bernini's portrait bust of the King.
- The use of preparatory drawings for painted portraits, sometimes with notations of colour, e.g. Jan van Eyck's portrait drawing of cardinal Alberghati. Also, Holbein's portrait drawings in this respect.
- The use of artificial optical aids for this purpose, a possible example being Holbein's portrait drawings.
- Or simply the accuracy of hand and eye, especially in highly skilled draftsmen such as Ingres.

Valid and relevant observations not listed above should be rewarded.

Thematic Topic 4: The Nude

Explore the representation of the naked human body in a non-Western culture.

Candidates are expected to make some or all of the following points depending on the culture that they have studied. In preparing this the traditions of Buddhist and Hindu art were used but the points are kept deliberately open-ended and general.

- Case studies should be closely analysed with consideration of appearance, style, materials and methods. In the case of Buddhist and/or Hindu art this might involve referring to frescoes, relief sculpture and free-standing carved or bronze sculptures.
- The conception of the body should be characterised. Students and teachers may encounter the tendency to make comparative evaluations with Western traditions which they might or might not engage with.
- The context and function of the work. In the case of Buddhist and Hindu art, the centrality of the representation of the human body on religious buildings.
- If the context is religious, the candidates should show some knowledge of its teachings. Narratives such as the life of the Buddha (e.g. the sculptures from the Stupa at Amaravati c. A.D. 200 in British Museum.) The representation of the Buddhist and Hindu pantheon of deities and the concepts of creation and cosmology. Candidates might question how the role of the sculptures was understood – as icon or not? The centrality of the concept of Divinity as an intangible power above and beyond the human is central to both religions.
- Canons of beauty and the representation of the body: conventions versus change? Buddhist and Hindu sculptors use a schema of mathematical ratios which inform the work and both have complex rules for ways to distinguish deities.

- Themes of sex and fertility seem to have been the prototypes for erotic themes in Indian art of later periods.
- Eroticism in the context of religion. Sensuality marks a large number of important themes in Indian art, including bacchanalian motifs, garland-bearing cupids and *mithuna* motif which represents an amorous couple, in some examples the couple is shown in sexual union. Many temple sculptures such as Konarak, Khajuraho and others appear to illustrate the teachings of the 2nd century *Kāma sūtra* and later texts on erotics.
- Private and secular arts. Indian art before the 16th century is entirely religious but other non-Western cultures such as that of 19th century Japan would invite the discussion of secular art.
- The role of the political and patronage.

Valid and relevant observations not listed above should be rewarded.

Thematic Topic 5: Still Life

Consider three still lifes you have studied as social documents which reflect the society and its economy.

Here it is a good idea to cross between the periods.
Candidates are expected to make some or all of the following points:

E.g. Meléndez, *Still Life with Lemons and Nuts,* 1785

- A reflection of Spain's increased prosperity.
- The life-size oranges in the foreground of this painting have an almost palpable presence as the strong light defines every detail of their surface with extraordinary precision. These bold, spherical shapes piled on top of one another, together with the stacked wooden boxes in the background, create an interplay of abstract forms. The composition is centred on a green-and-white glazed jar, a prop used by Meléndez for several different still lifes.
- Claiming it was his intention to depict "every variety of comestible which the Spanish clime produces", Meléndez appealed to the scientific interests of the prince and princess of Asturias (the future King Charles IV and his wife) and asked for their support for the project. Before the project was terminated in 1776, due to a dispute over payment, Meléndez delivered forty-four pictures to the royal couple, including some older still life paintings, which later decorated the prince's country house at El Escorial.

Courbet, *The Trout,* 1871
- Inscribed 'In vinculis faciebat' ['made in bondage'] as Courbet was imprisoned after the rise and demise of the Commune following the Franco-Prussian War, 1870. On 12 April 1871, the Commune voted to demolish the Vendôme column on 16 May 1871. This was four days before Courbet had been elected.
- He made the mistake, in September 1870, of launching a petition asking the government of the National Defence to authorise him to pull down the column.
- As President of the Fédération des Artistes and an elected member of the Commune, he was made to pay dearly for such prominence. He never recovered from the shock of the Commune's failure, the brutality and merciless scope of its suppression, and the repercussions it had for his health, reputation, and more importantly his personal finances.

- The French Economy also suffered at this time.
- In 1873, after a new trial, Courbet was held to be responsible. He was ordered to pay the costs of reconstructing the column, a total of 323,091 francs.
- The painting shows the fish caught with the hook in its mouth.

Tracey Emin, *My Bed,* 1998
- Short-listed for the Turner Prize in 1999 (£20,000), The Tate issued a warning that it might be seen to be offensive in its stark realism. Controversy over money to be awarded and the 'value' of art.
- Insecurity of the artist and suggestion that despite her growing personal wealth she is the same as everyone.
- Her own bed and own garments make the work extremely personal and vulnerable.
- This includes half-smoked cigarettes, condoms, packets of contraceptive pills, empty vodka bottles, a pregnancy testing kit, sanitary towels and nylons.
- Described by critics as 'stomach churning'.
- Simon Wilson, the Tate's curator, said *My Bed* was in the historical tradition of Gustave Courbet and later the Impressionists. Like them, Emin was prepared to tackle "undignified, vulgar subjects" in the interests of truth.
- He said: "It came about after an episode when she was very ill and depressed. She spent a week in bed in a suicidal state, according to her. It is a meditation on spending a lot of time in bed. The bed is confrontational. There is an underlying innocence and honesty in her work and you are reminded of very fundamental issues."

Valid and relevant observations not listed above should be rewarded.

Appendix 2: Assessment Criteria

Paper 1: Analytical Studies in Western and non-Western Art

Relative weightings of the assessment objectives:

Sections 1–4	(a) question × 3	(b) question × 3	Total for Paper 1	
	raw mark	raw mark	raw mark	%
AO1	18	0	18	30
AO2	0	18	18	30
AO3	6	6	12	20
AO4	6	6	12	20
Total	30	30	60	100

Candidates are to answer questions **(a)** and **(b)** from any three sections.

There are two generic marking grids, each out of ten marks for questions **(a)** and **(b)** in each section.

Question **(a)** relates to formal, visual or other forms of detailed analysis and/or questions on materials and processes with a particular focus on assessment objective AO1 whilst including AO3 and AO4. Question **(b)** is a contextual question about the specific example which could include contextual discussion of subject matter, patronage, reception and matters relating to the political and historical context, with a particular focus on assessment objective AO2, whilst including AO3 and AO4.

Question-specific notes are used alongside the generic marking grids and describe the area covered by the question and define its key elements. These are published in the Specimen Papers booklet.

Generic marking grids

Question (a): Detailed analysis and/or materials and processes (10 marks)

10	Excellent	• A sensitive and searching approach to the process of visual or other forms of detailed analysis, demonstrated through either five or more relevant analytical points OR fewer points but comprehensively developed, with very close scrutiny of the specific example in support of the analytical points. • Excellent ability to distinguish between fact, theory and personal judgement. • A sophisticated response with exceptional use of subject terminology.
8–9	Very good	• An assured and confident understanding of visual or other forms of detailed analysis, demonstrated through five or more relevant analytical points OR fewer but thoroughly developed, with thorough scrutiny of the specific example in support of the analytical points. • Assured ability to distinguish between fact, theory and personal judgement. • Very confident focussed response with assured use of subject terminology.

6–7	Good	• A solid approach to visual or other forms of detailed analysis with fewer developed points with good scrutiny of the specific example in support of the analytical points. • Good ability to distinguish between fact, theory and personal judgement. • A proficient response with appropriate use of subject terminology.
4–5	Satisfactory	• Scrutiny of the specific example is not fully developed in support of analytical points with fewer points, less confidently focussed and less enquiring. • Distinguishes between fact, theory and personal judgement. • A relevant response in which subject terminology is used but with inaccuracies and/or omissions.
2–3	Weak	• Minimal reference to the specific example in support of the analytical points with very few relevant points. • Barely distinguishes between fact, theory and personal judgement. • A basic, mostly relevant response with very limited subject terminology.
1	Poor	• No reference to the specific example in support of the points with almost no relevant observations. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Some response to the question but subject terminology is either non-existent or very confused if used.
0		• No rewardable response.

Question (b): Discussion of contextual evidence (10 marks)

10	Excellent	• Comprehensively developed with five or more relevant contextual points OR fewer points; demonstrating complete confidence and a questioning approach to the appropriate contextual material. • Excellent ability to distinguish between fact, theory and personal judgement. • A sophisticated response with exceptional use of subject terminology.
8–9	Very good	• Thoroughly developed with five or more relevant contextual points OR fewer; demonstrating a confident use of appropriate contextual material. • Assured ability to distinguish between fact, theory and personal judgement. • Very confident focussed response with assured use of subject terminology.
6–7	Good	• A confident but less comprehensive understanding and knowledge of the contextual material with fewer developed points. • Good ability to distinguish between fact, theory and personal judgement. • A proficient response with appropriate use of subject terminology.
4–5	Satisfactory	• Less confidently focussed with fewer points, or with irrelevant inclusions. • Distinguishes between fact, theory and personal judgement. • A relevant response in which subject terminology is used but with inaccuracies and/or omissions.
2–3	Weak	• Basic though limited understanding of contextual material. • Barely distinguishes between fact, theory and personal judgement. • A basic, mostly relevant response with very limited subject terminology.
1	Poor	• Few relevant observations of a contextual nature. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Some response to the question but subject terminology is either non-existent or very confused if used.
0		• No rewardable response.

Paper 2: Historical Topics and Paper 3: Thematic Topics

Relative weightings of the assessment objectives:

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

Candidates are to answer 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.

Question-specific notes are used alongside the generic marking grids and describe the area covered by the question and define its key elements. These are published in the Specimen Papers booklet.

Generic marking grid (20 marks)

18–20	Excellent	• Comprehensive, detailed development and complex analysis in response to specific examples or in certain circumstances a single example. Imaginative and sensitive understanding of materials and techniques. • Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis. • Excellent ability to distinguish between fact, theory and personal judgement. • Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.
15–17	Very good	• Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques. • Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis. • Assured ability to distinguish between fact, theory and personal judgement. • A thoughtful and well-argued response to the question with very confident use of subject terminology.

12–14	Good	• Relevant analysis with some detail and development in response to specific examples or in certain circumstances a single example. Solid but descriptive rather than analytical understanding of materials and techniques. • Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis. • Good ability to distinguish between fact, theory and personal judgement. • A well-argued but not as extensively developed response to the question. Competent use of subject terminology.
9–11	Satisfactory	• Mostly relevant analysis in response to specific examples or in certain circumstances a single example, but lacking detail and development. Limited understanding of materials and techniques. • Some examples of contextual evidence of historical sources and concepts other than visual or other forms of analysis, but with some inaccuracies and limited range. • Distinguishes between fact, theory and personal judgement. • A mainly relevant response to the question and use of subject terminology but lacking in structure and development.
5–8	Weak	• Analysis lacks detail and has limited development. Materials and techniques barely acknowledged. • Limited and inaccurate examples of contextual evidence of historical sources and concepts other than the specific case study analysis, but with some inaccuracies and limited range. • Barely distinguishes between fact, theory and personal judgement. • An uneven, basic, largely narrative response to the question. Includes some relevant points but development is very limited <u>or</u> contains padding <u>and/or</u> has very obvious omissions. Little use of subject terminology.
1–4	Poor	• Little analysis of poorly chosen examples that lack relevance OR no examples singled out for analysis at all. No acknowledgement of materials and techniques. • Insubstantial contextual evidence of historical sources and concepts other than the specific case study analysis. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Poor knowledge and understanding of the material. Insubstantial, irrelevant with little attempt to answer the question. Almost no use of subject terminology.
0		• No rewardable content.

Mark Scheme for Paper 4: Personal Investigation

There are 60 marks in total, 40 for the essay and 20 for the viva.

Relative weightings of the assessment objectives:

Personal Investigation	Essay	Presentation	Discussion	Total	
	raw mark	raw mark	raw mark	raw mark	%
AO1	8	0	0	8	13
AO2	8	0	0	8	13
AO3	8	3	3	14	24
AO4	8	3	4	15	25
AO5	8	4	3	15	25
Total	40	10	10	60	100

Generic marking grid for the essay (40 marks)

35–40	Excellent	- Detailed and inspired visual analysis of the subject with excellent comparisons, all illustrated clearly within the work. Thorough understanding of material and techniques where relevant. - Historical concepts and evidence fully understood and contextualised. - Excellent ability to distinguish between fact, theory and personal judgement. - A thoroughly well-argued and independent study. Excellent and sustained ability to organise material in relation to an original question or premise. - An excellent bibliography showing wide as well as focussed reading around the subject with appropriate footnotes.
29–34	Very good	- Thorough visual analysis of the subject, with techniques and materials well understood with clear visual comparisons. - Detailed understanding of historical concepts with solid evidence. - Assured ability to distinguish between fact, theory and personal judgement. - A thoughtful, mature and well-argued response to the question which has been undertaken in an independent way. - Good and varied bibliography and footnotes.
22–28	Good	- Sound visual analysis. Good awareness of techniques and materials though not wholly developed. - Historical and contextual concepts well understood. - Good ability to distinguish between fact, theory and personal judgement. - A well-argued response to the question with some independent thought. Some limitations of insight, but a coherent approach. - Good bibliography and footnoting.

15–21	Satisfactory	• Shows fair attempt at visual analysis with some comparative work but lacks detail and breadth. Limited awareness of appropriate techniques and materials. • Some understanding of the historical context but there may be some inaccuracies and a limited range of evidence. • Distinguishes between fact, theory and personal judgement. • A mainly relevant response to the question although focus is lost at times. • Bibliography shows evidence of reading but is limited, with some attempt at footnoting.
8–14	Weak	• Illustrations are limited and very few comparisons made. • Shows some knowledge and understanding of the context. Contains padding AND/OR has some obvious omissions OR is largely narrative. Techniques and materials only barely acknowledged. • Barely distinguishes between fact, theory and personal judgement. • An uneven OR basic response to the question and no development of an argument. • Limited bibliography and footnotes.
1–7	Poor	• Limited visual analysis or awareness of materials and techniques. • Poor knowledge and understanding of the subject and historical context. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Little attempt to answer any question. • Minimal bibliography and footnotes.
0		• No rewardable content.

Mark scheme for the viva

There are 20 marks in total for the viva, 10 for the presentation and 10 for the discussion.

The viva lasts for 20 minutes in total, 5 minutes for a short presentation of the work by the candidate followed by 15 minutes of discussion. During the viva candidates may have the work with them and may refer to it. During the dialogue the examiner asks a range of questions starting with ones that the candidate would expect to find accessible, such as 'Tell me what drew you to research this particular subject', to more challenging questions. The candidate is asked to explain the premise of the work and the research undertaken. Candidates are expected to demonstrate their ability to analyse/evaluate their own work and conclusions as well as demonstrate their knowledge and enthusiasm for the subject.

Generic marking grid for the presentation (10 marks)

9–10	Excellent	• Ideas and opinions included and presented in an original way. • Lively and engaging. • Superb focussed presentation of the topic.
7–8	Good	• Ideas and opinions included as well as factual points. • Lively presentation; examiner's interest sustained. • Full and well-organised coverage of the topic.

5–6	Satisfactory	• Makes relevant factual points though may be less good in ideas and opinions. • Presentation somewhat stilted though keeps examiner's interest. • Good exposition and sound organisation of the topic.
3–4	Weak	• Few ideas or opinions. • Adequate exposition of the topic. • Evidence of preparation but presentation pedestrian.
0–2	Poor	• Rambling, vague, repetitious; hardly any ideas or opinions. • Material thin or irrelevant, little factual information. • In danger of losing the examiner's interest.

Generic marking grid for the discussion (10 marks)

9–10	Excellent	• Responds assuredly and authoritatively to unexpected questions. • Develops and builds on ideas during discussion. • A thorough evaluation and analysis of own work. • A well-informed response clearly reflects the breadth and sources indicated in the bibliography.
7–8	Good	• Responds competently to unexpected questions. • Able to present and defend a point of view in discussion. • Good ability to appraise critically. • An assured response reflecting the breadth and sources indicated in the bibliography.
5–6	Satisfactory	• Responds appropriately to unexpected questions. • Reasonably forthcoming but tends to follow examiner's lead. • Good evaluation and critical awareness of work. • A considered response reflecting the breadth and sources indicated in the bibliography.
3–4	Weak	• Tentative response to unexpected questions. • Needs encouragement to develop topics OR relies heavily on prepared responses. • Limited critical awareness. • Some relevant discussion of the breadth and sources indicated in the bibliography.
0–2	Poor	• Limited response to the majority of questions raised. • Little or no discussion. • Minimal or no critical awareness. • Little or no evidence of knowledge of the source material indicated in the bibliography.

Performance descriptors

Grade descriptors are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall, and may conceal weakness in one aspect of the examination that is balanced by above-average performance on some other.

Distinction (D2)

A high level of visual or other form of detailed awareness and an insightful analysis of the work of art in terms of form, materials and techniques used. A penetrating understanding of the work of art within its historical and cultural context. Clearly distinguishes the different aspects of historical fact, historical theory and personal judgement. Argument is cogent using appropriate terminology in a confident and sustained manner. Personal research shows independent thinking and a creative approach, particularly in the coursework and subsequent viva.

Merit (M2)

Visual or other form of detailed awareness is astute with a sound analysis of the importance of materials and techniques. Understanding of historical and contextual issues is thoughtful and valid. A distinction is made between the different aspects of historical fact, historical theory and personal judgement. A confident and informed response using the appropriate terminology. Personal research is purposeful and the coursework and viva are competent.

Pass

Some visual or other form of detailed awareness present but lacks focus. A tendency to narrate rather than to analyse. Awareness of historical and contextual issues but not developed to a sufficient level. Some awareness of the different aspects of historical fact, historical theory and personal judgement, but at times these are conflated. Largely relevant responses to questions but limited in terms of appropriate detailed evidence and analysis. Coursework shows some sustained argument lacks confidence and the viva supports this.

Appendix 3: Additional Material

Guided Learning Hours

It is intended that this course should be delivered through 380 hours of guided learning. This is a notional measure of the substance of the qualification. It includes an estimate of the time that might be allocated to direct teaching or instruction, together with other structured learning time such as directed assignments or supported individual study and practice. It excludes learner-initiated private study.

Certification Title

This qualification is shown on a certificate as:

- Cambridge International Level 3 Pre-U in **Art History**.

The qualification is accredited at Level 3 of the UK National Qualifications Framework and provides a solid grounding for candidates to pursue a variety of progression pathways.

Grading and Reporting

The Cambridge International Level 3 Pre-U Certificates in the Principal Subjects are qualifications in their own right. They are acceptable as an alternative to A Level (or other Level 3 qualifications) for entry into Higher Education or employment. Each individual Principal Subject is graded separately on a scale of nine grades: Distinction 1, Distinction 2, Distinction 3, Merit 1, Merit 2, Merit 3, Pass 1, Pass 2, Pass 3.

Subjects can also be combined with two core components to meet the requirements for eligibility for the Cambridge International Level 3 Pre-U Diploma. More details about the Diploma requirements and the core components can be found in a separate Diploma syllabus. The results of the individual Principal Subjects are reported on a separate certificate to the Diploma result.

Classification Code for UK Centres

In the UK, every syllabus is assigned to a national classification code that indicates the subject area to which it belongs. UK Centres should be aware that candidates who enter for more than one qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

The classification code for this syllabus is **3830**.

Language

This syllabus and the associated assessment materials are currently available in English only.

Procedures and Regulations

This syllabus complies with the *CIE Code of Practice and the Statutory Regulation of External Qualifications 2004*.

Further information about the administration of Cambridge Pre-U qualifications can be found in the CIE *Handbook for Centres* available from CIE Publications or by contacting international@cie.org.uk

Spiritual, Moral, Ethical, Social, Legislative, Economic and Cultural Issues

This syllabus offers opportunities which can contribute to an understanding of the above issues.

When we study a work of art, we reference its historical context but we also study the economic, moral and spiritual climate which provoked such creativity. We explore the ideals and values of the time and question the changing face of aesthetics and taste. Candidates are encouraged to explore social and ethical issues within the context of specific periods of history and the art works are studied as tangible evidence of the cultural debates of the time. This syllabus is unique in its encouragement of the interdisciplinary issues which underpin paintings, sculptures and buildings.

Examples of such topics include:

Man, the measure of all things: the Early Italian Renaissance 1400–1500.
Faith Triumphant: Seventeenth Century Art and Architecture.
Defining the Nation: Art and Architecture in Britain c. 1700–1860s.
Art, Society and Politics in Europe c. 1790–1900.

European and International Dimension

CIE has developed this syllabus in line with UK, European and International legislation and agreements. This syllabus provides opportunities to consider both the European and International dimensions, through the Analytical Studies on Paper 1, the Thematic Topics on Paper 3, and the opportunity to submit a Personal Investigation, which is Paper 4.

Avoidance of Bias

CIE has taken great care in the preparation of this syllabus and assessment materials to avoid bias of any kind.

Key Skills

This syllabus provides opportunities for the development of evidence for the Key Skills of: *Communication, Application of Number, Information Technology, Working with Others, Improving Own Learning and Performance* and *Problem Solving* at Levels 2 and/or 3. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each section.

The key skills awarding bodies and the regulatory authorities have produced a suite of example portfolios that will help to give candidates and practitioners a clear understanding of the requirements for the key skills portfolio. These are available on the QCA key skills website (www.qca.org.uk/keyskills). Full details of the requirements for certification can be obtained from the awarding bodies that are approved to offer key skills. For further information about Key Skills assessment, including the current standards, please see the document *The key skills qualifications standards and guidance* published by the Qualifications and Curriculum Authority 2004 (ISBN 1 85838 548 2).

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 2 and/or 3 for each section.

Paper	Communication	Application of Number	IT	Working with Others	Improving own Learning and Performance	Problem Solving
1	√	√	√	√	√	√
2	√	√	√	√	√	√
3	√	√	√	√	√	√
4	√	√	√		√	√

Resources

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Robertson, M., *A Shorter History of Greek Art*. Cambridge University Press 1981.
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Historical Topic 2: Art, Religion and Society in Romanesque Europe c. 1000–1200

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Wittkower, R., *Art and Architecture in Italy 1600–1750. The Early Baroque Volume 1.* Yale University Press 1999

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Woods, K. (ed), *Making Renaissance Art. Renaissance Art Reconsidered 3.* Yale University Press 2007

Wood, P. (ed), *The Challenge of the Avant-Garde.* Yale University Press 1999

Useful websites

Collection websites

These websites all feature extensive online collections and good-quality images.
The National Gallery, London www.nationalgallery.org.uk
Tate, London www.tate.org
The Museum of Modern Art, New York www.moma.org
The Metropolitan Museum of Art, New York www.metmuseum.org
National Gallery of Art, Washington DC http://www.nga.gov/
The Pompidou Centre, Paris http://collection.centrepompidou.fr
The Louvre, Paris www.louvre.fr
Kunsthistorisches Museum, Vienna http://www.khm.at/
The Albertina, Vienna http://www.albertina.at/

Online guides to art

What is a Print?   MoMA online guide to printmaking and its processes:
http://www.moma.org/exhibitions/2001/whatisaprint/flash.html
Tall Buildings MoMA online guide to contemporary architecture:
http://www.moma.org/exhibitions/2004/tallbuildings/main.html
Artists of Brucke   MoMA online guide to German Expressionist printmaking:
http://www.moma.org/exhibitions/2002/brucke/

Teacher Resources

MoMA online teacher resources http://www.moma.org/modernteachers/
Tate online teacher resources http://www.tate.org.uk/learning/schools/
National Gallery online teacher resources
http://www.nationalgallery.org.uk/education/visits/resources.htm

Art-historical overview

Web Gallery of Art www.wga.hu
- Searchable database of images of Western Art from 12th – 19th century
Timeline of Art History http://www.metmuseum.org/toah/splash.htm
- Overview of the collection of the Met, New York, organised by country and epoch
Links to images http://www.artcyclopedia.com
- Online index of museums and images
http://www.arthistory.about.com
- Biographies, timelines, movements and schools
http://www.artlex.com
- Definitions of art terminology
http://www.bubl.ac.uk/link
- Bibliography resource
http://www.chart.ac.uk/vlib/index.html
- Virtual library: history of art

http://www.intute.ac.uk
- Database of web resources for education and research

http://www.merlot.org
- Multimedia educational resource for learning and online teaching

http://witcombe.sbc.edu/ARTHLinks.html
- Art history resources on the web

http://www.wwar.com/artists
- Leads to imagery and indepth information for over 22,000 artists

Other useful resources videos and DVDs

BBC

The Divine Michelangelo (2004)
Francesco's Venice (2006)
The Impressionists (2006)
How Art Made The World by Nigel Spivey (2005)
Michelangelo – A Film by Neil MacGregor (2005)
The Private Life of a Masterpiece (2003)

BFI video

Un Chien Andalou / L'Age d'Or (1929)

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