



**Cambridge Assessment
International Education**

Cambridge
Pre-U

SYLLABUS

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

9799

For centres in the UK

For examination in 2023 and 2024
Re-sit opportunity only in 2024

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 2023 and 2024

The syllabus has been updated. The latest syllabus is version 1, published February 2020.

There are no significant changes which affect teaching.

This syllabus is available for examination in June 2023 and is being offered as a re-sit opportunity in June 2024.

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 art.
- Learners study a wide variety of media including painting, sculpture, architecture, drawing, print-making, 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.
- Learners are encouraged to study works of art from first-hand experience, by visiting galleries, public buildings, museums, etc.

Prior learning

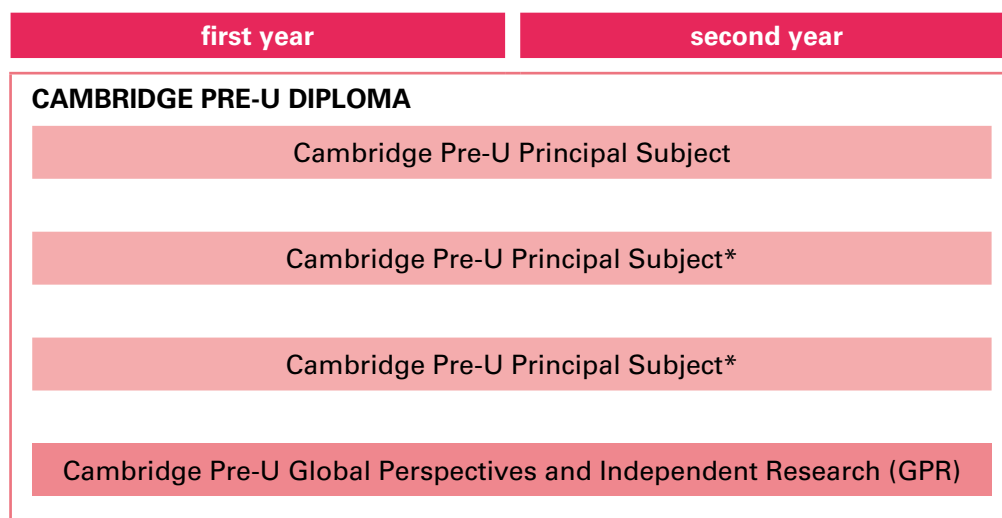
Cambridge Pre-U builds on the knowledge, understanding and skills gained by learners achieving a good pass in Level 1/Level 2 qualifications.

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.cambridgeinternational.org/cambridgepreu

Support

Cambridge International 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 the School Support Hub www.cambridgeinternational.org/support

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.

Cambridge Assessment International Education is an education organisation and politically neutral. The contents of this syllabus, examination papers and associated materials do not endorse any political view. We endeavour to treat all aspects of the exam process neutrally.



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, 40 marks | 25% |

Availability

This syllabus is examined in the June 2023 series and is being offered in the June 2024 series as a re-sit opportunity only. This syllabus will not be offered again and there will be no further re-sit opportunities.

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

Combining this with other syllabuses

Candidates can combine this syllabus in a series with any other Cambridge International 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.

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 is 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.

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

40 marks (weighted to 60 marks), 25 per cent of the total marks

Candidates will complete an independent personal investigation in an essay of 3000 words (40 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 International.

Syllabus content

This syllabus gives you the flexibility to design a course that will interest, challenge and engage your learners. Where appropriate you are responsible for selecting suitable topics and subject contexts, resources and examples to support your learners' study. These should be appropriate for the learners' age, cultural background and learning context as well as complying with your school policies.

Paper 1 Analytical Studies in Western and non-Western Art

Section 1: Painting

- 1 *Lamentation*, c.1305–06, 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.1612–13, Artemisia Gentileschi (Naples version)
- 6 *Las Meninas*, 1656, Velázquez
- 7 *The Hay Wain*, 1821, Constable
- 8 *Olympia*, 1863, Manet
- 9 *Weeping Woman*, 1937, Pablo Picasso
- 10 *Three Studies for Figures at the Base of a Crucifixion*, c.1944, Francis Bacon

Section 2: Sculpture

- 1 *Ramesses II, the 'Younger Memnon'*, c.1250 BC
- 2 *Charioteer*, Delphi, c.478–74 BC
- 3 *Tympanum*, Autun Cathedral, c.1130, Gislebertus
- 4 *The Ife Head*, 14th–15th Century
- 5 *David*, 1501–04, Michelangelo
- 6 *Ecstasy of St. Teresa*, 1647–52, Bernini
- 7 *The Burghers of Calais*, 1884–95, Auguste Rodin
- 8 *Man pointing*, 1947, Giacometti
- 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.120–125 AD
- 3 *Hagia Sophia*, Istanbul, 532–537
- 4 *Chartres Cathedral*, 1145–1226
- 5 *Tempietto*, Rome, 1502, Bramante
- 6 *Villa Rotonda*, 1592, Andrea Palladio
- 7 *Blenheim Palace*, 1705–22, John Vanbrugh, Nicholas Hawksmoor

- 8 *Villa Savoye*, 1928–31, 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 *Melencolia I*, 1514, Dürer
- 2 *Studies of Two Apostles for the Transfiguration*, 1519–20, Raphael
- 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 *Guitar, Sheet Music and Glass*, c.1912, Pablo Picasso
- 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.

The syllabus content for Paper 2 includes reference to a large number of artists and art works. For clarification, where 'including' is used, candidates must study everything in the list but may also study other relevant aspects. Where examples are given (denoted by 'for example', 'e.g.' or 'such as') these are for illustrative purposes only.

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 the Emperor Justinian's rule in the third quarter of the sixth century AD. Candidates will be expected to have a good understanding of the styles and techniques of bronze and marble sculpture, Attic vase painting and Roman wall painting and mosaics. They should also 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, including the *kouros* (male) and *kore* (female) figures.
- The style and subject matter of Relief sculpture.
- The transition from the archaic to the early classical style of sculpture in the sixth century BC and the first half of the fifth century BC. Examples such as the pedimental sculptures on the *Temple of Aphaia at Aegina*, the *Bronze Charioteer* and the *Kritian Boy*.
- Black and red figure vase painting. Techniques, subject matter, compositions and context.
- The design and construction of archaic temples. Use of the Doric and Ionic Orders. Examples such as the *First Temple of Hera* at Paestum and the *Temple of Artemis* at Ephesos.

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

- Classical Temples: their purpose, design, construction and decoration.
- The design and sculptural decoration of *The Parthenon* in relation to the historical and political context.
- Greek sculpture in the fifth and fourth centuries BC. The function and location of sculpture. Free-standing figures; their style and subject matter, the treatment of anatomy and the representation of movement.
- Hellenistic sculpture, its style and subject matter; the sculptures at Pergamon including the reliefs on the *Altar of Zeus*. 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 in buildings, including *The Pantheon*.
- The design of buildings, including triumphal arches, bath buildings and amphitheatres.
- The imperial palaces, including *Nero's Golden House* and the *Imperial Palace* on the Palatine Hill.
- Imperial fora, including the *Forum of Augustus* and *Trajan's Forum*.
- Domestic housing in Pompeii and Herculaneum.

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 period including the collection and copying of Greek works of art.
- Portrait sculpture in Republican and Imperial Rome.
- Sculpture in the age of Augustus. The role of sculpture as Imperial propaganda in works including the reliefs on the *Ara Pacis Augustae* and the portraits of Augustus.
- Sculpture in the early second century AD including the sculptures in *Trajan's Forum* and on *Trajan's Column*.
- Fresco painting and mosaics in Rome and Pompeii.

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. The design and decoration of churches in Rome, Ravenna and Constantinople including Constantines's *Church of St. Sophia*, Constantinople.
- The style and subject matter of sculpture.
- Mosaics and wall paintings in Rome and Ravenna, their style, technique and iconography.
- Small-scale artefacts such as 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, Second edition*. 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, painting 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. In addition to demonstrating knowledge of specific works, candidates will be expected to have an understanding of the wider historical and cultural changes that had an impact on the way in which art and architecture evolved in this period.

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 effects on the viewer of these buildings should also be considered. Candidates can draw examples from any country, and from any scale of building. Candidates should be aware of examples from different countries and of regional differences.

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. Candidates should demonstrate 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 should be studied.

- Portal sculpture including tympanums, such as Autun, Moissac and Santiago de Compostela.
- Other types of stone sculpture, including capitals and fonts.
- Sculpture in media other than stone: wood, ivory and metal.

2.3 Illuminating the word

This topic focuses on paintings of the Romanesque period as illustrated in manuscripts and wall paintings. Candidates are expected to be able to discuss style and make connections between paintings and the other visual arts.

- The challenges involved in interpreting a Romanesque manuscript, including understanding the making of a manuscript: materials, processes, scribes and illuminators. Different types of manuscript and their uses.
- Wall paintings, the style, content and meaning of works, iconography and the position of the painting in the building.

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 other artefacts in the service of the Church.

- Mosaic, examples such as the *Palatine Chapel*, Palermo, and the apsidal mosaics in *The Basilica of Santa Maria in Trastevere*, Rome.
- Stained glass, examples such as the *Tree of Jesse* panel at St. Denis, c.1145, and remaining examples from Canterbury and York.
- Artefacts: altarpieces such as the *Stavelot Triptych*; candlesticks such as the *Gloucester candlestick*; ciboria such as the *Morgan Ciborium*; furniture; reliquaries; textiles such as the *Creation Tapestry*, Girona.

2.5 Priests, warriors, peasants

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

- Monasticism including the different styles of Benedictine and Cistercian monasteries.
- Pilgrimages and the cult of saints.
- The representations of the warrior class, in works including the *Bayeux Tapestry*.
- Art in the service of secular rulers such as 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 such as Hildegard of Bingen.
- The influence of Jewish, Eastern and Mozarabic cultures on visual art in the West.

Bibliography

Key texts:

Conant, K J, *Carolingian and Romanesque Architecture 800–1200*, 4th ed. (Yale UP, 1978).

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

Hearn, M F, *Romanesque Sculpture* (Cornell University Press, 1981).

Honour and Fleming, *A World History of Art*. Chapter 9, pp.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.

Stalley, R, *Early Medieval Architecture* (Oxford: OUP, 1999).

Strafford, P, *Romanesque Churches of France* (Giles de la Mare Publishers, 2005); *Romanesque Churches of Spain* (2010).

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 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 including *Chartres*, *Reims*, *Amiens* and *Bourges*; 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, including the English Decorated and Perpendicular styles: the importance of patterns, experiments with space including the east end of *Wells Cathedral* and the *Octagon* at *Ely Cathedral*.

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, such as ivories) and in painting.
- 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 such as carved altars, rood screens.
- Private devotional paintings such as altarpieces and diptychs; 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.

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 centuries including illuminated manuscripts and goldsmiths' work.
- Patronage by the English monarchs; the work at *Westminster Abbey* under Henry III and 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 Abbey* and *King's College Chapel*, Cambridge.
- Other examples of courtly patronage; the patronage of Philip the Bold, Duke of Burgundy, including the sculpture of Claus Sluter.

3.5 Civic life and patronage

- The design and decoration of town halls in fourteenth and fifteenth centuries; civic pride and competition. The 'stadhuis', such as those found in Bruges and Louvain. Examples in Italy including the *Palazzo Vecchio* in Florence and *Palazzo Pubblico* in Siena.
- The rise of the merchant class and the origins of the town house, including the *Palace of Jacques Coeur* in Bourges.
- The design, development and influences of civic palaces in central Italy, such as *Piacenza*, *Orvieto*, *Viterbo* and *Perugia*.
- Civic imagery in art; depictions of the city, its people and its emblems, including the *Allegory of Good and Bad Government* frescoes in Siena.
- The work of early Netherlandish artists, including Jan van Eyck and Robert Campin.

Bibliography

Key texts:

Martindale, Andrew, *Gothic Art*, Thames and Hudson, 1967.

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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 and cultural 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, including the work of Donatello and Ghiberti; the *statues* at *Orsanmichele* and for *Florence Cathedral and its campanile*.
- Relief sculpture in fifteenth-century Florence including the work of Ghiberti, Luca della Robbia and Donatello.
- The design of tombs and the development of portrait busts.
- Florentine sculpture in the second half of the fifteenth century, including the work of Verrocchio; comparisons of his work with that of Ghiberti and Donatello.

4.2 The new naturalism; Florentine painting in the fifteenth century

- Increasing naturalism in Florentine painting including the work of Masaccio, Fra Angelico and Fra Filippo Lippi; the treatment of pictorial space and the development of perspective, including the work of Uccello.
- The style and subject matter of Botticelli.
- The intellectual context: Alberti's *Della Pittura* in relation to the work of fifteenth-century Florentine artists; the influence of Humanism.
- The *Sacra Conversazione* type of altarpiece, such as Fra Angelico's *San Marco Altarpiece* and Domenico Veneziano's *St. Lucy Altarpiece*.
- The patronage and decoration of family chapels including the *Branacci Chapel* in Santa Maria del Carmine and the *Sassetti Chapel* in Santa Trinita.

4.3 Early Italian Renaissance architecture and the influence of antiquity

- Innovation in the work of Brunelleschi, including the design and construction of the *dome of Florence Cathedral*.
- The work of Alberti; a comparison of his work with that of Brunelleschi.
- The influence of antiquity on the work of architects including Brunelleschi and Alberti.
- The patronage and design of Florentine palaces.
- Architecture in Venice in the second half of the fifteenth century; the design of palaces and of *scuole*; comparisons between Florentine and Venetian architecture.

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

- The work of Giovanni Bellini, including altarpieces, devotional paintings, large-scale narrative paintings and portraits; his treatment of light and colour.
- The work of Giorgione: his distinctive subject matter and stylistic innovations.
- The work of Titian: altarpieces and portraits and his late religious paintings.
- The work of Tintoretto: his early work and the development of his distinctive style; his mature and late styles including his paintings in the *Scuola Grande di San Rocco*.
- The work of Veronese: decorative fresco paintings, altarpieces; secular and mythological paintings.

4.5 The High Renaissance in Rome, Florence and Milan

- The paintings and drawings of Leonardo in Florence and Milan.
- The paintings of Raphael including depictions of the Madonna and Child, altarpieces and the *Vatican Stanze*, 1509–11.
- The sculpture of Michelangelo including *the Pietas*, *the Medici tombs* and *the tomb of Pope Julius II*.
- The architecture of Bramante in Rome.

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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 c.1700. Themes include the genres of history painting (religious, mythological 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; examples such as *The Supper at Emmaus*, c.1600; *The Conversion of St. Paul*, 1600–01; *The Death of the Virgin*, 1606.
- Large scale painted schemes including Annibale Carracci's work in the galleria of the *Palazzo Farnese*, 1597–1600, and Pietro da Cortona's work in the *Gran Salone of the Palazzo Barberini*, 1633–39. Subject matter, compositions and effects.
- Bernini's sculpture: his working methods and techniques, his dynamic compositions and illusionistic effects.
- Roman Baroque architecture. Borromini's originality as an architect: his complex geometrical plans and his dramatic treatment of surface and space; the architecture of Bernini and Pietro da Cortona.

5.2 French classicism

- Poussin: the elevation of easel-scale paintings to the status of *istoria*; the influence of antiquity; his use of literary sources such as Ovid, Plutarch and the Bible; his approach to landscape.
- Claude: the raising of landscape painting to a major means of artistic expression; the treatment of Biblical and Classical narrative; his use of light and colour.
- French Caravaggism: artists such as Valentin de Boulogne; Georges de la Tour; Simon Vouet; Charles Le Brun; Le Nain brothers.

5.3 Flemish ambassadors

- Van Dyck's work for important patrons including Charles I.
- Rubens' religious, mythological and historical pictures.
- Rubens' late landscapes (1630s and 1640s). The treatment of light, fleeting effects of atmosphere and an elegiac feeling. Examples such as *A View of Het Steen in Early Morning*, 1636 and *The Rainbow Landscape*, c.1636.
- Jacob Jordaens: religious and mythological subjects, portraits and illustrations to Flemish proverbs.

5.4 The Dutch golden age

- Hals as a portraitist of single figures and of groups; his style and technique. Comparisons with the work of other portrait painters including Rembrandt.
- Rembrandt's work: the diversity of subject matter, the development of his style and use of different media and techniques.
- Vermeer's paintings: subject matter, treatment of light, compositions and the use of symbolism.
- Dutch landscape artists: The work of artists such as Jacob van Ruisdael, Hobbema, Cuyp and Koninck. The variety of subject matter and composition, the effects of light and shade. Landscape as an expression of civic pride.

5.5 The Spanish court and Church

- The Hapsburg monarchy and court; devotional art; portraiture; Seville as an alternative centre to Madrid.
- Velázquez's naturalism, such as the *bodegones*, religious works; his work as a court painter; portraiture; styles and techniques.
- The influence of the Counter-Reformation on artists including Zurbarán.
- The works of Murillo and Ribalta.
- Polychrome sculpture by artists such as Gregorio Fernández, Juan Martínez Montañés and Pedro de Mena.

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Slive, S, *Dutch Painting, 1600–1800*. Yale University Press, 1998.

Sutherland Harris, A, *Seventeenth-Century Art and Architecture*. Laurence King, 2005.

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Wittkower, R, *Art and Architecture in Italy, 1600–1750*. Harmondsworth, 1958, revised 1973 and 1980.

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. 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 changes.

Important figures of the period are:

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

6.1 High art and high life

- Art and theory, the academic theory of art and its effect on paintings: Hogarth's *Analysis of Beauty*, the rise of the Academy.
- 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: the establishment of history painting as the highest form of art and the debate over the modern history subject.

6.2 Portraiture and society

- The conversation piece: Hogarth, Gainsborough and Zoffany.
- The 'Grand Manner' portrait: the work of Hogarth, Reynolds and Gainsborough.
- Men and Women: Gender roles in portraiture.
- The question of celebrity; portraits of celebrated individuals of the time such as stage actors and politicians.

6.3 Modern life

- Satire, including the work of Gillray and Hogarth.
- The influence of science and industry on art, including the work of Wright of Derby and the Lunar Society.
- Sporting life, including the work of Stubbs.
- The aims, subject and styles of Pre-Raphaelite artists, such as Millais, Holman-Hunt and Rossetti.
- The Victorian social painting, including the work of Frith.

6.4 Landscape

- The birth of landscape painting: influence of seventeenth-century models in the development of a British landscape. Artists including Gainsborough and Wilson.
- The influence on landscape painting of theories of the sublime and picturesque.
- The visionary landscape: the work of Blake and Palmer.
- Constable: his style, techniques and subject matter.
- Turner: his style, techniques and subject matter.
- The Pre-Raphaelite landscape.

6.5 Architecture

- The Palladian country house; style and patronage, as seen in examples such as: *Holkham Hall* and *Chiswick House*.
- The town house, as seen in the work of architects including Robert Adam, John Wood, John Nash.
- Influence of the Grand Tour on British architecture of this period.
- Neoclassical Public buildings, such as *Dulwich Picture Gallery*, *British Museum*, *Somerset House* and *the Bank of England*.
- The Gothic Revival including the *Houses of Parliament*; the work of Pugin, drawings and designs. Other Gothic revival buildings such as *Strawberry Hill*.

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- Brewer, J, *The Pleasures of the Imagination: English culture in the Eighteen Century* (London: Routledge, 2013).
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- Prettejohn, E, *The Art of the Pre-Raphaelites*. Princeton University Press, 2000.
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- Solkin, David H, *Art in Britain 1660–1815*. Yale, 2015.
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- Summerson, J, *Architecture in Britain*. Penguin, 1953, revised in 1993.
- Vaughan, W, *British Painting: The Golden Age*. Thames and Hudson, 1999.
- Watkin, D, *English Architecture: A Concise History*. Thames and Hudson, 2001.

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

Introduction

Candidates should show an awareness of the historical, political and cultural period from 1784 to 1900. They should understand the key historical events, and study the concept of '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 the way in which avant-garde artists attempted to challenge its supremacy.

7.1 Neoclassicism

- Factors which affected the development of Neoclassicism. The writings of Winckelmann and the excavations at Pompeii and Herculaneum.
- Art and Patriotism: depictions of noble and patriotic sacrifice, such as *The Oath of the Horatii*, 1784, and François Rude's relief sculpture, *La Marseillaise (The Departure of the Volunteers of 1792)* 1833–36, on the Arc de Triomphe. David's political paintings produced during the French Revolution, such as the *Death of Marat*, 1793.
- Depictions of Napoleon and their role as propaganda. Works such as David's *Napoleon Crossing the Saint Bernard Pass*, 1801–05, Ingres' *Napoleon on his Imperial Throne* and Canova's *Napoleon as Mars the Peacemaker*, 1802–06.
- The sculpture of Canova: his working methods and the variety of his subject matter; relationship of his work to antique sculpture.
- Ingres' portraits of middle class and aristocratic patrons such as *Portrait of Monsieur Bertin*, 1832, *Madame Moitessier*, 1856 and the *Portrait of Comtesse d'Haussonville*, 1845. His odalisques and mythological subject matter.

7.2 Romantic heroes

- Images of war and suffering including words by Gros, Gericault and Goya.
- Paintings and prints as social, political and satirical documents. Goya's paintings of the Spanish Royal Family and the aristocracy. His satirical prints such as *Los Caprichos*, 1797–99. Daumier's political prints depicting contemporary society and the legal profession.
- The work of Delacroix, his paintings of literary and historical subjects such as *The Death of Sardanapalus*, 1827. His representation of contemporary events such as *Liberty Leading the People*, 1830.
- German Romantic painting. Caspar David Friedrich's landscapes; the spiritual content of this paintings; his working methods, his style and use of symbolism.
- The theme of patriotism in the work of artists such as Friedrich and Schinkel.

7.3 1848 and its aftermath

- The Salon; its importance, organisation and the challenges to its supremacy. The Salon des Refusés of 1863 and its impact.
- French Realism. Scenes of rural life and work by Courbet and Millet. The contemporary critical response to their work.
- Baron Haussmann's re-building of Paris. His aims, achievements and contemporary critical responses.
- The work of Adolph von Menzel. His wide range of subject matter, including small-scale genre pieces, historical subjects, depictions of the Court and aristocracy; industrial scenes, portraits. A comparison of Menzel's realism with that of French artists such as Manet, Courbet and Millet.

7.4 The Impressionist Eye

- Manet's paintings of modern Parisian life. The critical response to his work. His adherence to the Salon. Comparison of his work with that of the Impressionists.
- The Impressionist exhibitions. Their organisation, participation and the critical response.
- The Impressionist Landscape as depicted by artists such as Monet, Pissarro and Sisley. Their subject matter and working methods.
- Depictions of Paris and Parisian society by Impressionist artists including Degas, Caillebotte and Renoir. Novel compositions and viewpoints. The influence of photography and Japanese prints. The treatment of perspective.
- The impact of Impressionism outside France in countries such as Germany, Britain and Denmark.

7.5 Beyond Impressionism

- Rodin's sculpture. His working methods and sources. The expressive quality of his work.
- Monet's work in the 1880s and 1890s. Individual paintings such as *Poppy Field at Giverny*, 1885 and *Cap d'Antibes*, 1886. Examples from 'the series paintings' such as *The Poplars*, 1891 and *The Haystacks*, 1890–91. Comparisons with his work of the 1870s.
- Seurat's depictions of urban leisure such as *A Sunday Afternoon on the Island of La Grande Jatte*, 1884–86 and *Le Chahut (the can can)*, 1889–90. The divisionist technique and his theories of line and colour.
- Van Gogh's paintings. His early work in Neunen such as *The Potato Eaters*, 1885. His exposure to new artistic movements during his time in Paris. His work in Provence and in Auvers-sur-Oise. The expressive qualities of his work. His relationship with Gauguin and comparisons between their work.
- The work of Gauguin. His development of the new Synthetist style in Brittany in the late 1880s. The characteristics of his paintings in Tahiti such as *Nevermore*, 1897 and *Manao Tupapau (Spirit of the Dead watches over her)*, 1892.
- Cézanne's paintings: Their development and distinctive style. His landscapes. Comparisons with the work of contemporary landscape artists. The originality of his still life paintings and portraits.

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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 modern art and architecture during the twentieth and early twenty-first centuries through a selection of individuals, movements and themes in the art of the period. Candidates are encouraged to study works in their historical and cultural context, and should show an awareness of the critical and theoretical debates about art in the twentieth and early twenty-first centuries.

8.1 Brave new world, 1890–1914

- The impact of the work of Cézanne: retrospectives in Paris, including Van Gogh, Gauguin and Cézanne.
- 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. 1907)*, 1907.
- Expressionism. The aims and achievements of artists including Munch and other painters, such as Kokoschka; the artists associated with Die Brücke and Der Blaue Reiter.
- Fauvism. The influence of the Post-Impressionists; the work and influence of Matisse, and the individual styles of other artists, such as Derain and Vlaminck.
- The development of Cubism from 1907–14; 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

- Art Nouveau in Glasgow and Barcelona. Charles Rennie Mackintosh's work in Glasgow; the buildings of Gaudí in Barcelona. In both cases, interior decoration and furnishings should be studied as well as architectural design and construction.
- The Bauhaus: a new approach to design in the arts and architecture. The ideas of Walter Gropius.
- Mies van der Rohe. Use of materials, approach to structure and space. His influence on modern architecture.
- Le Corbusier. His ideas about architecture, and approach to designs of living spaces and city planning. His influence on building in the twentieth century and afterwards.
- Fascist and Soviet architecture.
- Frank Lloyd Wright. His ideas about architecture; the development of his work and his influence on later architecture.

8.3 Rebellion and the unconscious, 1915–70

- Dada. The sources and aims of this movement, and the relation between visual arts and other art forms, such as poetry; the work of artists such as Duchamp, Hannah Höch and George Grosz.
- Constructivism. The early artistic response to the Soviet Revolution. The work in different media of artists such as El Lissitzky, Rodchenko and Tatlin.
- Surrealism: the use of a variety of media, including painting, objects, photography and film. The influence of Freud and explorations of the unconscious on the work of artists including Ernst, Dalí, Miró, Masson and Man Ray.
- Film. Early avant-garde cinema, such as Léger's *Ballet Mécanique*, 1924, Buñuel's *Un Chien Andalou*, 1929 and Vertov's *Man with the Movie Camera*, 1929.
- Abstract art and the path to abstraction. Early abstract works by artists including Kandinsky and Brancusi; key movements of Suprematism (including Malevich) and De Stijl (including Mondrian).
- Abstract Expressionism in the United States: artists such as Pollock, Rothko, de Kooning and Newman.

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

- Figure painting. The continuing commitment to the figure: artists such as Francis Bacon, Lucian Freud, Frank Auerbach and Leon Kossoff (The 'School of London'); Philip Guston in America; Georg Baselitz in Germany.
- Pop Art. The influence of artists including Jasper Johns and Robert Rauschenberg; the work and influence of Andy Warhol; other artists such as Roy Lichtenstein and Claes Oldenburg in the US; Richard Hamilton and Peter Blake in the UK. The influence of Pop Art on other artists, such as Sigmar Polke and Gerhard Richter.
- Minimalism. The work of artists such as Andre, Flavin and Judd. The reaction to Abstract Expressionism and other modern art, and use of form and material.
- Abstract formal rigour, such as the work of Anthony Caro and Bridget Riley.
- Land Art. The relation between art and the environment, in the work of artists such as Robert Smithson, Michael Heizer and Walter De Maria in the US; Richard Long and Andy Goldsworthy in the UK.

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

- Identity: issues of gender and sexuality. The exploration of ideas of gender in the work of artists such as Louise Bourgeois, Yoko Ono, Sarah Lucas, Tracey Emin and Jenny Saville; queer identity in the work of artists such as Felix Gonzales-Torres, Gilbert and George, David Hockney and Catherine Opie.
- Identity: issues of 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. Responses to historical events, in the work of artists such as Joseph Beuys, Anselm Kiefer and Rachel Whiteread.
- Lens-based practice. The use of photography and video to create new ways of seeing, in the work of artists such as Bill Viola, Jeff Wall, Matthew Barney and Cindy Sherman.
- 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 such as Louise Bourgeois, Anish Kapoor, Rachel Whiteread, the Venice Biennale, Art Basel, Frieze Art Fair.

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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.

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 a 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, including trade and industrial activity.
- 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 work of artists for whom the city has been important, for example as influence, inspiration, subject matter, etc.
- 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

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. Candidates may be asked to write about one or more spaces.

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. As with Topic area 1, candidates may also be asked to compare different museum spaces.

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? Candidates have an opportunity here to explore an interest in recent work.

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

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, such as the Plaça de les Glòries complex.

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*, Buïgas, 1881 for 1888 exhibition; Frank Gehry's *Fish*, 1992; statues by Pablo Gargallo for Olympic Stadium, 1929; 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 who can be studied include Mariano Fortuny, Isidre Nonell, Ramon Casas, 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.

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Barcelona:

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- 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.

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: landscape artists such as Salomon van Ruysdael, Jan van Goyen, Aelbert Cuyp, Jan Both. Topics include the range of scenes and activities depicted; the iconography of national and religious identity; and formal appreciation of the paintings chosen for discussion.

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 the same material on Holland if they choose to answer topics 2 and 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, for example, 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. Other American artists, such as Frederic Church, Albert Bierstadt, John Kensett, Sanford Gifford.
- Art into photography, as for example in the work of Roger Fenton, Samuel Bernis, Thomas Easterley, George Barker: 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 Javacheff and Jeanne-Claude, Robert Smithson, James Turrell, Richard Long, Andy Goldsworthy.
- Recent interest in landscape painting among 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.

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Key texts:

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

Hughes, R, *American Visions: The Epic History of art in America*. Harvill Press, 1997.

Kastner, J (ed.), *Land and Environmental Art (Themes and movements)*. Phaidon, 2010.

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

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

Thematic Topic 3: Portraiture

Introduction

Portraits form a key part of the Western artistic tradition. Study of this genre involves consideration of issues such as style, patronage, society, historical record, and the psychological and philosophical questions raised by the art of individual representation.

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.

3.1 Origins in antiquity

'Antiquity' broadly covers the period from ancient Egypt to the end of the Western Roman Empire, c.500 CE. 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: artists including Hans Holbein the Elder, Albrecht Dürer, Lucas Cranach the Younger.

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. Examples of artists who may be studied:

- **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 and Kneller.

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; for example work of Louis Roubiliac and Michael Rysbrack; 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, Gros.
- **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, Millet; 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. Other styles practised in England, including symbolism (G F Watts), classicism (Alfred Stevens) and Romanticism (Edwin Landseer).

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.

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Key texts:

- Brilliant, R, *Portraiture*. Harvard University Press, 1991.
Cumming, L, *A Face to the World: On Self-Portraits*. Harper, 2010.
Gere, J A, *Portrait Drawings. 15th to the 20th centuries*. British Museum, 1974.
Kanz, R, *Portraits*. Taschen, 2008.
Pointon, M, *Portrayal: and the Search for Identity*. Reaktion Books, 2012.
Rideal, L, *Self-Portraits*. National Gallery Insights, 2005.
Sturgis, A, *A Closer Look: Faces*. National Gallery, 2005.
West, S, *Portraiture: Oxford History of Art series*. Oxford University Press, 2004.
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.

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 body in non-Western cultures

- Africa: the art history of this continent is complex and offers numerous possibilities for exploration. Teachers could 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 body

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. Questions on this topic may allow for non-Western samples.

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. The use of the body in the representation of other concepts, such as sin, judgement and salvation.

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, Gwen 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, as in the works of Bellmer and Delvaux.
- Matisse and Picasso: twentieth-century commentators on the old masters.
- Post-war British practice, as for example Francis Bacon, Lucien 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.

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Key texts:

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DVD: *The Nude in Art*, with Tim Marlow (2015).

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

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

Walters, M, *The Nude Male: a New Perspective*. Paddington Press, 1978.

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/assemblage.

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.

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.
- De Heem, *The Festoon of Fruit and Flowers*, 1635.
- Willem Kalf, *Still Life with Candle*, 1636.
- Pieter Claesz, *Still Life with Roemer*, 1644.
- Willem van Aelst, *Still Life with Dead Game*, 1661.
- Abraham Mignon, *Still Life with Fruit, Fish, and a Nest*, c.1675.

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*, c.1602.
- Velázquez, *An Old Woman Cooking Eggs*, 1618.
- Van der Hamen, *Still Life with Fruit and Glassware*, 1626.
- Zurbarán, *Still Life with Vessels*, c.1650.
- *The Knight's Dream*, c.1650; Antonio de Pereda, *Vanitas*, 1660.
- Meléndez, *Still Life with Figs and Bread*, c.1770; *Still Life with Grapes, Figs and a Copper Kettle*, c.1770.
- Goya, *Dead Turkey*, 1808–12.

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:

- Chardin, *Le Buffet*, 1728.
- Chardin, *La Raie*, 1728.
- Chardin, *Lean Diet with Cooking Utensils*, 1731.
- Chardin, *Water Glass and Jug*, 1760.
- Chardin, *Attributes of Music*, 1765.
- Delacroix, *Still Life with Lobsters*, 1827.
- Manet, *Oysters*, 1862.
- Manet, *Still Life with Melon and Peaches*, 1866.
- Courbet, *Still Life with Apples and Pomegranate*, 1871–72.
- Cézanne, *Still Life with Plate of Cherries*, 1887.

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 Art.

Possible case studies could include the following:

- Picasso, *Still Life*, 1914.
- Duchamp, *Fountain*, 1917.
- Surrealist objects: Man Ray (photography and objects): *Cadeau*, 1921.
- Méret Oppenheim, *Object*, 1936.
- Giorgio Morandi, *Still Life*, 1946.

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 a diverse range of practices.

Possible case studies could include the following:

- Alexander Calder, *Mobile*, 1932 (kinetic art).
- Jasper Johns, *Flag*, 1954–55.
- Jean Tinguely, *Homage to New York*, 1960.
- Anthony Caro, *Early One Morning*, 1962 (constructed sculpture).
- Dan Flavin, *Icon V (Coran's Broadway Flesh)*, 1962.
- Arte Povera, 1962–72.
- Carl Andre, *Equivalent V111*, 1966 (minimal sculpture).
- Donald Judd, *Untitled*, 1969.
- Claes Oldenburg, *Clothes Pin*, 1976 (sculpture).
- Robert Filliou, *Telepathic Music*, c.1975.
- Tony Cragg, *Britain Seen from the North*, 1981.
- Joseph Beuys, *Beuys the Skin*, 1984.
- Michael Craig-Martin, *16 Objects Ready or Not*, 1999–2000.
- Rachel Whiteread, *House*, 1993–94.
- Tracey Emin, *My Bed*, 1999.
- Sam Taylor Wood, *Still Life*, 2001.

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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.
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- 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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- Panofsky, E, *Early Netherlandish Painting: its Origins and Character*. 1953.
- Pliny the Elder, *Natural History*. Penguin Books, 1991.
- Schiffeler, 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 International 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 International after it has been completed by the candidate. Further details can be found in the *Cambridge Handbook (UK)*.

For further information on submission dates please see the *Cambridge Handbook (UK)* and the samples database at www.cambridgeinternational.org/samples

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**.
- **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 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)* and the samples database at www.cambridgeinternational.org/samples

Marks for Paper 4 Personal Investigation

There are 40 marks in total.

Relative weightings of the assessment objectives:

| Personal Investigation | Essay | Total (essay to be scaled from 40 to 60) | |
|------------------------|-----------|--|------------|
| | mark | mark | % |
| AO1 | 5 | 8 | 13 |
| AO2 | 5 | 8 | 13 |
| AO3 | 10 | 14 | 24 |
| AO4 | 10 | 15 | 25 |
| AO5 | 10 | 15 | 25 |
| Total | 40 | 60 | 100 |

Additional information

Equality and inclusion

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

We have taken great care to avoid bias of any kind in the preparation of this syllabus and related assessment materials. In our effort to comply with the UK Equality Act (2010), we have taken all reasonable steps to avoid direct and indirect discrimination.

The standard assessment arrangements may present barriers for candidates with impairments. Where a candidate is eligible, we may be able to make arrangements to enable that candidate to access arrangements and receive recognition of their attainment. We do not agree access arrangements 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.cambridgeinternational.org/eoguide

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.

Entries

For entry information, please refer to the *Cambridge Guide to Making Entries (UK)* for the relevant year, available from the website www.cambridgeinternational.org/eoguide

If you are not yet a Cambridge school

Learn about the benefits of becoming a Cambridge school at www.cambridgeinternational.org/join
Email us at info@cambridgeinternational.org 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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