

SYLLABUS

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

9799

For examination in 2019

This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate. QN: 500/4255/5

Changes to the syllabus for 2019

The syllabus has been updated. The latest syllabus is version 3, published May 2018.

The syllabus is now only available for 2019.

Previous changes to version 2 of the syllabus, published September 2017.

The information on page 5 regarding availability for private candidates has been updated. Please see the *Cambridge UK Guide to Making Entries* for more information.

Changes to the previous version of the syllabus, published September 2016, were:

Paper 1, Section 1

- no. 2 the title of *The Arnolfini Portrait* has been amended, from *The Arnolfini Marriage*
- no. 5 the Naples version has been explicitly specified

Paper 1, Section 2

- no. 5, 6, 7 and 9 the dates have been amended

Paper 1, Section 3

- no. 1 and 9 the dates have been amended

Paper 1, Section 4

- no. 5 the dates have been amended

Paper 2

- wording of the description on page 13 has been refreshed
- dates have been added to Historical Topic 8.3 and 8.4

Paper 3

- wording of the description on page 29 has been refreshed.

Paper 3, Thematic Topic 5

- 5.3 the case study on Van Gogh, *Shoes*, has been removed
- 5.5 the span of dates has been extended to the present day

Paper 4, Personal Investigation

- Some of the text has been updated

TQT

We have added guidance on Total Qualification Time value (TQT). TQT includes both guided learning hours and independent learning activities. The number of hours required to gain the qualification may vary according to local curricular practice and the learners' prior experience of the subject.

■ Significant changes to the syllabus are indicated by black vertical lines either side of the text. ■

You are strongly advised to read the whole syllabus before planning your teaching programme.

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Introduction

Why choose Cambridge Pre-U?

Cambridge Pre-U is designed to equip learners with the skills required to make a success of their studies at university. Schools can choose from a wide range of subjects.

Cambridge Pre-U is built on a core set of educational aims to prepare learners for university admission, and also for success in higher education and beyond:

- to support independent and self-directed learning
- to encourage learners to think laterally, critically and creatively, and to acquire good problem-solving skills
- to promote comprehensive understanding of the subject through depth and rigour.

Cambridge Pre-U Principal Subjects are linear. A candidate must take all the components together at the end of the course in one examination series. Cambridge Pre-U Principal Subjects are assessed at the end of a two-year programme of study.

The Cambridge Pre-U nine-point grade set recognises the full range of learner ability.

Why choose Cambridge Pre-U Art History?

- Learners develop a critical understanding of works of art, placing them firmly in the context in which they are found.
- Learners can experience interest and enjoyment in the subject with a choice of a chronologically wide-ranging content, from the art of classical antiquity to cutting-edge twenty-first-century works of art and the opportunity to study the rich tradition of non-Western works of art.
- Learners study a wide variety of media including painting, sculpture, architecture, drawing, printing, photography, installation, film and video art. They can investigate a wide-ranging art historical theme, such as landscape, still life or the art and architecture of a city of their choice.
- Essays produced at the end of the linear course in Paper 2 and Paper 3 will be founded on a more mature base of knowledge after two years of reflection and personal consideration.
- The Personal Investigation enables learners to pursue a topic of their choice which engages their interest and imagination, enabling them to choose 25 per cent of the qualification. It is a bridge to university in its use of academic protocols, emphasis on original and independent research, first-hand experience of the object of study, broad contextual reading and formation of an argument. The viva, which is an extra dimension to this paper, allows learners to convey their understanding in a different way, through an interrogative approach facilitating debate and discussion.
- Learners are encouraged to study works of art from first-hand experience, by visiting galleries, public buildings, museums, etc.

Prior learning

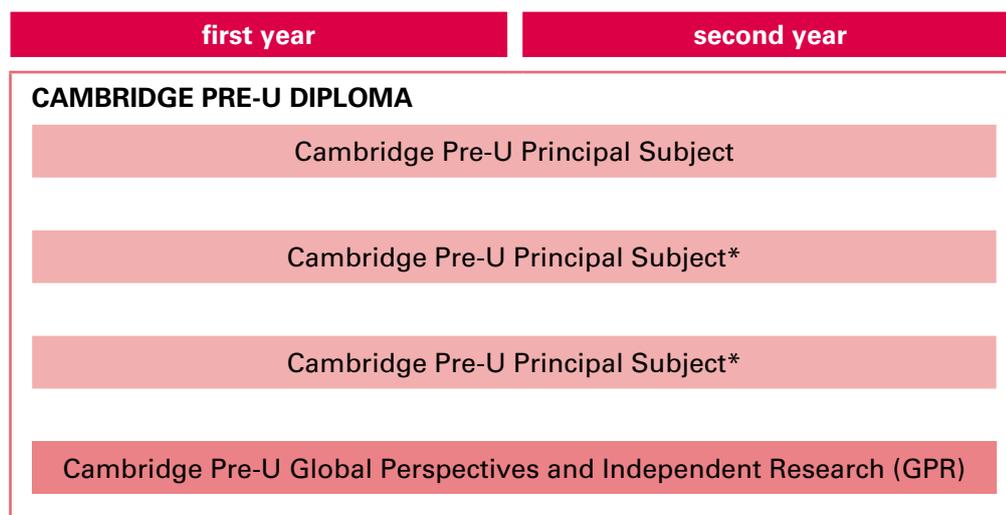
Cambridge Pre-U builds on the knowledge, understanding and skills gained by learners achieving a good pass in Level 1/Level 2 qualifications.

Progression

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.

Cambridge Pre-U Diploma

If learners choose, they can combine Cambridge Pre-U qualifications to achieve the Cambridge Pre-U Diploma; this comprises three Cambridge Pre-U Principal Subjects* together with Global Perspectives and Independent Research (GPR). The Cambridge Pre-U Diploma, therefore, provides the opportunity for interdisciplinary study informed by an international perspective and includes an independent research project.



* Up to two A Levels, Scottish Advanced Highers or IB Diploma programme courses at higher level can be substituted for Principal Subjects.

Learn more about the Cambridge Pre-U Diploma at www.cie.org.uk/cambridgepreu

Support

Cambridge provides a wide range of support for Pre-U syllabuses, which includes recommended resource lists, Teacher Guides and Example Candidate Response booklets. Teachers can access these support materials at Teacher Support <http://teachers.cie.org.uk>

Syllabus aims

The aims of the syllabus, listed below, are the same for all candidates and are to:

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

Scheme of assessment

For Cambridge Pre-U Art History, candidates take all four components.

Component	Weighting
Paper 1 Analytical Studies in Western and non-Western Art 1 hour 30 minutes Written paper, short essay questions, externally assessed, 60 marks	25%
Paper 2 Historical Topics 2 hours 15 minutes Written paper, essay questions, externally assessed, 60 marks	25%
Paper 3 Thematic Topics 2 hours 15 minutes Written paper, essay questions, externally assessed, 60 marks	25%
Paper 4 Personal Investigation Independent personal investigation, externally marked, with viva, 60 marks	25%

Availability

This syllabus is examined in the June examination series.

Some components are not available to private candidates. For more information, please see the *Cambridge UK Guide to Making Entries*.

Combining this with other syllabuses

Candidates can combine this syllabus in a series with any other Cambridge syllabus, except syllabuses with the same title at the same level.

Assessment objectives

A01	Make a close formal analysis of works of art.
A02	Place works of art in their historical and cultural context, showing an understanding of their function where relevant.
A03	Distinguish between historical fact, art historical theory and personal judgement.
A04	Present a coherent response or argument using appropriate terminology.
A05	Demonstrate evidence of sustained personal research.

Relationship between scheme of assessment and assessment objectives

The approximate weightings allocated to each of the assessment objectives (AOs) are summarised below.

Assessment objectives as a percentage of the qualification

Assessment objective	Weighting in Pre-U %
A01	18
A02	28
A03	24
A04	24
A05	6

Assessment objectives as a percentage of each component

Assessment objective	Weighting in components %			
	Paper 1	Paper 2	Paper 3	Paper 4
A01	30	15	15	13
A02	30	35	35	13
A03	20	25	25	24
A04	20	25	25	25
A05	–	–	–	25

Each component will be marked holistically using the level of response mark schemes printed in the specimen papers.

Grading and reporting

Cambridge International Level 3 Pre-U Certificates (Principal Subjects and Global Perspectives Short Course) are qualifications in their own right. Cambridge Pre-U reports achievement on a scale of nine grades: Distinction 1, Distinction 2, Distinction 3, Merit 1, Merit 2, Merit 3, Pass 1, Pass 2 and Pass 3.

Cambridge Pre-U band	Cambridge Pre-U grade
Distinction	1
	2
	3
Merit	1
	2
	3
Pass	1
	2
	3

Grade descriptions

Grade descriptions are provided to give an indication of the standards of achievement likely to have been shown by candidates awarded particular grades. Weakness in one aspect of the examination may be balanced by a better performance in some other aspect.

The following grade descriptions indicate the level of attainment characteristic of the middle of the given grade band.

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
- a clear distinction is made between 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 (P2)

- some visual or other form of detailed awareness is 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, but lacks confidence and the viva supports this.

Description of components

Candidates take all four papers:

Paper 1 Analytical Studies in Western and non-Western Art

1 hour 30 minutes, 60 marks, 25 per cent of the total marks

Candidates will be expected to study 40 named works of art. These are listed in the syllabus content section and are divided into four separate sections:

Section 1: Painting

Section 2: Sculpture

Section 3: Architecture

Section 4: Drawing, printing, photography, collage and film.

The question paper will contain **four** sections, each with two questions, (a) and (b), on one of the named works of art. Candidates will have to answer **both** questions from **three** of these sections.

Questions will 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.

Paper 2 Historical Topics

2 hours 15 minutes, 60 marks, 25 per cent of the total marks

Candidates will be expected to study at least **two** topics from a choice of eight, listed below and described in more detail in the syllabus content section.

Candidates must answer **three** questions in total. Five questions will be set on each topic and will coincide with each subsection outlined on the topic.

Topics range from classical antiquity to twenty-first-century contemporary art. 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 antiquity, c.600 BC–c.570 AD

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 Italian Renaissance, c.1400–c.1600

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

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

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

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

Paper 3 Thematic Topics

2 hours 15 minutes, 60 marks, 25 per cent of the total marks

Candidates will be expected to study **one** topic from a choice of five, listed below and described in more detail in the syllabus content section.

Candidates must answer **three** questions. Eight questions will be 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

60 marks, 25 per cent of the total marks

Candidates will complete an independent personal investigation in an essay of 3000 words (40 marks), which is followed by a viva (20 marks).

Candidates will be expected to choose one area of research on any art historical topic both from within and beyond the Western tradition. The title and scope of the personal investigation must be individual to the candidate. Candidates may not answer questions on Papers 1, 2 and 3 which relate in any way to their personal investigation. To give themselves the maximum choice on Papers 1, 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 coursework is externally assessed by Cambridge using the assessment criteria detailed under Paper 4 Personal Investigation in the syllabus content section.

After marking the essay an examiner will visit the Centre to conduct a viva with each candidate.

The viva is an essential part of the examination of coursework. The candidate will give a short presentation of the personal investigation (10 marks) and then engage with the examiner in a discussion of their work (10 marks).

The viva is assessed using the marking criteria detailed under mark scheme for the viva for Paper 4 in the syllabus content section.

Syllabus content

Paper 1 Analytical Studies in Western and non-Western Art

Section 1: Painting

- 1 *Lamentation*, c.1304–13, Giotto
- 2 *The Arnolfini Portrait*, 1434, Jan van Eyck
- 3 *The Ambassadors*, 1533, Hans Holbein the Younger
- 4 *Diana and Actaeon*, 1556–59, Titian
- 5 *Judith Slaying Holofernes* (National Museum of Capodimonte, Naples), c.1611–12, Artemisia Gentileschi (Naples version)
- 6 *Las Meninas*, 1656, Velázquez
- 7 *The Hay Wain*, 1821, Constable
- 8 *Olympia*, 1863, Manet
- 9 *Les Femmes d'Alger (O. J. M.)*, 1907, Pablo Picasso
- 10 *The Holy Virgin Mary*, 1996, Chris Ofili

Section 2: Sculpture

- 1 *Ramesses II, the 'Younger Memnon'*, c.1250 BC
- 2 *Charioteer*, Delphi, c.478–74 BC
- 3 *Tara*, Bodhisattva bronze (British Museum), c.700–750
- 4 *Tympanum*, Autun Cathedral, c.1130, Gislebertus
- 5 *David*, 1501–04, Michelangelo
- 6 *Ecstasy of St. Teresa*, 1647–52, Bernini
- 7 *The Burghers of Calais*, 1884–95, Auguste Rodin
- 8 *Early One Morning*, 1962, Sir Anthony Caro
- 9 *Judenplatz Holocaust Memorial*, 2000, Rachel Whiteread
- 10 *Sunflower Seeds*, 2010, Ai Weiwei

Section 3: Architecture

- 1 *The Parthenon*, Athens, c.447–32 BC, Iktinos
- 2 *The Pantheon*, Rome, c.130
- 3 *Great Mosque*, Córdoba, 786–976
- 4 *Chartres Cathedral*, 1145–1220
- 5 *Tempietto*, Rome, 1502, Bramante
- 6 *Villa Rotonda*, 1592, Andrea Palladio
- 7 *St. Paul's Cathedral*, London, 1675–1710, Sir Christopher Wren
- 8 *Villa Savoye*, 1929, Le Corbusier
- 9 *Canary Wharf Underground Station*, 1991–99, Lord Foster
- 10 *Evelyn Grace Academy*, 2006–10, Dame Zaha Hadid

Section 4: Drawing, printing, photography, collage and film

- 1 *The Virgin and Child with Saint Anne*, c.1499–1500, Leonardo da Vinci
- 2 *Melencolia I*, 1514, Dürer
- 3 *The Hundred Guilder Print*, c.1648–50, Rembrandt
- 4 *Venice: Looking East towards San Pietro di Castello – Early Morning*, 1819, J M W Turner
- 5 *The Great Wave off Kanagawa*, c.1830–32, Hokusai
- 6 *After the Bath, Woman Drying Herself*, c.1890–95, Edgar Degas
- 7 *Migrant Mother*, California, 1936, Dorothea Lange
- 8 *Just what is it that makes today's homes so different, so appealing?* (collage), 1956, Richard Hamilton
- 9 *Kolobrzeg, Poland, July 26 1992*, 1992, Rineke Dijkstra
- 10 *The Artist is Present*, 2010, Marina Abramović

Paper 2 Historical Topics

All candidates will study at least **two** historical topics from the following list of eight:

- Topic 1:** The art and architecture of antiquity, c.600 BC–c.570 AD
- 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 Italian Renaissance, c.1400–c.1600
- Topic 5:** Faith triumphant: seventeenth-century art and architecture
- Topic 6:** Defining the nation: art and architecture in Britain, c.1700–1860s
- Topic 7:** Art, society and politics in Europe, c.1784–1900
- Topic 8:** The shock of the new: art and architecture in Europe and the United States in the twentieth and twenty-first centuries

Each topic is accompanied by a short list of key texts.

Candidates will answer **three** questions in total from at least two topics. These questions will require knowledge of the breadth of the topic and the questions will be tailored to cover the whole period.

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

Introduction

This topic covers the period from the beginnings of Greek art and architecture in the early sixth century BC to the end of Emperor Justinian's rule in the third quarter of the sixth century AD. Candidates will be expected to have a good understanding of the techniques involved in the production of bronze and marble sculpture, and also of Attic vase painting, Roman wall painting and mosaics. In addition they should have a broad grasp of the major historical and political events, together with the economic and cultural factors which had an impact on the production of works of art.

1.1 Art and architecture in the archaic period, c.600 BC–c.450 BC

- The treatment of the human form in freestanding sculpture, in particular the Kouros figure.
- Relief sculpture.
- The transition from the archaic to the early classical style in sculpture in the late sixth century BC and the first half of the fifth century BC.
- Black and red figure vase painting.
- Temple architecture in the period.

1.2 Greek architecture and sculpture of the classical and Hellenistic periods, c.450 BC–c.100 BC

- Temples: their purpose, design, construction and decoration.
- The design of *The Parthenon* in relation to the historical and political context.
- Greek sculpture in the fifth and fourth centuries BC.
- Hellenistic sculpture, its style and subject matter; the sculptures at Pergamon, such as the *Altar of Zeus* and the *Dying Gauls*; comparisons between Hellenistic sculpture and sculpture of the classical period.

1.3 Roman Imperial architecture, c.50 AD–c.330 AD

- The Roman architectural revolution, and the use of Roman concrete as seen in examples such as *The Pantheon*, the *Baths of Caracalla*, the *Basilica of Maxentius*, *Trajan's Markets*, etc.
- Types of buildings, including triumphal arches, bath buildings, market halls and amphitheatres.
- The imperial palaces, including *Nero's Golden House* and the *Imperial Palace* on the Palatine Hill.
- Imperial fora, in particular the *Forum of Augustus* and *Trajan's Forum*.
- Domestic housing in Pompeii, Herculaneum and Ostia.

1.4 Painting and sculpture in the Roman Republic and Imperial periods, c.100 BC–c.330 AD

- The importance of Greek art in the Republican period, and the collection and copying of Greek works of art.
- The development of the portrait bust in the Republican period.
- Sculpture in the age of Augustus and the role of sculpture as Imperial propaganda, as seen in works such as the *Ara Pacis Augustae* and portraits of Augustus.
- Sculpture in the early second century AD, such as the sculptures in *Trajan's Forum* and on *Trajan's Column*.
- Fresco painting in Rome and Pompeii; mosaics.

1.5 The art and architecture of late antiquity, c.330 AD–c.570 AD

- Architecture: church design during the period, including the adaptation of pagan forms such as basilica and mausolea; examples of churches from Rome, Ravenna and Constantinople; the *Church of St. Sophia*, Constantinople.
- Sculpture: the general tendency towards stylisation and the development of new, specifically Christian, iconographies.
- The decoration of large-scale monuments, including triumphal arches; the decoration of sarcophagi.
- Mosaics and wall paintings, their style, technique and iconography; examples from Rome and Ravenna.
- Small-scale artefacts, including metalwork, glassware, ivory diptychs and caskets.

Bibliography

Key texts:

Boardman, John, *The Oxford History of Classical Art*. Oxford University Press, 1993.

Henig, M (ed.), *A Handbook of Roman Art*. Phaidon Press, 1983.

Robertson, M, *A Shorter History of Greek Art*. Cambridge University Press, 1981.

Rodley, Lyn, *Byzantine art and architecture; an introduction*. Cambridge University Press, 1994.

Strong, D, *Roman Art*. Second edition, Penguin, 1964.

Ward-Perkins, J, *Roman Imperial Architecture 2e*. Yale University Press, 1992.

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

Introduction

The first four parts of this topic focus on architecture, sculpture and applied arts in the Romanesque period. The final part aims at an overview of Romanesque society, and a wider examination of the way in which the visual arts served different sectors of society. There will be a particular emphasis on France and England, although regional differences will be emphasised through case studies from Germany, Italy, Sicily and Spain. In addition to possessing knowledge of specific works, candidates will be expected to have an understanding of some of the wider historical, cultural and sociological changes that had an impact on the way in which art and architecture evolved in this period:

- The consolidation of the Christian Church; the nature of liturgical practices and their impact on church design and decoration, in particular the role and importance of the monastic orders, pilgrimages and crusades.
- Political geography of the Holy Roman Empire; the duchies and countdoms of France; the emergence of new powers, e.g. the Normans; stability/prosperity in the twelfth century; growth of cities and towns.

2.1 Building the 'militant' Church

This topic focuses on appearance, structure and engineering: innovations in stone vaulting (barrel, groin and rib), the role of the arch in interior and exteriors, and the ground plans and appearance of the exteriors. The key case studies from France and England should be compared with those from Germany and Italy.

Examples may include:

- France: Tournus; Cluny; Autun; St. Sernin, Toulouse; Caen; Vézelay.
- England: Durham; St. Albans; Ely; Norwich; Tewkesbury Abbey; Peterborough; smaller and locally specific examples, such as Kilpeck (Herefordshire) and Iffley (Oxfordshire).
- Germany: Speyer.
- Italy and Sicily: Sant'Ambrogio, Milan; Pisa and Florence; Byzantine influence on San Marco, Venice; and Monreale.
- Spain: Santiago; S. Vicenç, Cardona.

2.2 Heaven and hell: sculpture in the service of the Church

The importance of the Romanesque period for the development of monumental architectural sculpture ensures that sculpture becomes a topic in its own right. However, monumental sculpture is affiliated to buildings and should always be studied in that context. Candidates should acquire an understanding of the methods and materials, function, iconography and the varied styles of Romanesque sculpture. As well as monumental figurative sculptures, smaller-scale works, such as font and ivory carvings may be studied as part of this topic.

- Portal sculpture: a range of case studies could be studied from Autun, Moissac, Vézelay, St. Gilles du Gard and Arles in France; Santiago de Compostela and Santa Maria de Ripoll in Spain; Modena Cathedral in Italy; and Kilpeck in England.
- Capital programmes both decorated and historiated, such as Autun, Moissac and Arles.
- Sculpture in media other than stone: wood, ivory (examples in major collections such as MNAC, Barcelona; Victoria and Albert Museum, London; Metropolitan Museum of Art, New York); carved fonts (Winchester, San Frediano Lucca, Liège, etc.)

2.3 Illuminating the word

This topic focuses on paintings of the Romanesque period. Perhaps the major extant sources of paintings are illuminated manuscripts. Topics for study include:

- The making of a manuscript: materials, processes, scribes and illuminators.
- Function and use of manuscripts.
- The different types of manuscript: Bibles, Gospels, Psalters, Missals and Bestiaries.

Some sense of stylistic variation should be incorporated into the teaching. Candidates are expected to be able to make connections between manuscripts and the other visual arts.

It is recommended that a single outstanding example, such as the Winchester Bible, could be a core case study of this topic, although examples of other genres of manuscript would be needed (e.g. the Bury Bible, Winchester Psalter, York Psalter and St. Albans Psalter).

Wall paintings also belong to this topic. Candidates should study the content and meaning of works, paying attention to iconography and the position of the painting in the building. They may also be asked to describe the style of their chosen works, and to connect to other works and wider context of the period.

Possible examples include:

- Sant Climent de Taüll (Catalonia, Spain), San Isidoro (Léon, Spain), Saint-Savin-sur-Gartempe (France), etc.
- Painted altar panels are another source (see examples in the collection at MNAC, Barcelona).

2.4 Bibles for the illiterate

This topic focuses on the interior decoration of Romanesque ecclesiastical buildings: the methods, materials and meaning of mosaic, stained glass and metalwork in the service of the Church.

Suggested examples might include:

- Mosaic: the Royal Palace in Palermo and nearby Monreale; the apsidal mosaics in Rome (e.g. Santa Maria in Trastevere).
- Stained glass: good examples from the later Romanesque period are the *Tree of Jesse* panel at St. Denis, c.1145, and remaining examples from Canterbury and York, despite the iconoclasm of the post-reformation period.
- Artefacts: candlesticks (e.g. the *Gloucester candlestick*); ciborium (e.g. *Morgan Ciborium*); altarpieces (e.g. the *Stavelot Triptych*); furniture; bells; textiles (e.g. *Creation Tapestry*, Girona).

2.5 Priests, warriors, peasants

This final topic invites candidates to explicitly consider the visual arts in relation to wider contexts.

Suitable themes might include:

- Monasticism: the different styles of Benedictine and Cistercian monasteries; the monastery taught through a single case study.
- Pilgrimages and the cult of saints.
- The warrior class (e.g. *Bayeux Tapestry*); the Crusades.
- Art in the service of secular rulers: King Roger II of Sicily and the Palatine Chapel in Palermo.
- Peasants in Romanesque art: Biblical exemplars in Adam and Eve after the expulsion; the depiction of the months of the year in manuscripts and calendars.
- Women in Romanesque art: Biblical archetypes (Eve and the Virgin; women in the Church (e.g. Hildegard of Bingen)).
- The influence of Jewish, Eastern and Mozarabic cultures on visual art in the West.

Bibliography

Key texts:

Hayward Gallery, *English Romanesque Art 1066–1200*. 1987.

Honour and Fleming, *A World History of Art*. Chapter 9, p. 365–83. Laurence King, 1991.

Janson, H W, *A History of Art*. Chapter 3. Thames and Hudson, 1991.

Petzold, A, *Romanesque Art*. Prentice Hall, 1995.

Toman, R (ed.), *Romanesque: Architecture, Sculpture, Painting*. Ullmann Publishing, 2008.

Zarnecki, G, *Romanesque Art*. Universe Books, 1971.

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

Introduction

This topic will adopt a thematic approach to the subject matter. Candidates should be aware of the international nature of Gothic art, and will be expected to have some knowledge of the historical, economic and cultural context.

3.1 Gothic architecture, the setting for prayer

- The Gothic cathedral as the Heavenly Jerusalem; the influence of liturgical practice and religious symbolism on church planning; the importance of colour and light in cathedral interiors.
- The origins of Gothic architecture in the choir of Saint Denis, c.1140; the essential features of the new style and comparisons with Romanesque architecture; the influence of Abbot Suger.
- ‘High Gothic’ cathedrals in the first half of the thirteenth century (e.g. Chartres, Bourges, Amiens and Reims); technical challenges and how these were overcome; the expansion of space and the achievement of soaring height.
- The further development of Gothic architecture from the middle of the thirteenth century onwards; experiments with space (for example in England, the east end of Wells Cathedral and the Octagon at Ely Cathedral), the importance of patterns (e.g. the English decorated and perpendicular styles and in late Gothic architecture in central Europe).

3.2 Prayer and the role of images

- The cult of the Virgin; the development of the Lady Chapel; images of the Virgin and Child in sculpture (monumental and on a small scale, especially ivories) and in paint.
- Relics, reliquaries and shrines; the importance of saints as intercessors; the design and use of reliquaries.
- Monumental sculpture, its style, purpose and meaning; figure sculpture on cathedral facades and in interiors (including carved altars, rood screens, etc.).
- Private devotional paintings, including altarpieces and diptychs, etc.; Books of Hours, their organisation, illustrations and use.
- Wall paintings and stained glass as further aids to prayer and meditation.

3.3 Death

- Attitudes towards death and the search for salvation.
- The location, design and imagery of tombs; types of tomb in relation to status and wealth; the treatment of the effigy.
- Private funerary chapels and their decoration, including the English Chantry chapel; the influence of the Dominican and Franciscan orders on the imagery within private chapels, especially in fourteenth-century Italy.
- Depictions of death, dying, heaven and hell in panel painting, wall painting and manuscript illumination.
- The Black Death and its impact on the visual arts (style and artistic practice).

3.4 Courtly life

- The Capetian Monarchy and the origins of the Gothic style in the Île de France; continued patronage by French monarchs, including the development of the Rayonnant style of Gothic architecture; the International Gothic style and patronage at the Valois court in the fourteenth and early fifteenth century; palaces, manuscripts and goldsmiths' work.
- Patronage by the English monarchs; the work at Westminster Abbey under Henry III and Edward I; the development of the 'court style' under Edward I, the Eleanor Crosses and the origins of the Decorated style of English Gothic architecture; the architecture and decoration of Henry VII's chapel at Westminster and King's College Chapel, Cambridge.
- Other examples of courtly patronage, e.g. by the Dukes of Burgundy in the late fourteenth and early fifteenth century (including the sculpture of Claus Sluter).

3.5 Civic life and patronage

- The design and decoration of town halls in fourteenth-century Italy, especially in Siena and Florence.
- The rise of the merchant class and the origins of the town house.
- Civic imagery in art, including depictions of the city and its people, and civic emblems such as the Florentine lily and the lion emblem ('Marzocco').
- The decoration of family chapels in Italy and the southern Netherlands.
- The patronage of early Netherlandish artists, in particular Jan van Eyck and Robert Campin.

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

Introduction

This topic investigates the development of the Italian Renaissance from its origins in Florence at the start of the fifteenth century, to the end of the High Renaissance in Rome and in Venice at the end of the sixteenth century. In addition to studying the work of individual artists and artistic centres, candidates should also have an understanding of the historical, political and social context as well as the variety of patronage.

4.1 Sculpture in Florence in the fifteenth century

- New developments in figure sculpture in early fifteenth-century Florence, as seen in the work of Donatello, Ghiberti and Luca della Robbia; the statues at Orsanmichele and for Florence Cathedral and its campanile.
- The development of relief sculpture in fifteenth-century Florence, as exemplified by Ghiberti's two sets of doors for the Baptistery of Florence Cathedral; the Cantoria by Luca della Robbia and Donatello; the work of Donatello and Ghiberti in Siena and Donatello in Padua.
- The design of tombs, e.g. the tomb of Leonardo Bruni in Santa Croce, Florence, and equestrian monuments such as Donatello's *Gattamelata* and Verrocchio's Colleoni Monument in Venice.
- Further developments in Florentine sculpture in the second half of the fifteenth century, as seen in the work of Verrocchio and Antonio Pollaiuolo; comparisons of their work with that of Ghiberti, Donatello and Luca della Robbia; the techniques of marble carving and bronze casting.

4.2 The new naturalism; Florentine painting in the fifteenth century

- The use of gesture, expression and three-dimensional modelling to achieve a high degree of realism; the treatment of pictorial space; Alberti's *Della Pittura* in relation to the work of fifteenth-century artists; the influence of Humanism.
- The work of Masaccio, Fra Angelico, Fra Filippo Lippi, Piero della Francesca, Paolo Uccello, Ghirlandaio, Mantegna and Botticelli.
- The *Sacra Conversazione* type of altarpiece, as exemplified by Fra Angelico's San Marco Altarpiece and Domenico Veneziano's St. Lucy Altarpiece.
- The decoration of family chapels such as the Brancacci Chapel in Santa Maria del Carmine, the Sassetti Chapel in Santa Trinita and the Tornabuoni Chapel in Santa Maria Novella.
- The techniques of tempera and fresco painting, and the advantages and disadvantages of each medium; the uses and types of drawing.

4.3 Early Italian Renaissance architecture and the influence of antiquity

- The work of Brunelleschi in Florence; differences between his style and that of Italian Gothic architecture, as for example the interior of Santa Maria Novella, Florence; the design and construction of the dome of Florence Cathedral; his other work, including the *Foundling Hospital*, the *Church of San Lorenzo*, the *Pazzi Chapel* and the *Church of Santo Spirito*.
- The work of Alberti in Florence, as for example the *Palazzo Rucellai* and the facade of *Santa Maria Novella*; in Mantua, as for example the *Church of Sant'Andrea*; and in Rimini, as for example the *Church of San Francesco (Tempio Malatestiano)*; a comparison of his work with that of Brunelleschi.
- The influence of antiquity on the work of Brunelleschi and Alberti.
- The design of Florentine palaces such as the *Palazzo Medici*, the *Palazzo Gondi* and the *Palazzo Strozzi*.
- Architecture in Venice in the second half of the fifteenth century, including the design of palaces such as the *Ca' Dario* and the *Palazzo Vendramin-Calergi*; and of scuole such as the *Scuola Grande di San Marco* and the *Scuola Grande di San Giovanni Evangelista*; comparisons between Florentine and Venetian architecture in the fifteenth century.
- Architecture in Lombardy in the second half of the fifteenth century, including the *Certosa di Pavia*.
- The work of Bramante in Milan, including *Santa Maria Presso*, *San Satiro* and *Santa Maria della Grazie*.

4.4 Painting in Renaissance Venice, c.1450–c.1600

- Venetian painting in the second half of the fifteenth century, as exemplified by the work of Giovanni Bellini: his altarpieces, including *San Giobbe Altarpiece*, 1487 and the *Frari Triptych*, 1488; the private devotional images, including the *Pietà*, 1460; and his portraits, including *Doge Loredan*, 1501; his treatment of light and colour as seen in works such as the *Agony in the Garden*, 1469; the *Transfiguration of Christ*, c.1487 and the *Madonna in the Meadows*, 1501.
- Giorgione's paintings: his distinctive subject matter and stylistic innovations, as for example the *Tempest*, 1505; *St. George*, 1506–10 and the *Three Philosophers*, 1508–09.
- Titian's paintings: his early work such as *The Three Ages of Man* and *Sacred and Profane Love* in relation to Giorgione's paintings; his innovatory altarpiece designs, e.g. the *Pesaro Madonna* and the *Assumption of the Virgin*; his portraiture such as *The Man with a Glove*, *Ranuccio Farnese*, *Pope Paul III* and the *Emperor Charles V on Horseback*; courtly patronage in Ferrara, including the *camerino* of Alfonso d'Este; Mantua and Urbino, e.g. *the Venus of Urbino*, 1538; the transition to a late style in the mid-1540s; his work for Charles V and Philip II, including the *poesie*, e.g. *Diana and Actaeon*, 1559; his late religious paintings, including *Ecce Homo*, 1543 and the *Pietà*, 1573–76.
- The work of Tintoretto: his early work and the development of his distinctive style, e.g. *Christ Washing the Feet of his Disciples*, c.1547 and *Saint Mark Rescuing the Slave*, 1547–48; his mature epic style as seen in works such as the *Removal of the Body of Saint Mark*, 1562 and his paintings in the Scuola Grande di San Rocco, as for example the Sala dell'Albergo, 1564–67 and the ceiling paintings in the Sala Superiore, 1576–81; his late work, e.g. the *Flight into Egypt*, 1582–87 and *St. Mary of Egypt*, 1582–87, both in the Sala Inferiore of the Scuola Grande di san Rocco.
- The work of Veronese: his decorative fresco paintings, e.g. at the *Villa Maser*, from 1561; his altarpieces, e.g. the *Marriage at Cana*, 1562–63 and the *Feast in the House of Levi*, 1573; secular paintings, e.g. *Darius and Alexander*, and his mythological subjects, e.g. *Mars and Venus*, 1580.

4.5 The High Renaissance in Rome, Florence and Milan

- Leonardo's work in Florence and Milan: his altarpieces, including the *Adoration of the Magi*, from 1481; the *Virgin of the Rocks* (Louvre version, 1480s; London version, 1490s); portraits, including *Portrait of a Lady with an Ermine*, c.1491; and the *Mona Lisa*; fresco painting, including *The Last Supper*, begun 1491; drawings, including *Tuscan landscape*, 1473; the cartoon for *The Virgin of the Rocks*; preparatory drawings, as for example for *The Battle of Anghiari*.
- The work of Raphael: his paintings of the Madonna and Child; his altarpieces, including *The Entombment*, 1507; the *Madonna of Foligno*, 1511; the *Sistine Madonna*, 1513; the cartoons for the Sistine Chapel tapestries, 1515–20 and the *Vatican Stanze*, 1509–11.
- Michelangelo's paintings, including the *Sistine Chapel vault* and *The Last Judgement* completed in 1541; his sculpture, including early work such as the *Bacchus*, *David* and the *Pietà*; mature work including the *Medici Tombs* in the New Sacristy of San Lorenzo, Florence, and the *Tomb of Pope Julius II*; and late work such as the *Rondanini Pietà*, 1559–64; his architecture, including the *New Sacristy*, San Lorenzo, Florence, 1519–33; the *Biblioteca Laurenziana*, San Lorenzo, Florence, 1524–62 and the *St. Peter's Basilica*, 1546–64.
- Bramante's architecture in Rome, including the *Tempietto in San Pietro in Montorio*, the *Vatican Cortile* and the design for *St. Peter's Basilica*.

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

Introduction

This topic covers the period from the beginning of Caravaggio's career (c.1592) to the death of Bernini in 1680. Themes to be explored include the genres of history painting (biblical, mythological, allegorical and contemporary); portraiture (including self-portraits and group portraits); genre, landscape and still life; the dramatic narrative; Roman Baroque sculpture and architecture; patronage by the Church, the court, civic authorities and individuals; religious influences; the status of the artist; the use of chiaroscuro, colour and brushwork; the use of optical devices; graphic art, such as drawings and etchings; stylistic influences and the debt to the Renaissance.

5.1 Baroque Rome

- The Counter Reformation and the influence of the Council of Trent on artists; the use of Illusionism; its emotional effect on spectators.
- Caravaggio: his use of chiaroscuro, naturalism and realism in the service of dramatic narrative; *The Supper at Emmaus*, c.1600; *The Conversion of St. Paul*, 1600–01; *The Death of the Virgin*, 1606.
- Annibale Carracci's treatment of classical mythology: the galleria of the Palazzo Farnese, 1597–1600; and of religious subjects: *Assumption of the Virgin*, 1600–01.
- Bernini's sculpture and architecture: his early mythological subjects, as for example *Neptune and Triton*, 1620; *Apollo and Daphne*, 1622–25; religious sculpture, as for example *Ecstasy of St. Teresa*, and its setting in the Cornaro Chapel; *Santa Maria della Vittoria*, 1645–52; outdoor sculpture, as for example *Fountain of the Four Rivers*, 1648–51; his architecture, as for example *Sant'Andrea al Quirinale*, c.1658; Piazza San Pietro.
- Borromini's originality as an architect: his dramatic treatment of surface and space, as for example *San Carlo alle Quattro Fontane*, 1634; *S. Ivo della Sapienza*, 1642; *S. Agnese*, 1653–55.
- Pietro da Cortona's painting, the Gran Salone of the Palazzo Barberini, 1633–39 and architecture, *S.S. Martina e Luca*.

5.2 French classicism

- Poussin: the painter-philosopher; the elevation of easel-scale paintings to the status of *istoria*; literary sources such as Ovid, Plutarch and the Bible, as for example *The Adoration of the Golden Calf*, 1634–35; *Et in Arcadia ego*, 1637–38; *The Finding of Moses*, 1651; his approach to landscape, as for example *Landscape with a Man Killed by a Snake*, c.1648.
- Claude: the raising of landscape painting to a major means of artistic expression, as for example *The Judgement of Paris*, c.1645; *Seaport with the Embarkation of the Queen of Sheba*, 1648; *Landscape with the Adoration of the Golden Calf*, 1653; *Landscape with Psyche Outside the Palace of Cupid ('The Enchanted Castle')*, 1664.
- French Caravaggism: Valentin de Boulogne; Georges de la Tour's *St. Joseph*, 1642; Simon Vouet; Charles Le Brun; Le Nain brothers' *Four Figures at a Table*, 1643.

5.3 Flemish ambassadors

- Rubens and Van Dyck: their activity across Europe on major commissions for important patrons; Rubens' *Marie de Medici Cycle*, 1622; *Portrait of Thomas Howard, 2nd Earl of Arundel*, 1629–30; Van Dyck's *Equestrian Portrait of Charles I*, 1637–38; *Queen Henrietta Maria with Sir Jeffrey Hudson*, 1633.
- Rubens' religious, mythological and allegorical pictures: *Samson and Delilah*, 1609–10; *Allegory on the Blessings of Peace*, c.1630.
- Scenes from classical history: Rubens' *The Judgement of Paris*, 1632–35; Van Dyck's *Cupid and Psyche*, 1639–40.
- Rubens' late landscapes: *A View of Het Steen in Early Morning*, 1636.
- Jacob Jordaens: biblical, mythological and allegorical subjects, portraits and illustrations to Flemish proverbs.
- Colour; brushwork; influence of Venetian art; chiaroscuro; the fusion of northern and Italian styles.

5.4 The Dutch golden age

- The rise of the Dutch republic.
- Caravaggio's influence through the Utrecht Caravaggisti: ter Brugghen, Honthorst and Van Baburen; their use of chiaroscuro, naturalism and drama.
- Hals as a portraitist of single figures: *The Laughing Cavalier*, 1624; *Pieter van der Broecke*, 1633; and groups: *Banquet of the Officers of the St. George Civic Guard*, 1627; *A Family Group in a Landscape*, 1647–50; his fluid brushwork and informality.
- Rembrandt's diverse production: portraiture, as for example *The Night Watch*, 1642; *The Syndics*, 1663; *Self-Portrait* (Kenwood), c.1660; history painting, as for example *Belshazzar's Feast*, c.1635–38; *The Woman Taken in Adultery*, 1644; use of bold brushwork and glazing, as for example *A Woman Bathing in a Stream*, 1654; etchings and drawings, as for example *The Hundred Guilder Print*, c.1648–50.
- Vermeer's genre and landscape paintings: use of light; symbolism; *View of Delft*, c.1658; *The Art of Painting*, c.1670; *A Young Woman standing at Virginal*, 1670–72.
- Dutch landscape artists: Ruisdael, Hobbema, Cuyp and Koninck.

5.5 The Spanish court and Church

- The Hapsburg monarchy and court; devotional art; portraiture; Seville as an alternative centre to Madrid.
- Velázquez's early naturalism with the *bodegones*, as for example *Old Woman Frying Eggs*, 1618; and religious works, as for example *The Immaculate Conception*, 1618–19; his appointment as Court Painter; his portraiture, as for example *Phillip IV of Spain in Brown and Silver*, 1631–32; *Pope Innocent X*, 1650; *Las Meninas*, 1656; the quest for painting's status as a liberal art, as for example *The Fable of Arachne*, 1657; his use of chiaroscuro and free brushwork.
- Zurbarán's Counter-Reformation mysticism: *The Crucifixion*, 1627; *St. Francis in Meditation*, c.1639.
- Murillo and Ribalta.
- Polychrome sculpture: Gregorio Fernández, Juan Martínez Montañés and Pedro de Mena.

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

Introduction

This topic is organised around broad thematic headings rather than strict chronology, although Centres should ensure that candidates have a clear grasp of the chronological framework. The key figures to be studied are:

- Art: Hogarth, Reynolds, Gainsborough, Ramsay, Wright of Derby, Stubbs, Wilson, Fuseli, Blake, Palmer, Constable, Turner, Millais, Holman-Hunt and Rossetti.
- Architecture: Burlington and Kent, Adam, Chambers, Soane, Nash, Pugin and Barry.

In addition to possessing knowledge of specific works of art and architecture, candidates will be expected to have an understanding of some of the wider historical, cultural and sociological changes.

6.1 High art and high life

- Art and theory: Hogarth's *Analysis of Beauty*, and attempts to set up an academy as a defence of British artistic interests against the Grand Tour.
- Grand Tour: impact on patronage, scholarship and the development of art and architecture in Britain.
- Reynolds and the Royal Academy: *Education, Discourses and Exhibitions*; high art versus commercialism; the changing identity and status of the artist; the question of women artists.
- History painting and the literary sublime: surveying the attempts at the establishment of history painting from Hogarth and Reynolds to Singleton Copley, Barry, Kauffman, Fuseli and Blake; the debate over the modern history subject.

6.2 Portraiture and society

Portraiture, the dominant form of pictorial patronage in a post-reformation England, is at the heart of the newly expanding and highly commercial art market in the eighteenth century and provides fascinating insights into the shifting and changing social and political world of the eighteenth century.

- The conversation piece: Hogarth, Gainsborough and Zoffany.
- The 'Grand Manner' portrait: for whom and how? Hogarth's *Captain Coram*; Reynolds' numerous examples for a range of sitters; Gainsborough's *Stringer Lawrence*.
- Gender roles in portraiture: Hogarth, Reynolds, Gainsborough, Hunt and Millais.
- The question of 'celebrity'.

6.3 Modern life

- Hogarth and the modern moral subject; the 'democratising of art'; the print market and patronage.
- Wright of Derby and the Lunar Society: science and industry.
- Sporting life: Stubbs and related painters.
- The Pre-Raphaelite movement.
- Satire, as exemplified by the work of Gillray and Hogarth.

6.4 Landscape

- The birth of landscape painting: influence of seventeenth-century models in the development of a British landscape; Richard Wilson.
- Theories of the sublime and picturesque.
- The rustic landscape and ‘fancy pictures’ of Gainsborough in the context of social unrest and change in the countryside.
- Samuel Palmer and the visionary landscape.
- Constable.
- Turner.
- The Pre-Raphaelite landscape.

6.5 Architecture

Candidates should be conversant with style labels such as Palladian, Neo-classicism and Gothic Revival.

- The country house and garden.
- The town house.
- Urbanisation: the eighteenth-century city, using either Bath, London, Edinburgh or Dublin as possible case studies.
- Influence of the Grand Tour on British architecture of this period.
- Public buildings, such as various case studies of the museum: Dulwich Picture Gallery, British Museum, National Gallery, Ashmolean, etc.
- The Houses of Parliament.

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

Introduction

Candidates should have a firm grasp of the historical, political and social period from 1784 to the 1900 Paris World's Fair. They should understand the key historical events, and study notions such as 'art as propaganda' in the public and private domain, images of death and defeat, and the social impact of war. Candidates should understand the importance of the French Salon and understand why the artists under question were frequently breaking away from the *juste milieu* in order to take a political standpoint. The ideologies of war and revolution and its aftermath will be central to this topic.

7.1 Neoclassicism

- The writings of Winckelmann, *Reflections on the Painting and Sculpture of the Greeks*, 1755.
- Neoclassical values after the discoveries of Pompeii and Herculaneum.
- David's depictions of noble and patriotic sacrifice and revolutionary martyrs, as for example *Oath of the Horatii*; political paintings produced during the French Revolution, as for example *Death of Marat*, 1796.
- David's, Ingres' and Gros' depictions of Napoleon, as for example *Napoleon Crossing the Saint Bernard Pass*, 1799–1800; *Napoleon in his Study*, 1812 and *Coronation*, 1805–08.
- Notions of patriotic sacrifice as a virtue.
- The sculpture of Canova and Thorvaldsen.
- Ingres' portraits, as for example *Napoleon on the Imperial Throne*; his odalisques and mythological subject matter.

7.2 Romantic heroes

- Romantic sculptors such as Rude and Carpeaux.
- Gros' battle scenes, particularly the depictions of Napoleon, such as *The Battle of Eylau*, 1808; Gros' *The Plague House at Jaffa*, 1799 and *The Battle of Abukir 25th July 1799*, 1806; Géricault's contemporary paintings and political works, such as *An Officer of the Imperial Guard*, 1812; *The Wounded Cuirassier*, 1814; *The Raft of the Medusa*, 1819.
- Goya's images of war, death and defeat, and paintings and prints as social, political and satirical documents, such as *2nd and 3rd May 1808–1814* and *Disasters of War 1809–1810*.
- Delacroix's paintings of themes from Romantic poetry, such as *Barque of Dante* and interest in Byron; political and contemporary works, such as *Scenes of the Massacre at Chios*, 1824; *Greece Expiring on the Ruins of Missolonghi*, 1827; *Liberty Leading the People*, 1830.
- Caspar David Friedrich, his pride in the national heritage of Germany and his patriotic support for the restoration movement after the Napoleonic wars; romantic landscape painting and its association with romantic poetry and religion; examples of Friedrich's work, including *The Cross in the Mountains*, 1807; *The Wanderer above the Sea of Mist*, 1810 and *The Morning Light*, c.1815–17.

7.3 1848 and its aftermath

- The writings of Marx and Proudhon.
- The 1848 revolution across Europe; the July Monarchy; the rise of Napoleon III.
- The challenge to the academic salon painting.
- The works of Courbet, such as *The Stone Breakers*, 1848 and *The Painter's Studio*, 1855.
- Millet: *The Gleaners*, 1857; *The Angelus*, 1856.
- Daumier's works as political and social documents.
- France under the Second Empire.
- Baron Haussmann's re-building of Paris as social and political surveillance.
- The engravings and lithographs of Adolph Menzel; the later social paintings, such as *The Iron Rolling Mill*, 1872–75 and *Supper at the Ball*, 1878.

7.4 The Impressionist Eye

- 1870–71 Franco-Prussian War.
- Manet's paintings, influenced by Baudelaire's *Painter of Modern Life* from *Music in the Tuileries*, 1862 to *Bar at the Folies Bergère*, 1882.
- The importance of realist writers, critics and theorists such as Zola, Baudelaire, Castagnary and Duranty (the *Salon des Refusés*).
- The Impressionist exhibitions during the Third Republic.
- Paris as a backdrop for political events.
- Morisot, Cassatt and Eva Gonzales' paintings.
- The work of Degas, Sisley, Caillebotte, Monet and Renoir.
- The politics of French Impressionism, with particular reference to Pissarro's anarchist ideology; examples such as Manet's *The Shooting of the Emperor Maximilian*, 1868.
- The impact of Impressionism outside France, such as Max Slevogt and the Danish Impressionists, such as Michael and Anna Ancher and other Skagen painters.
- The sculpture of Degas.

7.5 Beyond Impressionism

- The sculpture of Rodin and Maillol.
- Seurat's depictions of urban leisure.
- New techniques.
- Van Gogh and Gauguin escaping urban stresses.
- Cézanne and his originality; the impact of the Paris World Fair of 1900.
- Monet's late work.
- The Eiffel Tower.

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

Introduction

This topic aims to explore the development of Modernism and Post-Modernism during the twentieth century. Candidates must consider the impact of new technologies and scientific discoveries on the art of the twentieth and twenty-first centuries. The media used during this period include painting, sculpture, installation art, photography, film, video, digital and performance art. The boundaries between media are increasingly blurred. In architecture, new building techniques and materials have resulted in radically innovative forms and utopian plans for cities. Throughout the period, the testing of prevailing norms has frequently led to controversy and incomprehension by a bewildered public.

8.1 Brave new world, 1890–1914

- The impact of the death of Cézanne and his late work: retrospectives in Paris, such as Van Gogh, Gauguin and Cézanne.
- The changing role of patrons and dealers, such as Vollard and Kahnweiler.
- Cultural and technical developments in Europe, and their relationship with the avant garde.
- Picasso's early work, leading up to and including *Les Femmes d'Alger (O. J. R. Version O)*, 1907.
- Expressionism in France, Germany, Norway and Austria, with particular reference to Matisse.
- Derain, Vlaminck and the artists of *Die Brücke* and *Der Blaue Reiter*, as well as Schiele, Kokoschka and Munch.
- The development of Cubism from 1908–14; Cubist painting, sculpture and collage, including Picasso, Braque and Juan Gris.
- Italian Futurist painting and sculpture up to the First World War, including Boccioni, Severini and Balla.

8.2 Visions of Utopia – architecture

- Charles Rennie Mackintosh's work in Glasgow; the building's interior and furnishings also designed by Charles Rennie Mackintosh, as for example *The Glasgow School of Art*, 1897–1909.
- Gaudí in Spain.
- The design principles of the Bauhaus: a new approach to industrial materials.
- Walter Gropius' and Mies van der Rohe's the *Barcelona Pavilion*, 1929.
- Le Corbusier's the house: 'a machine for living in'; the formulation of the International Style as exemplified in the *Villa Savoye*, 1929; city planning, as for example Le Corbusier's *La Ville Radieuse* and Chandigarh.
- The development of the skyscraper, as for example the *Chrysler Building*, 1930.
- Fascist and Soviet architecture.
- Frank Lloyd Wright's 'organic' architecture: in form and in the creation of an indigenous US style.
- Iconic or 'signature' buildings, as for example Norman Foster's the *30 St. Mary Axe* ('*The Gherkin*'); Richard Rogers' *Madrid Airport*, 2006; Zaha Hadid's *Phaeno Science Centre*, 2006; David Adjaye's *Idea Store*, Whitechapel, 2005; Santiago Calatrava's *Milwaukee Art Museum*, 2001; Frank Gehry's *Guggenheim Museum*, Bilbao, 1997; Daniel Libeskind's *The Jewish Museum*, Berlin, 2001; Herzog and de Meuron's *Tate Modern*, 2000; the Stirling Prize.

8.3 Rebellion and the unconscious, 1915–70

- Dada across Europe: the work of artists such as Duchamp, Hannah Höch, Max Ernst, Otto Dix and George Grosz.
- Russian Constructivism: the work of artists such as El Lissitzky, Rodchenko, Larionov and Goncharova; Tatlin's *Monument to the Third International*, 1919.
- Surrealism: painting, objects, photography and film, including the influence of Freud and the work of Dalí, Miró, Masson, Tanguy, Leonora Carrington, Kay Sage, Lee Miller and Man Ray.
- Early avant-garde cinema, as for example Fritz Lang's *Metropolis*, 1927; Buñuel's *Un Chien Andalou*, 1929; Vertov's *Man with the Movie Camera*, 1929; Léger's *Ballet Mécanique*, 1924 (Peggy Guggenheim's Art of This Century gallery).
- The path to abstraction: including work by artists such as Kandinsky, Mondrian, Brancusi, Malevich and Delaunay.
- Abstract Expressionism in the United States: including artists such as Pollock, Rothko, de Kooning and Newman.

8.4 The figure and the object, 1940 to the present day

- The continuing commitment to the figure in painting: the 'School of London', as for example, Francis Bacon, Lucian Freud, Frank Auerbach, Leon Kossoff and Michael Andrews; Philip Guston in America; George Baselitz in Germany; Avigdor Arikha in France; Luc Tuymans in Belgium.
- Art and popular culture in America and Europe, as for example Jasper Johns and Robert Rauschenberg; Andy Warhol, Roy Lichtenstein, Claes Oldenburg, James Rosenquist and Ed Ruscha in the US; Richard Hamilton, Eduardo Paolozzi, David Hockney and Peter Blake in the UK; Gerhard Richter and Sigmar Polke in Germany; Nouveau Réalisme in France; Mimmo Rotella in Italy.
- Minimalism and after in America, as for example Andre, Judd, Flavin, Morris, Ryman, Martin and the 'humanisation' of Minimalism in Hesse, Tuttle and Truitt.
- Abstract formal rigour, as for example the work of Anthony Caro and Bridget Riley.
- The new approach to landscape: Land Art in America, as for example Robert Smithson, Michael Heizer and Walter De Maria; Richard Long and Andy Goldsworthy in the UK.

8.5 'Art is about life': art after Modernism, 1970 to the present day

'Art is about life, and it can't really be anything else. There isn't anything else.' (Damien Hirst) The quote illustrates the all-embracing nature of contemporary art – any subject can be tackled in any medium. Themes to be explored are:

- Identity – gender: the feminist perspective, as seen in the work of artists such as Louise Bourgeois, Yoko Ono, Paula Rego, Marlene Dumas, Kiki Smith, Marina Abramović, Judy Chicago, Mary Kelly, Sarah Lucas, Tracey Emin and Jenny Saville; queer identity in the work of artists such as Felix Gonzales-Torres, Gilbert and George, David Hockney, David Wojnarowicz and Catherine Opie.
- Identity – race: African-American identity, as seen in the work of artists such as Adrian Piper, Lorna Simpson, David Hammons and Kara Walker.
- The trauma of history, as for example Joseph Beuys' *The End of the Twentieth Century*, 1983–85; Anselm Kiefer; Rachel Whiteread's *Holocaust Memorial*, Vienna, 2000; Antony Gormley's *Sculpture for Derry Walls*, 1987.
- Lens-based practice: artists may include Bill Viola, Jeff Wall, Matthew Barney, Cindy Sherman, Gillian Wearing, Douglas Gordon, Wolfgang Tillmans, Bruce Nauman and Vito Acconci.
- The art world and contemporary art museum; biennales and fairs; the Turner Prize; the celebrity status of the artist, as for example Damien Hirst, Jake and Dinos Chapman; Tate Modern Turbine Hall installations, as for example Louise Bourgeois, Anish Kapoor, Olafur Eliasson, Rachel Whiteread, Doris Salcedo; the Venice Biennale, Art Basel, Frieze Art Fair.

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Key texts:

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Curtis, W J R, *Modern Architecture Since 1900*. Phaidon Press, 1996.

Harrison, C and Wood, P (eds), *Art in Theory 1900–2000: An Anthology of Changing Ideas*. Blackwell, 2002.

Hughes, R, *The Shock of the New*. Thames and Hudson, 2002. (BBC television series.)

Stangos, N (ed.), *Concepts of Modern Art*. Thames and Hudson, 1994.

Paper 3 Thematic Topics

Candidates will be expected to study **one** topic from a choice of five, although they would have already been introduced, by the very nature of the historical topics, to the idea of thematic concerns. In the examination, the candidate will answer **three** questions. The questions will encourage breadth. A cross between historical and thematic topics is also possible, as is the crossover with analytical studies.

Each topic is accompanied by a short list of key texts.

Thematic Topic 1: Art and architecture in the city

Introduction

This topic seeks to explore the city as representation of culture and heritage. As a thematic course, there is an unlimited choice of cities, which are to be studied from the viewpoint of the present day in order to analyse the following issues:

Themes:

- The history and creation of the city as a cultural centre.
- How politics affect the city.
- The geographical layout of the city.
- The economic growth of the city and its trading.
- Major art collections and their role as providers of culture.
- Public buildings, churches, concert halls or cathedrals which reflect a variety of architectural styles and create cultural spaces.
- Representations of power and prestige.
- Major patrons of the city.
- Public sculptures, monuments or objects.
- The lives of a number of artists for whom the city has been important to their art.
- Public spaces such as gardens, major roads, sea ports and harbours, Olympic areas, town squares, etc.
- Exhibitions set in the city.

Sample case study 1: Florence

Suggested topic areas:

1.1 City spaces

An introduction to urbanism. The focus of this topic is on recognisably discrete areas of the chosen city. What constitutes an 'area' will depend partly on the city chosen, but valid examples would be South Bank, West End and East End (London), Montmartre or a specific arrondissement (Paris), etc. It is open to candidates to offer a coherent definition of the area they have chosen, whether or not it corresponds to demarcations in guidebooks. Study of an area will include its development over time, and the mark left on the city by social and historical events. The topic also includes open spaces such as parks, gardens, seaside areas, squares and major thoroughfares, and their use: for example, as sculpture parks, sites for cultural events and important collections. The aim of the topic is to encourage study of the city as an 'open museum', a palimpsest of social and cultural history and a reminder of the integration of visual culture in the life of a city and its people.

Possible examples in Florence:

- The Cathedral district: the piazza, complex of Baptistery-Campanile-Duomo, Opera del Duomo Museum, Archbishops' Palace, Loggia del Bigallo, Misericordia.
- Santa Croce: church, piazza, Pazzi Chapel and surrounding housing.
- Oltrarno: between Ponte Vecchio and Ponte Vespucci, including S. Spirito and S. Maria del Carmine; dispositions of streets and shops.
- The Via Larga and environs: Palazzo Medici, S. Lorenzo and S. Marco.
- Open spaces: Boboli Gardens, piazzas, Viale dei Colli (as developed by Giuseppe Poggi: hillside embracing Piazzale Michelangelo, S. Salvatore and S. Miniato).

1.2 Shrines to heritage: museums and their role

This topic offers an introduction to the discipline of museology. Questions will require candidates to assess a museum/gallery in terms of its history, the provenance of its collection(s), design and display methods, and the experience it offers a visitor. Some first-hand experience of the chosen museum is advisable; websites may also be considered as an important part of the gallery provision. There is no requirement to choose the largest or most famous galleries; a smaller private gallery is equally acceptable for this topic.

Possible examples in Florence:

Galleria degli Uffizi; Galleria dell'Accademia; Museo del Bargello; Palazzo Pitti: Galleria Palatina; Galleria d'Arte Moderna; Museo degli Argenti; Giardini dei Boboli (considered as sculpture garden); Museo dell'Opera del Duomo; Il Museo di Storia della Scienza; Palazzo Vecchio; San Marco museum space; Museo Horne.

1.3 Architectural eclecticism

The architecture of the chosen city. The stylistic variety on display, and buildings considered with regard to their original and later functions, changes over time, and historical and geographical context.

Possible examples in Florence:

Florence has an extraordinary wealth of architecture, particularly in the Renaissance, and the following list is intended as suggestive rather than comprehensive:

- Romanesque: Baptistery and S. Miniato.
- Gothic: S. Croce, S. Maria Novella, Duomo, Campanile, Orsanmichele, Palazzo Davanzati, Bargello and Palazzo Vecchio.
- Renaissance: Ospedale degli Innocenti, Palazzo Medici, S. Lorenzo, S. Spirito, Pazzi Chapel, Cathedral Dome, SS. Annunziata and S. Marco.
- Late Renaissance and Mannerism: Biblioteca Medicea Laurenziana, Palazzo Pitti (as developed by Ammannati), Uffizi, interior of Palazzo Vecchio, Palazzo Riccardi-Manelli and Forte Belvedere.
- Seventeenth century: Ognissanti and Palazzo Corsini.
- Eighteenth to nineteenth centuries: Palatine Gallery (Palazzo Pitti), Triumphal Arch, facades of S. Marco and Cathedral.
- Modern: Stadio Artemio Franchi and railway station.

1.4 The role of the monument

Public statues, fountains and commemorative monuments in public spaces; their purpose, effect and historical significance.

Possible examples in Florence:

- Statues in Boboli Gardens, Loggia dei Lanzi and piazzas, as for example outside the Palazzo Vecchio/della Signoria.
- Equestrian statues, as for example Ferdinand I by Giambologna, Piazza SS. Annunziata.
- Fountains, as for example Ammannati, Neptune Fountain, Piazza della Signoria.
- Statues on Campanile; Baptistery Doors; tomb sculptures, as for example the many examples in S. Croce; sculpture programme of Orsanmichele.

1.5 The home and stimulus to the artist

Significant artists (painters, sculptors, architects and photographers) with a strong link to the chosen city. Perhaps they were born there, or depicted scenes of city life, or expressed intellectual and cultural currents or political concerns of their time. How important is the city and surrounding area to their work, and how does considering their work in the context of the city help the viewer to appreciate it?

Possible examples in Florence:

Giotto, Orcagna, Donatello, Brunelleschi, Ghiberti, Botticelli, Ghirlandaio, Masaccio, Andrea and Luca della Robbia, Michelozzo, Fra Angelico, Verrocchio, Andrea del Sarto, Filippo and Filippino Lippi, Giambologna, Leonardo da Vinci, Michelangelo, etc.

1.6 The city now

This topic invites Centres to explore the contemporary artistic life of their chosen city: museums that show contemporary work, private galleries, present-day artists and wider cultural activity: cinemas, fashion, design, building projects, musical and literary events. How does this activity respond to the heritage of the past? Are there powerful political realities (e.g. economic concerns or nationalist movements) that find expression in the art? How cosmopolitan is the city and its contemporary artistic life? How does a knowledge of recent history help us to understand artists and their works today?

Possible examples in Florence:

- Museums: Galleria Il Ponte; OTTO luogo dell'arte; Centro di Cultura Contemporanea Strozzi; Accademia dell'Arte (occasional exhibitions involving new works).
- The Florence Biennale.
- Contemporary artists: Vinicio Berti (painter), Armida Bietolini (sculptor), Gianluca Ciccone (painter), Marco Fallani (painter), Marcello Guasti (sculptor), Leonardo Mattioli (graphic designer) and Enzo Pazzagli (sculptor).
- Fashion: boutiques on Via Tornabuoni and the presence of fashion houses including Gucci, Roberto Cavalli and Emilio Pucci.
- Leather: continuity with the past; outlets around Piazza Santa Croce, traditional leather-working area.
- Contextual concerns, including European economic crisis, immigration, Italian post-war politics, the Arno flood of 1966 and its consequences; Florence as a centre for modern restoration techniques. Does the huge weight of the Renaissance have a stifling effect on new work? How has the art of the past been 'packaged' for the modern tourist?

Sample case study 2: Barcelona

Suggested topic areas:

1.1 City spaces

Possible examples in Barcelona:

The Ramblas; the Eixample; Raval district; harbour; Olympic areas; town square; Gothic quarter and areas within it, such as the Jewish Call; Passeig de Gràcia; Parc Güell; Barceloneta; Montjuïc, and its various smaller areas such as the Olympic stadium; Cemetery Poblenou; the space between Plaza de Espanya and the MNAC Museum; Parc de la Ciutadella; large town plazas.

1.2 Shrines to heritage: museums and their role

Possible examples in Barcelona:

Museu Nacional d'Art de Catalunya (MNAC), 1929; Museu Picasso (Gothic); Casa Milà, 1906–10 (1984 World Heritage classification and exhibition space); Museu d'Art Contemporani (MACBA), 1987–95; Fundació Miró; Fundació Antoni Tàpies, 1984; Maritime Museum; Museu d'Història de Barcelona (MHBA); Museu d'Història de Catalunya (MHC); Museu de Modernisme Català.

1.3 Architectural eclecticism

Public buildings, private houses, concert halls, churches or cathedrals which reflect a variety of architectural styles, such as Barcelona Cathedral, 1298–1448; Gaudí's *Sagrada Família*; Gaudí's *Palau Güell*; Lluís Domènech i Montaner's *Palau de la Música Catalana*; Puig i Cadafalch's *Casa Amatller*; Skidmore's, Owings' and Merrill's *Hotel Arts*, 1992; Torres' y Lapeña's *Corte Inglés*, 1992–94.

1.4 The role of the monument

Public sculptures, monuments or objects; monument to Christopher Columbus, Buigas, 1881 for 1888 exhibition; Frank Gehry's *Fish*, 1992; statue by Pablo Gargallo at the Olympic Stadium; Miró's Ceramic Mural at the airport, 1975; Communications Tower at the Olympic Village by Norman Foster, 1989–92.

1.5 The home and stimulus to the artist

Artists and architects can be studied such as Picasso, Joan Miró, Antoni Tàpies, Dalí, Gaudí, Puig i Cadafalch and Lluís Domènech i Montaner.

1.6 The city now

Contemporary culture is abundant in Barcelona. Museums which often exhibit contemporary work include:

- MACBA (see Topic 1.2), CCCB (Centre de Cultura Contemporània de Barcelona), Fundació Miró, CaixaForum, àngels Barcelona, Palau de la Virreina (Centre de la Imatge) and Pedrera Museum.

Smaller galleries:

- Esther Arias Art Gallery; Cosmo Café and Art Gallery (and other galleries on Carrer Enric Granados); EatMeat; Ulls Blaus (Poblenou); La Galeria and Carles Taché Gallery (both in Carrer Consell de Cent); Centre d'Art Santa Mònica.

Other possible sites to study include:

- Filmoteca de Catalunya, Raval, as architecture, part of a social project or centre for film study.
- Disseny Hub Barcelona (DHUB): design collections housed in various museums, including Casa Bloc Apartment Museum and new DHUB building.

Candidates should consider contemporary art they experience in relevant contexts: Barcelona as a port city, with a fluid and cosmopolitan population; recent Spanish history, especially since the Transition; contemporary economic and political issues.

Bibliography

Reading will clearly be dictated by the particular city chosen, and trips will lead to the discovery of guidebooks and other works not readily available in the UK. In addition to the standard modern guides, some older works often offer more detailed coverage of artistic works.

Florence:

Hibbert, C, *Florence: The Biography of a City*. Penguin, 1993.

Kauffmann, G, *Florence: Art Treasures and Buildings, A Phaidon Guide*. Phaidon Press, 1971.

Levey, M, *Florence: A Portrait*. Jonathan Cape, 1996.

Molajoli, B, *Florence, World Cultural Guide*. Thames and Hudson, 1972.

Testa, J, *An Art Lover's Guide to Florence*. University of Chicago Press, 2012.

Turner, R, *Renaissance Florence: The Invention of a New Art*. Laurence King, 1997.

Barcelona:

- Arthur, J C, *Antonio Gaudí: Visionary Architect of the Sacred and the Profane*. Carlton, 1999.
- Bassegoda Nonell, J, *Antonio Gaudí: Master Architect*. Abbeville Press, 2001.
- Fernandez-Armesto, F, *Barcelona: A Thousand Years of the City's Past*. Oxford University Press, 1992.
- Hughes, R, *Barcelona*. (Vintage, 1993); *Barcelona the Great Enchantress* (National Geographic, 2004).
- McCully, M, (ed.), *Homage to Barcelona: The City and its Art 1888–1936*. Arts Council, 1985.
- Penrose, R, *Miró*. Thames and Hudson, 1970.
- Robinson, William H and Falgàs J, *Barcelona and Modernity: Gaudí, Picasso, Miró, Dalí*. Yale University Press, 2006.
- Rowell, M, *Joan Miró: Selected Writings and Interviews*. Da Capo Press, 1992.
- Thiébaud, P, *Gaudí: Builder of Visions*. Thames and Hudson, 1992.
- Toibin, C, *Barcelona*. Penguin, 1992.

Footprint, Rough Guide, Lonely Planet, Baedeker and Time Out guides are all recommended.

Thematic Topic 2: Landscape

Introduction

The genre of landscape has had an important place in the Western canon and is also of significant importance to many non-Western cultures. This topic seeks to explore the many issues and debates that surround the representation of nature and landscape within clear historical and contextual frameworks.

Themes:

- Origins of the genre and its shifting status in the Western canon.
- Non-Western approaches to landscape.
- Ideal versus 'truth': naturalism as a complex and changing concept.
- History and mythology: the 'classical' landscape.
- The rural/agrarian landscape.
- Landscapes of the imagination/dream.
- Picturesque/sublime: theorising about nature.
- Landscape and the social order: the ideology of landscape.
- Landscape as a vehicle for national identity.
- God in nature: landscape and religion/spirituality.
- Country versus the city: landscape in the industrial age.
- Scenes of everyday life.
- Methods and materials of recording the landscape.

Suggested topic areas:**2.1 Non-Western traditions**

Centres are invited to develop one or more studies of a non-Western topic area. Many of the broad themes can be studied just as well through non-Western examples, and may enable a different perspective.

Suggested areas of study:

- Chinese landscape painting (e.g. Literati or scholar paintings of the Yuan and Ming periods: poetry, calligraphy and painting); scholarly in approach, highly valued in the hierarchy of painting, closely affiliated to religion and philosophy.
- Japanese prints of the nineteenth century: Hokusai and Hiroshige; the role of landscape in the ukiyo-e traditions: nature, topography, work and leisure woodblock printing production and audiences; dialogue between East and West.
- Australian aboriginal paintings; post-1960s paintings: representing the 'Dreaming'; materials and methods, role of art and representation in ritual and the problem of the preservation of identity.

2.2 'Inventing the genre' – seventeenth-century Holland and Italy: different approaches

This topic concentrates on the crucial period of the seventeenth century, when landscape emerges as a recognisable genre in its own right. Some awareness of the background (landscape in Renaissance altarpieces, etc.) may be advantageous to candidates for the purpose of wider reference. Questions will focus on the centres of Italy and Holland. Questions which naturally arise include: Why did landscape become an independent genre in this period? What were the relations between the visual arts and the wider culture? What were the meanings and uses of landscape images in the period?

Italy: Annibale Carracci; Il Domenichino (Domenico Zampieri); Pietro da Cortona; the work of Claude and Poussin and the historical landscape; the ideal, classical landscape as a scholarly and elevated genre.

Holland: Van Ruisdael, Van Goyen, Hobbema: the iconography of national and religious identity.

2.3 'Landscape of fantasy': the northern tradition

This topic focuses on landscape art in the northern tradition, with its distinctive romantic and expressive characteristics. Candidates may be invited to write on particular artists, or to compare and contrast works of their own choice. They should also be prepared to make comparisons with non-northern work, from Italy and elsewhere. 'Northern', for the purposes of this topic, includes the Netherlands, Switzerland, Germany, Scandinavian countries and Russia. It does not include Britain, since that is a separate topic. Candidates should be careful not to reproduce material on Holland in topics 2.2 and 2.3.

Suggested areas of study:

- Fifteenth and sixteenth centuries: the treatment of landscape by Hieronymus Bosch, Joachim Patenier, Albrecht Dürer, Pieter Bruegel the Elder, Albrecht Altdorfer and the Danube School.
- Seventeenth century: Adam Elsheimer; relations between northern and classical Mediterranean traditions.
- Nineteenth-century Romanticism: Caspar David Friedrich and Arnold Böcklin; the Düsseldorf School; Nordic landscape painting with works of art by Johan Dahl, Peder Balke, Thomas Fearnley and Alexandre Calame; post-Impressionism with works of art by Van Gogh.
- Twentieth-century Expressionism: August Macke, Paul Klee, Ernst Ludwig Kirchner, Otto Mueller, Oskar Kokoschka, Max Beckmann and Edvard Munch.
- Russian landscape: Ivan Shishkin; Wanderers Landscape Movement; Wassily Kandinsky.

2.4 'A very British concern?' The importance of landscape in British painting

Landscape art has a long history in Britain. Some significant artists and schools are listed below. This is potentially a very large topic area, but will appeal to many British Centres. It does not have to be comprehensively covered. Candidates are likely to be invited to select an artist or artists who they find interesting, perhaps explore a comparison between them and/or engage with a given topic: the foreign influences at work; the use of different media; concepts such as the picturesque, the sublime or the romantic; the relationship between art and historical issues (enclosures, the country park). Artists chosen may be artists from abroad working in Britain, and may of course be from outside England.

Possible artists and schools:

- Anthony van Dyck and Flemish artists in Britain.
- The English watercolourists (Girtin, Cozens, etc.), the Norwich School (John Crome, etc.), Scottish watercolourists.
- Richard Wilson, Thomas Smith, Gainsborough, Constable, Turner, Samuel Palmer, John Martin.
- Pre-Raphaelites.
- Twentieth century onwards: Paul Nash, Graham Sutherland, Ben Nicholson and St. Ives School, Eric Ravillious, John Piper, David Hockney, Richard Long, Andy Goldsworthy, Patrick Keiller.

2.5 Nineteenth century in France and America: country, city, wilderness

This topic covers work in France and America, and invites candidates to consider the ways in which visions of landscape developed within particular nineteenth-century circumstances. The rapid growth of cities in the late-nineteenth century, with profound demographic changes and with the move from the country to the city, invigorates rather than kills off interest in landscape painting. Impressionism and its context provide rich material for the exploration of this area, and raise further questions about the status of landscape painting and debates about how nature should be painted. The end of the nineteenth century saw the radical innovations of the so-called Post-Impressionists (Neo- and Post-Impressionist work of the early years of the twentieth century is also included under this topic). In America, images of landscape suggest notions of the sublime in the context of industrial advance and the pioneering experience.

France:

- Realism: Courbet.
- Impressionism and Neo-Impressionism: Monet, Sisley, Signac, Seurat, Pissarro.
- Nature and the 'cityscape': streets, parks, racetracks and gardens; how do landscape painters give form to the city? Monet, Pissarro, Caillebotte.
- Post-Impressionism: Cézanne, Van Gogh, Gauguin.

These can be put into context alongside the huge interest in travelling to see the landscape, as train travel made possible wholesale landscape tourism.

America:

- Thomas Cole and the Hudson River School.
- Art into photography, as for example in the work of Roger Fenton: nostalgia, idealisation and the vocabulary of tourism, the picturesque, permanence and the privileged viewpoint.
- The idealised American landscape: art in relation to Thoreau and Emerson's transcendentalism.

2.6 Responses to landscape in twentieth- and twenty-first-century art practices: new media and methods

This topic takes the study of landscape up to the present day.

- Land art from the late 1960s in America and Europe: Christo, Smithson, Turrell, Long, Goldsworthy.
- Recent interest in landscape painting amongst YBAs (Young British Artists) and on the continent: Peter Doig, Michael Raedecker, Glen Brown; America/Italy: Cy Twombly.
- New media, film and video: Tacita Dean, Willie Doherty, Bill Viola.
- Photography: Andreas Gursky, Wolfgang Tillmans, Richard Billingham; American landscape: Ansel Adams, Edward Weston; recording the social landscape: Walker Evans and William Eggleston.
- British landscape in the twentieth century – sublime and its discontents? St. Ives School: Ben Nicholson, Barbara Hepworth, Patrick Heron; Alfred Wallis; Fay Godwin, Ray Moore, Chris Killip and Martin Parr.

Candidates answering on Topics 2.4 and 2.6 should be careful not to duplicate material.

Bibliography

Key texts:

Andrews, M, *Landscape and Western Art*, Oxford History of Art, 1999.

Clark, K, *Landscape into Art*. Second revised edition, John Murray, 1979.

Langmuir, E, *Landscape*. National Gallery Pocket Guides, 1997.

Wolf, N, *Landscape Painting*. Taschen, 2008.

Thematic Topic 3: Portraiture

Themes:

- Fidelity of likeness: its purpose and achievement.
- Realism versus idealisation; the transition from Medieval to Renaissance and the portrayal of a person as an individual; tomb effigies; prospective and retrospective imagery.
- The development of the three-quarter view in northern Europe in the fifteenth century and its spread to Italy, replacing the profile portrait.
- The sense of movement.
- Settings, clothes and attributes in portraiture.
- Portraits as propaganda, emperors, monarchs and princes; images of power; the dynastic element in portraiture (in tomb sculpture and in family portraits).
- Images of wealth and status; celebration of the new bourgeoisie (e.g. seventeenth-century Holland, mid-nineteenth-century France).
- The exploration of the self; self portraits; memento mori.
- Portrait formats, the portrait diptych, double portraits, group portraits, family portraits and conversation pieces.
- Portraits of children.
- Gender and portraiture.
- Donor portraits in narrative paintings.

Suggested topic areas:**3.1 Origins in antiquity**

'Antiquity' broadly covers the period from ancient Greece to the end of the Western Roman Empire, c.500 AD. Candidates will be asked to show a good detailed knowledge of specific works, and to consider them both formally (considering style, gesture and materials) and in relation to a wider context.

- Egypt: depictions of pharaohs, Fayum portraits.
- Ancient Greece: images of Greek gods in bust, relief and statue.
- Hellenistic Greece: portraits of Alexander and the Hellenistic monarchs.
- Roman Antiquity: the Roman Republican portrait bust; portraits and propaganda, especially for Augustus; dissemination of the imperial image through sculptures and busts in marble and bronze; coins; sculptures of philosophers and playwrights; grave reliefs.

3.2 The rise of the individual: the Renaissance

This topic takes its title from the famous thesis of Jacob Burckhardt, which states that the period saw the emergence of a new sense of individuality, reflected in its art. Candidates may of course take issue with his controversial view. The topic covers developments in portraiture in the fifteenth and sixteenth century, from the early Renaissance in Florence to the work of the Venetian masters.

- Fifteenth-century Netherlandish painting: the new realism, the Flemish oil technique and the development of the three-quarter view and its spread to Italy; the depiction of the prosperous middle classes; Jan van Eyck, Roger van der Weyden.
- Fifteenth-century Italy: the profile portrait, especially in courtly circles; donor portraits, especially in narrative paintings; the development of the sculpted portrait bust in Florence; Piero della Francesca, Ghirlandaio, Donatello.
- Sixteenth-century Italy: new formats; more penetrating sense of character, Venice and Titian in particular; portraits of the powerful: popes, emperors and princes; work of Bronzino.
- Sixteenth-century Britain: Tudor and Elizabethan portraiture in panels and miniature painting; the work of Holbein, Hilliard and Isaac Oliver in particular.
- Sixteenth-century Germany: Dürer, Cranach, etc.

3.3 The seventeenth century: from Renaissance to Baroque

This topic covers the period from c.1600 to c.1700. The work of the Dutch school, together with the masterpieces of Velázquez and Caravaggio, arguably make it the greatest period of the portrait genre. It is concerned with the portrait in the Baroque period, in the context of the Counter-Reformation and the commercial power of Holland, England, Spain and France. Relevant topic areas include images of power, group portraits, and images of wealth and status.

- **Holland:** realism of Hals, Vermeer and Rembrandt; Rembrandt's self-portraits; the depiction of the middle classes; group portraits; Rembrandt's and Hals' militia portraits; Rubens.
- **Spain:** Velázquez, El Greco, Zurbarán and Murillo.
- **Italy:** Caravaggio, Ribera and Bernini.
- **England:** Van Dyck and his followers; Lely.

3.4 The faces of enlightenment: the eighteenth century

This period covers Rococo and neoclassical art, together with the emergence of Western art in America and the early neoclassical work of Goya. The art invites consideration of the depictions of power and society, the rise of art academies, and the importance of the classical model.

- **England:** tomb sculpture and portrait busts; painted portraits in the grand manner; the influence of the antique; the conversation piece; Gainsborough, Reynolds, Hogarth and Kauffmann.
- **France:** Boucher, Rigaud, Vigée-Lebrun, Fragonard and David.
- **Spain:** Goya.
- **America:** Copley and Stuart.

3.5 Realism and Romance: the nineteenth century

The title of this topic mentions only two of the many schools of the period, but gives some indication of its diversity. Candidates studying this period should become familiar with the various approaches taken to the portrait from Romanticism to Post-Impressionism.

France:

- Romanticism: Delacroix, Géricault.
- Academic art: images of Napoleon, Ingres and the middle classes.
- Caricature: the work of Daumier.
- Realism; Courbet; Manet's experiments; the Impressionist portrait; Degas.
- Toulouse-Lautrec.
- Post-Impressionism: Cézanne, Van Gogh, Gauguin, Matisse.

Great Britain:

- The Pre-Raphaelites; Whistler, Burne-Jones and the Aesthetic movement; the 'swagger portrait': Sargent, Boldini, etc.
- Victorian symbolism: G F Watts.

America:

- Eakins.

3.6 Making it new: the twentieth and twenty-first centuries

This topic brings the study of the portrait into contemporary times. Through study of the portrait genre, candidates are likely to encounter many of the most significant art movements and theories of modern times. Works in media besides painting are welcome in answers, providing the wording of the question does not explicitly exclude them.

- Fauvism: Matisse, Derain, Van Dongen.
- Central Europe: the 'expressionist' portrait; Kokoschka, Kirchner and Kollwitz; Vienna c.1900s: the work of Klimt and Schiele; Germany: Otto Dix, Beckmann, Grosz; schools of Die Brücke, Der Blaue Reiter and Neue Sachlichkeit.
- Formal variation in Picasso, Giacometti, Modigliani.
- America: Warhol, Close.
- Great Britain: Bacon, Hockney, Freud, Kitaj, Sutherland, etc.
- Photography: Man Ray, Annie Liebovitz, Diane Arbus, Robert Mapplethorpe, Jane Bown, etc.

Bibliography

Key texts:

- Brilliant, R, *Portraiture*. Harvard University Press, 1991.
Cumming, L, *A Face to the World: On Self-Portraits*. Harper, 2010.
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Sturgis, A, *A Closer Look: Faces*. National Gallery, 2005.
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Woodall, J, *Portraiture. Facing the subject*. Manchester University Press, 1997.

Thematic Topic 4: The nude

Introduction

The representation of the nude or naked human form has been at the heart of the visual culture across time and place. The aim of this course is to generate debate and enquiry, and animate learning within clear historical and contextual frameworks.

Themes:

- The nude in the Western canon.
- The 'classical' tradition.
- Modernity, Modernism and the survival of the nude as a genre.
- Non-Western approaches to the nude.
- Religion and the representation of the body.
- The gendering nude: representations of the masculine and feminine.
- Women artists and the nude.
- Nude versus naked.
- Pornography versus art.
- Nature versus culture.
- Fetishism and dismemberment.
- Changing methods and materials.

Suggested topic areas:

Teachers may find many other ways to address the themes of this course. Connections across topic areas are to be encouraged. Questions in the examination will address the themes rather than the suggested topic areas.

4.1 The 'classical' nude: Greece and its inheritance

No understanding of the tradition of the nude in the Western canon can exist without knowledge of its roots in Greece. How and why has it persisted in the Western tradition?

- The 'Canon': inventing the male ideal and how?
- The female nude: why was it introduced later and how does it compare to the male?
- Function, role and the theoretical context.
- Survival: collecting and interpretation; tracing the persistence of the Greek nude in later Western art.

4.2 The nude in non-Western cultures

This is a fertile area for investigation.

- Africa: the art history of this continent is complex and offers numerous possibilities for exploration. Teachers should use collections such as *The Sainsbury African Galleries* at the British Museum to identify specific case studies that enable the study of ritual uses, kingship and male and female roles in society.
- Hindu temple sculpture: male and female deities, as in works of art of the Chola period (ninth–thirteenth centuries).
- Japanese prints in the nineteenth century: the ukiyo-e prints of Utamaro, Hokusai and others.

4.3 Religion and the nude

This topic deals with the representation of the human body, nude or semi-nude, in religious ritual and the expression of religious ideas. Candidates may use examples from non-Western and classical art, but they should not duplicate material in the examination. Attitudes to the body within Christian art and history provide much matter for thought and study. Candidates should be expected to have studied a carefully selected range of images that will enable them to explore differing interpretations. Questions will require a good knowledge of the particular religious ideas in operation in any given work, as well as close familiarity with the particular work itself.

Suggested areas of study:

- The body as expression of religious ideals: depiction of classical deities.
- Sexuality and the sacred, as for example in Hindu temple sculpture.
- ‘Nuditas criminalis’ versus ‘nuditas virtualis’.
- Adam and Eve: biblical archetypes (Masaccio, Jan van Eyck).
- Christ: Grünewald, Bellini, Michelangelo.

4.4 Women and the nude: model and artist

The history of the representation of the female nude in the Western canon is so fundamental that it merits being the focus of a particular study, not least because of the existence of some strong feminist writing in this field. The way that women artists have engaged with the genre is also of interest.

Possible case studies could include the following:

- The Venus tradition: from Botticelli and Titian, via Rubens and Boucher, to Manet and Picasso.
- Subverting the tradition? The female nude as a site of ‘modernity’: from Manet, Degas and Caillebotte to Gauguin and Cézanne.
- Women artists: late nineteenth century and early twentieth century: the emergence of the nude painted by women such as Valadon, John, Modersohn-Becker, Kollwitz, Kahlo and Tanning; post-1960 feminist practices and contemporary art practice; expansion in the representation of women artists, many of whom overlap with the next two suggested topic areas.

4.5 Photography and the nude

Like painters, many photographers have chosen the nude from the early days of the medium to its contemporary use. A carefully selected set of case studies will address many of the themes of the course such as ‘nude versus naked’, pornography and art, fetishism and dismemberment, the gendered nude, representations of the masculine and feminine and the nude as a continuing debate in modernism.

Possible artists:

- Kertesz, Brassai, Brandt, Western, Jo Spence, Arbus, Newton, Sherman, Chadwick, Mapplethorpe, Goldin, Tillmans, Tom Bianchi and many others.

4.6 The nude in the twentieth and twenty-first centuries

The nude continues to be a major concern in the art of the twentieth century despite, or maybe because of, its entrenched position in the Western canon. Questions are likely to be open to the many media which artists use, from traditional painting to digital technology. Contexts range from psychoanalysis to feminism, globalisation and the effects of mass communication.

- New forms: 'primitivism' and the nude in the early twentieth century.
- Surrealism – the subconscious and the dream: sexuality, fetishism and dismemberment, such as Bellmer and Delvaux.
- Matisse and Picasso: twentieth-century commentators on the old masters.
- Post-war British practice, as for example Bacon, Freud.
- Twentieth–twenty-first century: David Hockney, Jenny Saville, Ghada Amer, Tom Wesselman, Mark Beard, Jared French, Jeff Koons, Cecily Brown, John Currin, Marlene Dumas, etc.
- Performance art: Yoko Ono, Marina Abramović, Carolee Schneemann, Vanessa Beecroft.
- Film and video.

Bibliography

Key texts:

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Pointon, M, *Naked Authority: the Body in Western Painting, 1830–1908*. Cambridge University Press, 1990.

Saunders, G, *The Nude: a New Perspective*. Harper & Row, 1989.

Smith, A, (ed.), *Exposed: the Victorian Nude*. 2001.

Thematic Topic 5: Still life

Introduction

This thematic course aims to analyse still life from its inception as an independent term in Dutch inventories in the seventeenth century to the Tate Modern concept of 'Still Life, Real Life, the Object', 2000. The notion of 'the painting of inanimate objects' changes through the ages and this can be considered from a number of viewpoints. The course can be structured chronologically but questions will enable the candidate to cross periods and compare works. Although many examples will be from painting, the twentieth-century idea of 'object' will allow a study of a form of sculpture/semblage.

Themes:

- The still life as a document of the history of civilisations and mentalities.
- Still life as a reflection of society.
- Still life as proof or exaggeration of wealth.
- Vanitas.
- Creating illusions.
- Symbolism and allegory.
- Music and literature.
- Depictions of the senses.
- Kitchen scenes.
- Rhopography.
- Religious themes.
- Still life in non-Western culture.

Suggested topic areas:**5.1. Visions of plenty: the Dutch and Flemish still life, c.1560–1650**

Still lifes can stand as expressions of patriotic rather than personal pride in a newly independent and prosperous nation. On the other hand, such still lifes have been identified as vanitas pieces, so-called ‘moral compasses’ designed to invite viewers to recognise the flimsiness of earthly life and pleasures.

Banquet pieces, for example, depict lavish arrangements of expensive foodstuffs and serving pieces. Breakfast pieces, by contrast, feature simple foodstuffs, such as herring, ham or cheese with a bread roll and a glass of beer or wine. Game pieces portray arrangements of poultry, duck, capon, suckling pig, hare, rabbit and any other type of game; while fruit pieces, ham pieces and tobacco pieces were also recognised categories of still-life painting.

Flower paintings of the Flemish painters, such as Jan Brueghel and Snyder, need to be mentioned as well as Jan van Eyck and Robert Campin.

Possible case studies could include the following:

- Joachim Bueckelaer, *The Well-Stocked Kitchen*, 1566.
- Willem Claesz Heda, *Banquet Piece with Mince Pie*, 1635.
- Pieter Claesz, *Still Life with Roemer*, 1644.
- De Heem, *The Festoon of Fruit and Flowers*, 1635.
- Willem Kalf, *Still Life with Candle*, 1636.
- Abraham Mignon, *Still Life with Fruit, Fish, and a Nest*, c.1675.
- Willem van Aelst, *Still Life with Dead Game*, 1661.

5.2 Historical and social document: the Spanish still life, c.1600–1850

The very first independent still lifes emerged in Spain in 1590, at a time of ‘scientific naturalism’. Topics for study include:

- The symbolic and religious dimensions of the still life; illusion and mimesis; mathematical precision and notions of the ‘untouched’; painting as a disciplined ritual; visions of the new world and discoveries; a world of plenty when famine was endemic; the importance of Velázquez and his bodegones; Zurbarán’s hyper-realism and religious fervour; disillusionment, despair and war.

Possible case studies could include the following:

- Juan Sanchez Cotán, *Quince, Cabbage, Melon and Cucumber*, 1600.
- Goya, *Still Life with Dead Turkey*, 1808–12.
- Meléndez, *Still Life with Figs and Bread*, c.1760; *Still Life with Grapes, Figs and a Copper Kettle*, 1770–80.
- Antonio de Pereda, *Vanitas*, 1634; *The Knight’s Dream*, c.1650.
- Van der Hamen, *Still Life with Fruit and Glassware*, 1626.
- Velázquez, *Woman Cooking Eggs*, 1618.
- Zurbarán, *Four Vessels*, 1630.

5.3 The still life as an academic exercise in France, c.1720–1900

In France, the Royal Academy of Painting, created in 1648, relegated still life painting below history, portraiture and landscape painting. Teaching concentrated on still life painting as an academic exercise. The Academy was banned in 1789, then reinstated by Napoleon in 1803. Chardin was admitted to the Royal Academy of Painting and Sculpture in 1728 on the basis of two early still lifes. Painters began to break free of conventions and Romanticism extolled the virtues of still life to explore colour, texture and composition.

Possible case studies could include the following:

- Cézanne, *Still Life with Plate of Cherries*, 1887.
- Chardin, *Le Buffet*, 1726.
- Chardin, *La Raie*, 1728.
- Chardin, *Lean Diet with Cooking Utensils*, 1731.
- Chardin, *Attributes of Music*, 1756.
- Chardin, *Water Glass and Jug*, 1760.
- Courbet, *Still Life with Apples and Pomegranate*, 1871–72.
- Delacroix, *Still Life with Lobsters*, 1827.
- Manet, *Oysters*, 1862.
- Manet, *Still Life with Melon*, 1866.

5.4 A new perspective on still life, c.1900–50

Responding to Cézanne, the language created by the Cubists saw art as part of everyday life. This idea gave freedom in subsequent movements and their legacies from Dada and Surrealism to Pop.

Possible case studies could include the following:

- Duchamp, *Readymades: the Fountain*, 1917.
- Giorgio Morandi, *Still Life*, 1946.
- Picasso, *Still Life*, 1914.
- Surrealist objects: Man Ray (photography and objects): *The Gift*, 1921.
- Méret Oppenheim, *Fur-lined Tea Cup*, 1936.

5.5 Still life – real life, 1950 to the present day

The second half of the twentieth century transformed the still life to real life, seeking to replace the illusionist, artificial properties of art with art whose physical properties are truer by being real and actual. Mass-produced objects and an interest in consumerism in America and Britain gave rise to:

- Carl Andre, *Equivalent V111*, 1966 (minimal sculpture).
- Arte Povera, 1962–72.
- Alexander Calder, *Mobiles*, 1950s (kinetic art).
- Anthony Caro, *Early One Morning*, 1962 (constructed sculpture).
- Tony Cragg, *Britain Seen from the North*, 1981.
- Michael Craig-Martin, *16 Objects Ready or Not*, 1990–2000.
- Tracey Emin, *My Bed*, 1999.
- Robert Filliou, *Telepathic Music*, 1976–78.
- Dan Flavin, *Icon V (Coran's Broadway Flesh)*, 1962.
- Jasper Johns, *Flag*, 1954–55.
- Joseph Beuys, Fluxus, *Beuys the Skin*, 1984.

- Donald Judd, *Untitled*, 1969.
- Claes Oldenburg, *Clothes Pin*, 1976 (sculptures).
- Robert Rauschenberg, *Monogram*, 1959.
- Sam Taylor Wood, *Still Life*, 2001.
- Jean Tinguely, *Homage to New York*, 1959.
- Andy Warhol, *Brillo*, 1964.
- Rachel Whiteread, *House*, 1993.

Bibliography

Key works:

Alberti, L B, *On Painting*. Penguin Books, 1991.

Amaya, M, *Pop as Art*. Studio Vista, 1965.

Bergstrom, I, *Dutch Still Life Painting in the Seventeenth Century*. 1956.

Bryson, N, *Looking at the Overlooked: Four Essays on Still Life Painting*. Reaktion Books, 1990.

Curtis, P, *Sculpture 1900–1945: After Rodin*. Oxford Paperbacks, 1999.

Frascina, F, Blake, N, Fer, B, Garb, T and Harrison, C (eds), *Modernity and Modernism: French Painting in the Nineteenth Century*. Yale University Press, 1994.

Jordan, W B and Cherry, P, *Spanish Still Life from Velázquez to Goya*. Yale University Press, 1995.

Malt, J, *Obscure Objects of Desire: Surrealism, Fetishism and Politics*. Oxford University Press, 2004.

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Pliny the Elder, *Natural History*. Penguin Books, 1991.

Schifferer, S E, *Still Life: A History*. Abrams, 1999.

Schneider, N, *Still Life*. Taschen, 2003.

Sterling, C, *Still Life Painting from Antiquity to the Twentieth Century*. Harper & Row, 1981, second edition.

Rathbone, E, *At Home with the Impressionists: Still Lives from Cézanne to Van Gogh*. Universe Publishing, 2001.

Paper 4 Personal Investigation

Introduction

The art history personal investigation takes the form of a written assignment of 3000 words, and engages the candidate in a piece of independent study. It provides candidates with the opportunity to apply skills and knowledge acquired to a new issue, area, work or body of work of their own choice. The level of depth and research required should be beyond the scope of the questions asked in other components, so that although knowledge may link with the content of other components, a candidate should not answer a question directly related to their personal investigation on Papers 1, 2 and 3. The personal investigation allows the candidate to encounter inter-disciplinary skills vital for preparation for university and to explore beyond Western art.

The personal investigation should be an in-depth investigation based on free choice. The principle of free choice is intended to promote independent research and learning. It should demonstrate autonomy in the application of skills acquired in Paper 1, and reflect the broad chronological knowledge acquired in Paper 2 and/or the thematic knowledge acquired in Paper 3. This inevitably involves work being undertaken both in class and outside. The time devoted to the personal investigation should be similar to that allocated to each of the other components.

Candidates may wish to study art forms which lie outside the specifications of the other modules, e.g. textiles and graphic design. Candidates can interpret the subject in its broader sense, and research its interdisciplinary links with for example film, anthropology, medicine, poetry, science, theatre design, music, mathematics, etc.

The outline proposal

Proposals for areas of study are submitted to Cambridge for approval in advance using the Outline Proposal Form. Centres should submit Outline Proposal Forms for all candidates as this will assist each candidate with their direction of study. Proposals should be not more than 500 words, describing the proposed area of study, title and, where appropriate, list of source material to be consulted.

An Outline Proposal Form is submitted by the Centre to Cambridge after it has been completed by the candidate. Further details can be found in the *Cambridge Handbook (UK)*.

The viva

The external viva will be conducted at the Centre by a Cambridge examiner. The viva is an essential part of the examination of coursework and will last about 20 minutes.

The candidate is required to give a presentation on their work. This will normally be a PowerPoint presentation, and should last no longer than 10 minutes. The examiner will listen to this, and the candidate will subsequently engage with the examiner in a discussion of their work. For no longer than 10 minutes, the candidate will be asked to explain the rationale behind the work and discuss their methods of working and the process which led 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. The viva should be a positive and communicative experience, and examiners will be trained to ensure that a fair assessment of a candidate's work is made. Marks for the viva will contribute to the overall mark for the component.

For further information on submission dates and the administration of vivas, please see the *Cambridge Handbook (UK)*.

Skills

- **First-hand information** is essential, as are recording independent, critical observations and judgements, an in-depth analysis of a work of art (or works of art), and detailed evidence to substantiate their claims or assertions. Candidates must work with objects they have seen.
- **Research skills** must be in evidence. Candidates must combine analysis of works with references to information gained from their **reading**. Candidates must give proof that the bibliography they submit with their work has been read and understood.
- **Contextual consideration**: where appropriate, candidates must refer to historical, cultural, social, political and economic issues.
- **Interpretation of the textual material used**: candidates are encouraged to form their own independent judgements based on their reading. They are not permitted to copy out any written text or website material.

Presentation of personal investigation

- Essays should be word processed, on A4-size paper, secured together with a staple, or in booklet form. They should not be presented in any kind of heavy folder.
- Good quality images are required.
- The essay should be attached securely to the coversheet provided.
- Every page should bear the candidate's name and Centre details.
- Headings, footnotes, appendices and the bibliography will not count towards the 3000-word limit.
- The essay must include the following headings: Rationale, Contents, Illustrations and Bibliography (including sub headings for interviews, visits, videos, etc.).
- A complete bibliography of all resources used/referred to must be attached to the work.
- Direct quotations from the work of critics or others must be referenced by means of footnotes, giving full details of the source. Candidates should be made aware of the avoidance of plagiarism and of the academic conventions governing quotation and reference to the work of others and taught to use them.
- At the time of submission, the candidate is required to sign a declaration that the Personal Investigation/ Coursework is their own work and the teacher countersigns to confirm they believe the work is that of the candidate. Centres should use the Pre U Cover Sheet for this purpose. Further details can be found in the *Cambridge Handbook (UK)*.

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	Viva presentation	Viva discussion	Total	
	mark	mark	mark	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	<ul style="list-style-type: none"> 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 focused reading around the subject with appropriate footnotes.
29–34	Very good	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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 footnotes.

15–21	Satisfactory	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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		<ul style="list-style-type: none"> No response worthy of credit.

Mark scheme for the viva for Paper 4

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

The viva will last for 20 minutes in total, 10 minutes for a short presentation of the work by the candidate followed by 10 minutes of discussion. During the viva, candidates may have the work with them and may refer to it. During the dialogue the examiner will ask 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 will be 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 viva presentation (10 marks)

9–10	Excellent	<ul style="list-style-type: none"> Ideas and opinions included and presented in an original way. Lively and engaging. Superb focused presentation of the topic.
7–8	Good	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Few ideas or opinions. Adequate exposition of the topic. Evidence of preparation but presentation pedestrian.
1–2	Poor	<ul style="list-style-type: none"> Rambling, vague, repetitious; hardly any ideas or opinions. Material thin or irrelevant, little factual information. In danger of losing the examiner's interest.
0		<ul style="list-style-type: none"> No response worthy of credit.

Generic marking grid for the viva discussion (10 marks)

9–10	Excellent	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.
1–2	Poor	<ul style="list-style-type: none"> 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.
0		<ul style="list-style-type: none"> No response worthy of credit.

Additional information

Equality and inclusion

This syllabus complies with our *Code of Practice* and *Ofqual General Conditions of Recognition*.

Cambridge has taken great care in the preparation of this syllabus and related assessment materials to avoid bias of any kind. To comply with the UK Equality Act (2010), Cambridge has designed this qualification with the aim of avoiding direct and indirect discrimination.

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. Arrangements can be put in place for these candidates to enable them to access the assessments and receive recognition of their attainment. Access arrangements will not be agreed if they give candidates an unfair advantage over others or if they compromise the standards being assessed. Candidates who are unable to access the assessment of any component may be eligible to receive an award based on the parts of the assessment they have taken. Information on access arrangements is found in the *Cambridge Handbook (UK)*, for the relevant year, which can be downloaded from the website www.cie.org.uk/examsOfficers

Guided learning hours

Cambridge Pre-U syllabuses are designed on the assumption that learners have around 380 guided learning hours per Principal Subject over the duration of the course, but this is for guidance only. The number of hours may vary according to curricular practice and the learners' prior experience of the subject.

Total qualification time

This syllabus has been designed assuming that the total qualification time per subject will include both guided learning and independent learning activities. The estimated number of guided learning hours for this syllabus is 380 hours over the duration of the course. The total qualification time for this syllabus has been estimated to be approximately 500 hours per subject over the duration of the course. These values are guidance only. The number of hours required to gain the qualification may vary according to local curricular practice and the learners' prior experience of the subject.

If you are not yet a Cambridge school

Learn about the benefits of becoming a Cambridge school at www.cie.org.uk/startcambridge. Email us at info@cie.org.uk to find out how your organisation can register to become a Cambridge school.

Language

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

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