

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2010 question paper
for the guidance of teachers**

9799 ART HISTORY

9799/02

Paper 2 (Historical Topics), maximum raw mark 60

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the May/June 2010 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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Relative weightings of the assessment objectives:

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

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

Unless the question clearly indicates otherwise, candidates are advised to focus their answers on a small number of particular case studies.

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

The question specific notes describe the area covered by the question and define its key elements.

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

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

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

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Generic Marking Grid (20 marks)

18–20	Excellent	<ul style="list-style-type: none"> Comprehensive, detailed development and complex analysis in response to specific examples or in certain circumstances a single example. Imaginative and sensitive understanding of materials and techniques. Extensive and questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis. Excellent ability to distinguish between fact, theory and personal judgement. Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.
15–17	Very good	<ul style="list-style-type: none"> Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques. Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis. Assured ability to distinguish between fact, theory and personal judgement. A thoughtful and well-argued response to the question with very confident use of subject terminology.
12–14	Good	<ul style="list-style-type: none"> Relevant analysis with some detail and development in response to specific examples or in certain circumstances a single example. Solid but descriptive rather than analytical understanding of materials and techniques. Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis. Good ability to distinguish between fact, theory and personal judgement. A well argued but not as extensively developed response to the question. Competent use of subject terminology.
9–11	Satisfactory	<ul style="list-style-type: none"> Mostly relevant analysis in response to specific examples or in certain circumstances a single example, but lacking detail and development. Limited understanding of materials and techniques. Some examples of contextual evidence of historical sources and concepts other than visual or other forms of analysis, but with some inaccuracies and limited range. Distinguishes between fact, theory and personal judgement. A mainly relevant response to the question and use of subject terminology but lacking in structure and development.
5–8	Weak	<ul style="list-style-type: none"> Analysis lacks detail and has limited development. Materials and techniques barely acknowledged. Limited and inaccurate examples of contextual evidence of historical sources and concepts other than the specific case study analysis, but with some inaccuracies and limited range. Barely distinguishes between fact, theory and personal judgement. An uneven, basic, largely narrative response to the question. Includes some relevant points but development is very limited <u>or</u> contains padding <u>and/or</u> has very obvious omissions. Little use of subject terminology.
1–4	Poor	<ul style="list-style-type: none"> Little analysis of poorly chosen examples that lack relevance OR no examples singled out for analysis at all. No acknowledgement of materials and techniques. Insubstantial contextual evidence of historical sources and concepts other than the specific case study analysis. Little evidence of the ability to distinguish between fact, theory and personal judgement. Poor knowledge and understanding of the material. Insubstantial, irrelevant with little attempt to answer the Question. Almost no use of subject terminology.
0		<ul style="list-style-type: none"> No rewardable content.

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Historical Topic 1: The Art and Architecture of Classical Antiquity.

1 Sculpture in the archaic period

With reference to the treatment of human form and pictorial space, what changes took place in relief sculpture in the period?

Indicative content.

- Examples drawn from temple sculpture, funerary monuments and statue bases.
- Treatment of bodily form, anatomy, sense of movement etc. Narrative elements, composition, interaction between figures etc.
- Pictorial space, a move away from strict frontality or profile view, greater sense of naturalism.

2 Greek architecture and sculpture in the classical period. The 5th and 4th centuries BC

In what way was the unusual design of the Erechtheum on the Athenian acropolis determined by its location and purpose?

Indicative content.

- Problems of the sloping site, different levels within the building.
- Purpose uncertain but probably several religious functions; one of the three rooms connected with Poseidon (trident mark and salt water spring) and another with Athena (the location of the sacred olive wood statue). Credit given for reference to the contest between the two of them for the land of Attica.
- The division into separate chambers for the different functions, the design of the three porches, the use of the Ionic order and the caryatids.
- The relatively small scale of the building compared to others on the acropolis.

3 Hellenistic art and architecture

During the Hellenistic period, several sculptures commemorated naval or military victories. How did their design and location serve this purpose?

Indicative content.

- The Dying Gauls. Prominent position at the top of the city. Original sculptures probably bronze and larger than life size (from marble copies). Part of a large group of figures, probably including victors as well as vanquished. Observed naturalism tempered by idealising traditions, e.g. heroic nudity rather than fully clothed. Expressive treatment of hair, deep cut and drilled. Anonymity with faces turned away from us. Dead weight of the recently killed wife hanging down naturalistically.
- Winged Victory of Samothrace. Approx. twice life size. Base represented ship's prow and was above fountain basin. Two levels to the basin with water flowing from one to the other. Shown in the act of alighting on ship's prow, wings outstretched, clinging drapery swirling back expressively from her body by the force of the wind. Viewer forced to look upwards at dramatic figure swooping down.
- Consideration given to other examples such as the great relief on the Altar of Zeus at Pergamon.

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4 Roman Imperial architecture from c.50 AD to c.130 AD

In what ways did the design and construction of *either* bath buildings *or* amphitheatres reflect the way that they were used?

Indicative content.

- Bath buildings. Huge size, wide range of ancillary buildings (palaestrae etc for subsidiary activities). Orientation of the buildings, e.g. caldarium facing south for maximum heating. Strong axial planning to give imposing vistas and ease of circulation of crowds. Use of Roman concrete allowing huge rooms to accommodate vast numbers and varied room shapes, apses, domes and semidomes. Intricate heating system, furnaces, hypocausts etc. Splendid marble and mosaic decorations together with much sculpture.
- Amphitheatres. Great size. Constructed partly from Travertine stone (a grid of square piers forming the load bearing structure in the first two levels), Tufa (a lighter stone) and Roman concrete used for the radial walls joining the piers. Barrel vaults throughout. Travertine also used for the façade (only decorative since the piers onto which the architectural grid is applied are the real load bearing structures). Tiered seating, carefully organised system of entrances, staircases and lateral passageways for crowd movement. (Up to 50,000 for Colosseum so smooth crowd control was essential). Underground corridors and chambers for gladiators, wild animals etc. System in Colosseum for drawing the great sail cloth awning part way across to shield spectators from the sun.

5 Painting and sculpture in the Roman Republic and the early Imperial period c.100 BC to 120 AD

“...the Ara Pacis Augustae [the Altar of Augustan Peace] ... is undeniably a masterpiece of political and social propaganda.” (Strong, 1976).

Do you agree with this statement?

Indicative content.

- The historical and political background soon after Octavian/Augustus comes to power; the recent memory of the Civil War and questions concerning the legitimacy of the Emperor's rule. The important myth that the Emperor was 'primus inter pares', first amongst equals.
- Its use an altar and altar enclosure; the function of the priests etc. The role of the Emperor as chief priest.
- The subject matter of the relief sculpture and the interpretation this as propaganda designed to consolidate the Emperor's rule e.g. the 'Allegory of the prosperity of the Earth under Augustan rule' and especially the two great processional reliefs along the long side, the Roma people on one side and the Imperial family on the other. The style and treatment of these reliefs, with the Emperor clearly identifiable (the sculpture probably originally painted with his robes in purple?) but shown on approximately same scale as all of the other figures, only a shade taller. Other members of the Imperial family also identifiable' Augustus is shown at their head.

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

1 Building the 'militant' Church

Identify and give reasons for the similarities and differences between the churches that lay on the pilgrimage routes to Santiago.

Indicative content.

- Identification of the five principle churches; St. Martin, Tours; St. Martial, Limoges; Ste. Foy, Conques; St. Sernin, Toulouse and Santiago itself.
- Common features; spacious scale, considerable height, large sanctuary area, use of tunnel vaults, piers with attached shafts, wide aisles, ambulatory around east end giving access to radiating chapels in the chevet. Well lit by windows in end walls of nave and transepts as well as a lantern tower, impressive exteriors with bold massing of towers. Reasons connected with presence of relics of major saints, access by pilgrims via aisles, ambulatory and chapels enabling liturgical functions to continue unimpeded in the sanctuary.
- Differences; materials, e.g. brick, stone and granite according to locality, length of nave (esp. Conques), influence of the site, etc.

2 Heaven and hell, sculpture in the service of the church

Choose one or more portals from 12th century French churches and explain how the style of the Sculpture and the techniques employed gave rise to powerful religious images.

Indicative content.

- Several useful examples but especially; Moissac, Vézelay and Autun.
- Technique. High degree of undercutting in areas to give expressive contrasts of light and shade. Originally the figures brightly coloured. Virtuosity of carving.
- Style. Range of sizes, figure of Christ much greater than life size with hieratic, frontal pose.
- Many figures depicted with exaggerated postures as if moved by ecstatic spirituality, figures distorted, packed into dense masses, contrasts of scale.
- Relation of style to subject matter and the concept of 'expressive beauty'.

3 Illuminating the word

In this period, manuscripts were produced for a wide variety of purposes. In what ways did their design and illustration reflect their functions?

Indicative content

- Bibles; for reading in the monastic church and refectory, large size, well illustrated, including depiction of an evangelists at the start of each gospel and illustrations (historiated initials or frontispieces) at the beginning of each of the Old Testament Books.
- Psalters; the principal prayer book for the monastic church services. Text divided into sections, to be read each week by the monks. Each text prefaced with an illustration of an image from the Old or New Testament. Some had extensive picture cycles, e.g. on the Life of Christ.
- Missals for use by the celebrant during mass, often illustrated with the Crucifixion.
- Biblical commentaries, the works of the Church fathers, and mediaeval theologians. The lives of the saints, often extensively illustrated. This category used for private reading by the monks in the monastic library or cloister. (Some books kept in a library cupboard in the cloister.)

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4 Bibles for the illiterate

Choose one or more examples of metalwork from the Romanesque period and investigate the relationship between their functions and the materials and techniques employed in their manufacture.

Indicative content.

- Possible examples might include; 'The Gloucester Candlestick'; 1107–1113, Gilt Bronze, Victoria and Albert Museum, London; 'Baptismal Font', 1107–1118, Bronze, Saint Barthélémy, Liège; 'Reliquary of the Emperor Henry II, c.1168, Gilt bronze and enamels, Louvre, Paris.
- *Candlestick*. Hollow cast in three sections, base stem and drip pan, chased details, some engraving, use of glass insets and inlaid niello work on silver, and also fire gilding. Open work decoration, beasts and human figures entrapped within the foliage.
- Presence of the four evangelists. Close links stylistically to Canterbury MS illumination late 11th and early 12th centuries, especially elaborate initials. Rim inscription gives significance of decoration; struggle between light and darkness, forces of good and evil, the evangelists are shown as the sources of true light. Size suggests presence on High Altar of the cathedral. Effect in candlelight; glittering light and shade as light played over the intricate surface.
- *Baptismal Font*. Large bowl cast in one piece. (Oxen separate). Originally 12 oxen, now 10.
- Figures in high relief against a plain background so they stand out and are made legible. Figures occupy whole height, fully modelled body parts, project into viewer's space.
- *Reliquary of the Emperor Henry II*. Briefly discuss enamel technique as well as bronze casting. Double sided structure, mounted on dished circular base (Possibly meant to be picked up and turned or was viewer expected to walk around it?).
- Relatively small but a very precious object. Luxury nature. On obverse, Christ enthroned, flanked by three Kings, including King Oswald of Northumbria and King Sigismund (connected with the English Royal family). Reverse, Henry II (in same posture as Christ) flanked by his wife and two other figures, one of whom is shown presenting the reliquary to the Emperor.

5 Priests, warriors, peasants

What art historical evidence, if any, is there to support the view that from the second half of the 12th century onwards there was a dramatic increase in popular interest in the Virgin Mary?

Indicative content.

- Argument for the statement based on the expansion of imagery associated with the Virgin and transition from a subsidiary role e.g. mother of Christ to more important roles including His equal (Triumph of the Virgin, the Virgin as Queen of Heaven etc.). Thus, the introduction and increasing popularity of new iconographies to satisfy these new roles. Examples include Death and Assumption of the Virgin, the Triumph of the Virgin, the Coronation of the Virgin and so on. Importance of biblical commentaries especially the 'Song of Songs' for the theological underpinning of some of the new imagery, in particular the Virgin as the bride of Christ and a symbol of the Church.
- Also increasing tendency to depict Virgin as a more human and empathetic figure capable of demonstrating human emotions, e.g. tenderness sorrow and compassion. The influence of Byzantine iconography, e.g. the Hodogetria', standing Virgin and Child.

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

1 Gothic architecture, the setting for prayer

Why has the early 12th century work at the Abbey church of Saint Denis often been considered to mark the origins of Gothic architecture?

Indicative content.

- Suger's 'De Administratione'; concentration on works of art for the church rather than on the architecture. His discussion of the metaphysical properties of light.
- External wall penetrated by large windows, large expanse of stained glass adding to the decorative richness of the interior. The wall slimmed down by insertion of the windows. This, together with the applied vertical shafts (link with vault ribs) give a skeletal feel to the structure, hiding the load bearing function of the walls.
- Elements derived from late Romanesque architecture, e.g. rib vaults (Durham), radiating chapels (St. Sernin Toulouse), pointed arches (Burgundian Romanesque, e.g. Cluny III).

2 Prayer and the role of images

Discuss the ways in which Books of Hours reflected the status, wealth and individuality of their owners.

Indicative content.

- Wealth and status; not from size but luxury element, expense of production, different masters involved (scribes, painters and book binders etc.). The employment of highly skilled and famous artists, profuse illustration. Also outward appearance, splendid covers, book markers etc. High value of Books of Hours demonstrated by the way in which they were handed down within families by means of bequest.
- Individuality. Each book was a 'one off, produced for an individual. Patron therefore could exert a (limited) choice over content. Selection of Saints especially important, obvious ones, e.g. name saints and others e.g. for protection against particular diseases. Especially important patrons (royal and princely) might have their portraits included e.g. The Duc de Berry in the January scene of the 'Très Riches Heures' or Margaret of Burgundy at prayer in the eponymous Book of Hours now in Vienna.

3 Death

What was more important in tomb design of the period, imagery concerned with the afterlife, or imagery which commemorated the status, character and achievements of the person for whom the tomb was built?

Indicative content.

- Imagery concerned with afterlife; presence of Virgin and Child, treatment of the effigy (e.g. at prayer or with angels or acolytes drawing curtains – the last seen of his body before the Last Judgment?). Depictions of the dead person's soul, possibly attended by his or her name saint as intercessor. Relevant inscriptions.
- Status character and achievements. Size and type of tomb (free standing higher status than wall tombs); materials (bronze and – in England – Alabaster, for the most prestigious; presence of character witnesses in form of e.g. Cardinal Virtues or Liberal Arts etc.; treatment of effigy as portrait. Inscriptions and/or sculpted reliefs explaining notable achievements. Dynastic references in royal and princely tombs. Signs of ownership, coats of arms etc.

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4 Courtly life

Claus Sluter was a very innovative artist. In what ways is this demonstrated by his work for Philip the Bold, Duke of Burgundy?

Indicative content.

- Champmol Portal sculptures. Strongly individualised figures of Duke and Duchess, standing well forward on deep corbels, lots of space around them, so they can communicate with the Virgin and Child on the central trumeau. Draperies in wide swathes, tending to conceal the body underneath but lending an expressive quality. Overall a feeling of monumentality. A tableau-like effect.
- Well of Moses. Arrangement of prophets around hexagonal base, projecting from it into our space; so can communicate with us (their prophecies) but also potential to converse with one another. Poses not frontal but shown as if turning towards one another. Highly naturalistic treatment of faces, enhanced originally by use of metal additions. Naturalistic treatment and strong sense of character. Crucifixion group, very powerful features for Christ and deep grief of the angels.
- The tomb. Monks wind in and out of the Gothic arcades in funeral procession (present at actual funeral?), highly innovative, based on traditional treatment of Saints on tomb chest but Sluter frees them from their niches and makes it all three dimensional

5 Civic life

'The element of pride in the city's appearance, and above all of a competitive determination to outshine their neighbours, was particularly strong in the Sienese...'
(Daniel Waley, 'The Italian City Republics', 1969).

Discuss this statement as it applied to Siena in the 13th and 14th centuries, making reference to different types of buildings

Indicative content.

- The town hall, its size, high bell tower visible from afar, its location on the Campo, (giving an excellent view of it), modern window design, an impressive building housing all the functions of Government.
- The Cathedral. Point out that construction and decoration was under the control of the Commune. Large scale and use of expensive marble (coloured as well as white). Profusely decorated with sculpture by skilled masters, especially Giovanni Pisano. Ambitious plans for the new cathedral not completed.
- Other buildings including palazzi (especially around the Campo), the great mendicant churches and the enormously expensive city walls and gates.

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

1 The making of art

What challenges did fresco painting present to artists and their workshops in the 15th century and how did they overcome them?

Indicative content.

- Division of labour within the workshop. Allocation of work to the master and to his assistants.
- Examples of collaboration between different workshops.
- Order of painting top down to prevent falling debris soiling the lower layers.
- Stylistic unity. Apprentices trained in the master's style over long apprenticeship in the workshop.
- Also possible use of pattern books and drawings to establish this.
- The need to paint on to fresh plaster. Use of work patches.
- Specific problems, e.g. application of pigments a secco, including the limited use of gold.

2 The human form

What contribution did Donatello make to the evolution of figure sculpture in Florence between c.1410 and c.1430?

Indicative content.

- Convincing anatomical treatment of both the standing and seated figure. A sense of balance and weight, physicality and a feeling of being confronted by a living, breathing creature alert and able to move at any moment (e.g. St. George).
- The relationship between the figure and the viewer; a feeling that we inhabit the same space and can make contact with them.
- A feeling for bodily proportions and the modification of these to take into account viewing angle (e.g. the seated Saint John the Evangelist for the Cathedral façade).
- In some of the Campanile figures, a penetrating investigation into character (e.g. the 'Zuccone' figure).
- Credit given for detailed analysis involving several figures, not only the Or san Michele Saint George.

3 Patronage

What did *either* Federigo da Montefeltro, Duke of Urbino, or Ludovico II Gonzaga, Marquess of Mantua, hope to achieve by their extensive patronage of artists and architects?

Indicative content.

- Commemoration of themselves and their family. The dynastic element.
- As a reflection of their learning and interests, including a knowledge of classical literature and art.
- To record their appearance and that of their family members.
- For political purposes.
- To compete with other north Italian rulers.

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4 The influence of Antiquity

With the exception of his work at Florence cathedral, how do the interiors of Brunelleschi's churches compare with the interiors of Florentine churches in the Gothic style? You should refer in your answer to named examples of churches.

Indicative content.

- Comparison of the architectural vocabulary, Gothic versus classical elements.
- Greater sense of harmony and balance in a Brunelleschian church via use of proportional systems, less so in Gothic example. (But give credit for mention that medieval architects also used proportional systems to a limited extent).
- Greater height in Gothic interior, enhanced by treatment of linear forms, ribs, etc. Flat wooden roof in Brunelleschi churches, also in Santa Croce though more typical Gothic stone vault in Santa Maria Novella.
- Different decorative treatment, Brunelleschian interior simple, very few frescoes, depends on contrast between off white plaster and darkish local stone. Also no stained glass. This restraint enhances the architectural elements. In contrast, stained glass and frescoes common feature of Gothic churches.

5 The influence of Humanism, literature and artistic theory

In his treatise 'della Pittura', Alberti gave advice to artists for producing more effective narrative paintings. Discuss this with reference to specific examples of such paintings.

Indicative content.

- Use of gesture and expression to communicate emotions of the figures.
- Treatment of anatomy in a convincing fashion.
- Use of devices to involve the viewer in the narrative action, e.g. figures looking out of the painting.
- Use of variety to give interest and increase the impact of the narrative.
- Avoidance of gold, replacing this by illusionistic treatment of light etc.

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Historical Topic 5: The Renaissance in northern Europe c.1420–1570

1 Painting in the southern Netherlands in the 15th Century

What aspects of the work of Netherlandish artists in the 15th century do you think particularly appealed to Italian patrons in this period?

Indicative content.

- Stylistic aspects, verisimilitude, illusionism of materials such as metalwork, jewels, fabrics etc; sophisticated effects of light, detailed views in both landscapes and townscapes.
- Their skill at portraiture, the three quarter view (in contrast to the profile portrait that dominated Italian art for the first two thirds of the decade). Detailed likenesses.
- Their skill at depiction of landscape (e.g. background to the 'Portinari Altarpiece') and townscape.
- Dramatic and emotionally powerful effects, e.g. the shepherds in the 'Portinari Altarpiece' and the Hell scene in Memling's 'Last Judgment'. Credit for students who quote from contemporary Italians, e.g. Cyriac of Ancona.

2 Painting in the southern Netherlands in the 16th Century

Viewed as a whole, the work of Quentin Massys displays both conservative and innovative elements. With reference to named examples of his paintings, identify and discuss these two aspects of his work.

Indicative content.

- Conservative aspects (deriving from 15th century precursors) e.g. figure style, treatment of draperies, (e.g. in the Madonna enthroned in Brussels) in detailed verisimilitude (e.g. the Money changer and his wife) and in certain compositions (e.g. his 'Lamentation' in Antwerp compared to the same subject by Rogier van der Weyden, now in the Prado).
- Innovative aspects. For example in the 'Altarpiece of the Holy Kinship'; novel setting in wide open loggia (not indoors as traditional), sophisticated treatment of perspective and the foreshortening of figures, soft illusionism of flesh tones akin to sfumato from Italian High Renaissance, unusual palette, cool blond tonalities and pastel shades very different from rich, saturated colours of 15th century Netherlandish artists. New forms of panoramic landscape (world landscape) along with strong atmospheric perspective.

3 The German speaking lands

The figures in Veit Stoss's sculpture express great emotional intensity. How did he achieve this effect in his work?

Indicative content.

- Technical aspects including deep undercutting to emphasise features and texture of hair. In addition, gives strong contrasts of light and shade which emphasises drapery patterns, and contributes to their dynamic and expressive nature.
- Highly naturalistic treatment of faces, partly through the carving, partly through the use of polychromy
- Emphasis on line, especially in the draperies, not naturalistic but very dynamic and expressive of heightened emotions of the figures.

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- Use of gesture and expression, concentration on hands, (perhaps a little over life size?) treated in a highly eloquent manner (e.g. hands of Virgin in the Krakow Altarpiece).
- A range of examples is possible though expect the Krakow Altarpiece amongst others. (This work is enough on its own if dealt with in detail).

4 France

Analyse the blend of tradition and innovation in the design of French châteaux in the first half of the 16th century.

Indicative content.

- Plans. Variable, sometimes irregular as at Blois because the new work made use of the old foundations, sometimes showing regularity as at Chambord since built from scratch by an Italian architect. (Note Greek Cross plan in keep and rectangular 'appartements' in the corners).
- Elevations. Use of classicising vocabulary, often in form of shallow pilasters with concentration of decorative effect (refer to Lombard origins) especially at Blois. At Chambord, purer Italian detailing on the chimneystacks and other roof structures. At Blois, facades irregular (window spacing) thus classical forms applied in an unsymmetrical manner.
- Use of traditional Gothic forms and structures, especially corner towers and Gothic vaulting. Fantasy roof line at Chambord. Also spiral staircases traditional in French architecture though transformed at Blois into something new, more massive, monumental, contrasts of light and shade, sculptural effects etc.
- Use of bold set piece structures influenced by Italian examples e.g., staircase and the double height loggia at Blois. Spiral staircase at Chambord.

5 England

What were the functions of the portraits that Henry VIII commissioned from Holbein?

Indicative content.

- Image of power. Huge bulk, confident pose, hard fixed gaze, huge padded shoulder to emphasis his strength, sense of power and virility? Magnificent clothes, expensive materials, latest style? Splendid jewels.
- The Whitehall Mural, the surviving cartoon fragment and the small copy of the whole painting. Portrait of the King much the same as above. Also discuss the purpose of the painting as propaganda, serving to legitimise the Tudor dynasty. Henry's massive presence compared to the other three figures (all of whom were dead by the time of the painting). Content of the central inscription comparing Henry favourably with his father, Henry as the Head of the Church of England etc.
- Renaissance style decoration in the background showing up to date fashions at the court.
- Original location of the painting in the privy chamber at Whitehall palace, hence seen by those awaiting audience with the King. An image of tremendous power and authority.
- Paintings of prospective brides. The portrait of Christina of Denmark, full length presumably to give the King a better idea of her appearance. Miniature of Anne of Cleves, precious nature, (enclosed in special case and uses expensive ultramarine), meant for the eyes of the King only.

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

1 Baroque Rome

How did Baroque artists in Rome express spiritual experiences through painting and sculpture? Discuss at least one painting and one sculpture.

Indicative content

Context – Counter Reformation, Council of Trent 1545–1563. Art at service of Catholic Church. Baroque style: naturalism, illusionism, drama, emotion, tactile.

Caravaggio in Rome 1590 – Naturalistic, dramatic, dynamic, *chiaroscuro*.

Doubting Thomas, c.1600 – Harsh, glaring light, tangibility.

The Calling of St Matthew, 1600 – Dark interior, high window. Contemporary clothes. Shadow symbolic of divine will.

The Supper at Emmaus, 1601 – Foreshortening, diagonal. Revelatory moment. Still life.

The Conversion of St Paul, 1601 – Dramatic viewpoint.

Bernini in Rome 1605/6. *Ecstasy of St Teresa of Avila in Cornaro Chapel* – mystical autobiographical vision. Sense of movement. Theatrical illusionism. Coloured marble, low relief in *prie-dieux*. Cornaro family – expression, gesture. *Habbakkuk and the Angel* 1655–61.

2 French classicism

Reynolds stated that Poussin was 'naturalised in antiquity'. Explain what he meant with reference to at least two paintings.

Indicative content

Poussin: fascinated by 'the antique' and Roman landscape. Classical scholar – drew on sources such as Ovid and Plutarch. Allegorical paintings designed to be 'read' by an erudite audience. Theoretical writings. Idealised 'classical' landscape. Story-telling mood – ruins and small figures. Golden section, asymmetry, spatial recession, rhythmic disposition, light accents. Sense of clarity, coherence, order. Possible examples: *Bacchanalian Revel before a Herm*, 1632–3,

Et in arcadia ego, c.1655 – Allegorical figure, Roman epigram, timeless, melancholic,

Dance to the Music of Time, c.1640 – Related to Greek theory of musical modes.

Landscape with Diogenes throwing away his bowl 1647–8 – cynic philosopher, Two landscapes of *Phocion*, c.1648 – classical narrative, *Orpheus and Eurydice*, 1650–1 mythological.

3 Flemish ambassadors

How does Rubens use allegory to serve the interests of his patrons?

Indicative content

Rubens – Knighted by Charles I – higher social status for art. European court diplomat.

Traditional metaphors for political propaganda. Diplomatic use of allegory. Emblematic and mythological references and religious allusions. Examples: *Marie de Medici Cycle*, 1622.

Twenty-one scenes glorifying life of queen, e.g. *Reconciliation of Marie de Medici with her Son*. Louis as Apollo and Queen in white with caduceus and olive branch, symbols of wisdom of peace soar heavenwards. Justice hurls thunderbolt at evil forces that separated mother and son.

Allegory on the Blessings of Peace, c. 1630 – Minerva – Wisdom drives away Mars – War and Fury. Naked Peace brings abundance, children protected by genius of Peace.

Companions of Bacchus – fertility and wealth. Gift to Charles I to convince him to make peace with Spain.

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4 The Dutch Golden Age

Explore the development of the use of light *and* dark in the work of Rembrandt.

Indicative content

Rembrandt – Aware of Caravaggio's use of *chiaroscuro* through teacher – experimented with lighting effects – sources, reflections. Night scenes. Figures emerge from darkness. Soft light. Spiritual or uncanny sense. Examples: *The Adoration of the Shepherds*, 1646 – Christ the light of the world and a lantern.

The Supper at Emmaus, 1648 – Single source of light, radiance around Christ symbolises drama of revelation of Christ's identity. Popular subject for *chiaroscurists*. *St Peter Denying Christ*, 1660 – Single source of light obscured by hand. Surrounding reflected light, highlights on soldier's armour. *The Night Watch*, 1642 – Problem of control of light over large area. Light falling on surfaces and glowing in open spaces. *Man in Armour*, 1655 – light on material, metal and flesh – technical mastery.

Prints may also be discussed.

5 The Spanish court and Church

To what extent does Velázquez reveal the inner characters of his sitters? Discuss with reference to specific portraits.

Indicative content

Velázquez. Naturalistic, lively characterisations, sense of immediacy, psychological depth.

Portraits of royal family less revealing than others. Examples: *Sor Jerónima de la Fuente*, 1620 – Naturalistic facial features – strong character. Burning eyes, knitted brow, tight lips, solid stance holding large cross – single-minded missionary zeal.

Luis de Góngora, 1622 – Baroque poet. Austere head and shoulders portrait. Focus on facial features and stern expression with penetrating gaze. *Don Sebastian de Morra*, c. 1644 – frontal, alert gaze, well dressed and groomed. *Juan de Pareja*, 1650 – freed slave of Velázquez. Elegant, dignified posture in spite of status. *Pope Innocent X*, 1650 – temperamental, ruthless, powerful pontiff, acute gaze, determined mouth, suspicious eyes.

Red face and satin cloth. Body language shows him ill at ease. Sitter considered it too true to life, *tropo vero*.

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

1 High art and high life

Discuss the acquisition of classical sculptures by British patrons who had made the Grand Tour and the arrangements that they made for their display.

Indicative content.

- Advice and instruction of tutors whilst on the tour. Importance of the excavations at Pompeii and Herculaneum. The role of specialist dealers, especially Thomas Jenkins and Gavin Hamilton as well as Italians such as Piranesi.
- Very few Greek originals available so almost all are Roman copies. The desire for intact pristine statues rather than fragments, the role of the restorer, some statues assembled from a hodge-podge of parts! Elegance and vivid subject matter of greater importance than historical accuracy.
- The sculpture gallery; earlier examples by Arundel and at Lord Burlington's Chiswick House; further developments e.g. at Holkham, Petworth and especially those with a circular form (derived from the Tribune of the Uffizi) e.g., the rotunda at Newby by Robert Adam. Sculpture in other rooms, e.g. entrance halls (equivalent to the roman atrium) at Syon and Kedleston. The sculpture gallery replacing the old ancestors' gallery of paintings.
- The importance of achieving a god decorative effect, careful arrangement of the works, and inclusion of colour (e.g. in marble busts after the antique with coloured bases and by use of terracotta sculpture).

2 Portraiture and society

What developments took place in the portraiture of children in 18th century Britain? You should refer to the work of at least two different artists in the your answer.

Indicative content.

- Informal compositions and lack of conventional artistic 'props'.
- Natural everyday settings appropriate to children and their activities.
- Representation of children at play.
- Interactions between siblings, affection, tenderness and care etc.
- Feeling of sympathy towards the subjects of the painting.
- Sense of childhood as a separate phase in life but also a transient one; symbols of transience, butterflies, birds etc.
- Possible artists to consider would include, Hogarth, Allan Ramsay, Gainsborough as well as several others.

3 Modern life

What impact did Joseph Wright of Derby's membership of the 'Lunar Society' have on his paintings?

Indicative content.

- Brief account of the Lunar Society, its purpose and membership. Wright's especially close links with Erasmus Darwin and John Whitehouse together with their particular scientific interests.
- 'The Orrery', his first scientific painting 1776. Purpose of such demonstrations, nature of the audience etc. Serious educational purpose and instructive entertainment.

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- Types of response of viewers. Relation of this to contemporary questions about man's place in nature. Did Wright witness such a demonstration given his interests and membership of the Society? Connection between the subject and the writings of Whitehouse and Darwin.
- Experiment with an Air Pump'. Identification of the 'Philosopher' with James Fergusson who had given Orrery demonstration in Derby around time of Wright's painting. Theme of mortality and also the Ages of Man. And the emotional reaction of the viewers.
- Volcano paintings in relation to Whitehurst's interest in volcanoes and his visit to Vesuvius.
- Assorted paintings of industrial subjects, e.g. the Iron Forge etc. Boulton and Watt members of the Lunar Society.

4 Landscape

Samuel Palmer believed there was a higher reality that lay beyond the visible world. How did this belief find expression in the visionary landscapes of his Shoreham period (1825–1835)?

Indicative content.

- The perception of a higher reality beyond the natural world which can be achieved by an effort of will rather than by the direct receipt of literal visions (of the sort that affected Blake).
- Nature as the product of the divine creator, His presence everywhere within the Visionary landscape.
- The visionary landscape as embodying a pure state, untainted by the modern world, rather than the actual landscape under threat from modern developments.
- A variety of means employed to communicate the visionary landscape including heightened effects of colour; abundance, richness and fecundity (God's bounty and His creation); shadows and nocturnal scenes (mystery and transience), the presence of the church in many scenes (though not Shoreham church, i.e. unspecific); treatment as a spiritual pastoral, shepherds and sheep, the rural community (but not individuals); the community enclosed and protected by enfolding hills; figures not in contemporary dress. A feeling of rural harmony.

5 Architecture

Which had the greater influence on the course of English architecture c.1830 and c.1860, Pugin's architecture or the books that he wrote and illustrated?

Indicative content.

- Limited influence of his buildings; relatively few in number, many not completed or designs altered before completion, not always according to his wishes. Several of them relatively inaccessible, either because distant from major cities (St. Giles, Chedale; Alton Towers, etc) or because interiors, especially the House of Lords.
- On the other hand, illustrations in his books can't equal tremendous impression made by buildings themselves (richness, colour, wealth of decoration).
- His writings. Influential because of their quantity and ease of dissemination. Also, their nature; highly polemical, entertaining, witty, full of conviction, easy for reader to be swept away by his argument.
- 'Contrasts'. Some account of its contents and how it 'works'. The illustrations etc. Also some of his other writings, e.g. frontispiece to 'An Apology for Christian Architecture' with multiplicity of his church designs, few of which were built.
- Link above to the course of architecture in the period, i.e. his influence on the Gothic Revival. (Not just architecture but also decoration in the Gothic style).

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

1 Neo Classicism

Mengs wrote that an ideal (in painting) ‘... depends upon selection of the most beautiful things in nature purified of every imperfection. ‘Consider this example in the light of at least two examples of Canova’s sculpture.

Indicative content

Winkelman recommended artists strive for the ‘noble simplicity and calm grandeur’ of the Apollo Belvedere. Neo-classicists believed classical sculptors had eliminated nature’s imperfections. Teaching focused on the life class and antique sculpture. Canova’s virtuoso use of luminous white marble and smooth surfaces enhances ‘purity’ of forms. Examples: *Cupid and Psyche*, 1787–93 – Ideal forms express concepts such as love – ‘limbs as tender as eyelids’ (Honour). Balance and unity through interlocking forms. *Hercules and Lichas*, 1795–1802 – Colossal statue, unified and balanced. Hercules flings the slight youth Lichas. Fine cloth adheres to Hercules’ muscles. *Maria Christina monument*, 1799–1805 – Classical simplicity and allegory. Mourning figures process into dark, trabeated pyramid entrance, trailing long drapery.

2 Romantic Heroes

Compare and contrast different representations of war from this period in the work of two artists.

Indicative content

Representations of war changed in the early nineteenth century from heroic victories to heroic defeats. Examples: Gros’ battle scenes are Napoleonic propaganda: *The Battle of Aboukir*, 1806 – flamboyant General Murat on white horse leads wave of French troops sweeping Turks before them; *The Battle of Eylau*, 1808 – Napoleon represented in humanitarian light, to counter criticism of his territorial ambitions and lack of adequate medical corps. Goya: *Los Desastres de la Guerra* – represents many aspects of the inhumanity of war and particularly its effects on civilians; *The 2nd of May 1808* and *The 3rd of May 1808* – uprising against the French invasion and executions that followed, both focus on brutality. Delacroix: *Scenes of the Massacre at Chios*, 1824 and *Greece on the Ruins of Missolonghi* 1827 – Greek War of Independence.

3 1848 and its aftermath

How did Courbet challenge academic conventions in his work?

Indicative content

Courbet challenged academic conventions, institutions and government in keeping with his anarchist ideals. He broke academic rules by painting ‘genre scenes’ the size of ‘history paintings’. ‘Realism’ is the pursuit of truth rather than realistic representation. Oppressive use of scale. Examples: *The Stonebreakers*, 1848 – Expression of tedium and physical exhaustion, hard work and poverty. Figures disconcertingly close up to the picture frame. *Burial at Ornans*, 1849–50 – Unusual elongated format. Frieze-like figures on a large scale, filling the picture. *The Painter’s Studio, A Real Allegory, Summing up Seven Years of my Artistic and Moral Life*, 1855 – includes Napoleon III as a poacher and Baudelaire. Allegory is a concept normally reserved for high status ‘history painting’. Confronts institutional dogma.

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4 Rejected and Refused

Compare and contrast contemporary representations of Baron Haussman's new Paris.

Indicative content

Rebuilding and beautification of Paris under Napoleon III brought new urban lifestyles and spaces – boulevards and Second Empire architecture. Possible examples: Manet, *Music in the Tuileries Gardens*, 1862, *Rue Mosnier with Flags*, 1878 – *Fête de la Paix* (Celebration of Peace) commemorated *Exposition Universelle*. June 30, 1878, declared a national holiday.) Morisot, *View from the Trocadero*, 1872. Degas, *Place de la Concorde*, c.1876. Caillebotte, *Pont de l'Europe*, 1876, *Paris Street, Rainy Weather*, 1877, *Boulevard Haussmann in the Snow*, 1879 – unusual viewpoints, weather. Monet, *Boulevard des Capuchins*, 1873–4, *Rue St Denis*, 1878 – celebration of *Fête de la Paix*. Renoir, *Le Pont Neuf*, 1872. Pissarro, *Boulevard des Italiens* (series), 1897 *Boulevard Montmartre* (series), 1897 – bird's eye views of the new Paris.

5 Beyond Impressionism

How did technical innovation influence style? Discuss with reference to the work of Seurat or Cezanne.

Indicative content

Examples: Seurat – Admirer of Poussin. Interest in scientific colour theories leads to pointillism. *Bathing at Asnieres*, 1883 – large scale. Fuzzy grey optical effect on back of bather. *Sunday afternoon in summer on the Island of La Grande Jatte*, 1884–6 – geometrical order, optical mixtures, complementary colours in shadows (after Delacroix). *The Circus*, 1891 – circles, spirals, ellipses, sense of fun, happy upwards movements, arabesques.

Cezanne – *The Cardplayers*, (series), 1890–2, Still-lives such as *Still Life with Plaster Cast*, 1895, *Mont Sainte-Victoire*, (series) 1898–1902, *Les Grandes Baigneuses*, 1899–1906. Modified naturalistic colour to balance composition. Deliberate brushwork and delineation. Interest in 'literal surface' of picture and act of painting. Spatial ambiguity. Simultaneous viewpoints. Distortion. Exploration of form and space.

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

1 Brave New World

Picasso's development between 1900 and 1907 was dramatic. Give reasons why his work changed using specific examples.

Indicative content

Some of his work of this period is done in Barcelona as he only moves to Paris in 1904. Inspired in Paris by Impressionists such as Toulouse-Lautrec and Van Gogh (after retrospective in 1901) his paint is thick and topics contemporary.

The Paris World Fair 1900 introduces the topic of so called 'primitive' work and Picasso begins to collect masks and statues.

Death of Casagemas leads to important work *Burial of Casagemas* 1901 and the influence of El Greco through his friend Zuloaga is vital.

Blue period works (e.g. *La Vie* 1903 and *La Celestina* 1904) need analysis and the gradual development into the Pink Period.

Sketches and drawings done in preparation for *Les Femmes d'Alger (O.J. Version O)* 1907 can be studied as he moves towards a clear geometricisation of the figure.

2 Visions of Utopia – architecture

In what ways can the Dessau Bauhaus 1925 be interpreted as a Socialist vision?

Indicative content

Candidates should consider the aims of the Bauhaus and debate the relationship between the building in Dessau and the political climate. The *Manifesto of the Bauhaus*, was written by Gropius in April 1919, and was illustrated with a woodcut by Lyonel Feininger.

The "Staatliches Bauhaus" in Weimar, in the state of Thuringia, was founded in April 1919 by Walter Gropius (1883–1969), its first director. Gropius was radicalised by his experiences during the war. He became chairman of a left-wing association of architects, artists and intellectuals – the *Arbeitsrat für Kunst* (Workers Council for Art), Gropius believed in the need for a new society. He aimed to overcome the separation between the arts and crafts and to create a total environment fit for human beings to live.

The basic structure of the Bauhaus consists of a clear and carefully thought-out system of connecting wings, which correspond to the internal operating system of the school. A skeleton of reinforced concrete with brickwork, mushroom-shaped ceilings on the lower level, and roofs covered with asphalt tile that can be walked upon.

The structure reinforces and supports radical and innovative teaching of Art and Design.

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3 Rebellion and the unconscious

With reference to one film by Luis Buñuel, do you consider his work to be Surrealist?

Indicative content

Candidates should discuss the relationship between the film and the aesthetics of Surrealism. Direct references to scenes in the film are required. *Un Chien Andalou* premiered in Paris in 1929 at Studio Ursulines. Buñuel wrote “in the film are amalgamated the aesthetics of Surrealism with Freudian discoveries” and “The purpose of surrealism was not to create a new literary, artistic, or even philosophical movement, but to explode the social order, to transform life itself.” André Breton, the leader of the Surrealist group proclaimed that it was a true Surrealist film.

Buñuel aimed to provoke not to please. He said it was not an aesthetic exercise but an appeal to murder revulsion and attraction. He aimed to shatter comfortable illusions. The cutting of the eye reflects this attempt to provoke but also suggests the castration of the audience in Freudian terms.

Candidates may like to mention Freudian principles as the Surrealists proclaimed their debt to Freud in their manifestos.

The shifting and apparently illogical surface of the film is underpinned by a tight logic. Buñuel shocks by his juxtaposition of opposites, unexpected dislocations, dissolves, fade outs, and fade ins, transitions and changes of focus suggesting the fluid, shifting, uncertain and irrational character of dream and fantasy.

4 The Figure and the Object

What prompted the development of Land Art in America? Discuss examples of the work of at least two artists.

Indicative content

Candidates may consider the American land artists of the 1960 and 70s such as Walter de Maria and Robert Smithson, James Turrell.

Candidates may consider the reasons behind the development of Land Art in America; the rejection of Museum Art and a response to the commercialisation and artificiality of art.

Influences such as Minimalism and Conceptualism may be analysed as well as Cubism, De Stijl, Brancusi, Beuys.

The movement was ‘launched’ in October 1968 by the group exhibition ‘Earthworks’ at the Dwan Gallery in New York. In February, 1969, the historic “Earth Art” exhibition was curated by Willoughby Sharp at the Andrew Dickson White Museum of Art at Cornell University, New York. Other artists included in the “Earth Art” exhibition were: Michael Heizer, Robert Morris, Dennis Oppenheim, and Gunther Uecker.

Important themes such as Art versus Nature, the artist’s response to place, the nature of materials, light, water, colour and weather, time and transience: the ephemeral versus permanent, process and documentation – making and recording may be discussed.

Specific Works may include Robert Smithson *Spiral Jetty* 1970 and Walter de Maria *Lightning Field* 1977.

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American artists needed rich patrons and from the late 1970s onwards these were harder to find. The movement as such ceased although many artists continue to explore the beauty of landscape such as James Turrell *Roden Crater* to be opened in 2011.

5 “Art is about life”: art after modernism 1970 to the present day

How does the contemporary artist treat the trauma of history? Give examples of the work of at least one artist.

Indicative content

Candidates may choose from a number of artists such as Joseph Beuys, Anselm Kiefer, Gerhard Richter, Luc Tuymans.

Works such as *The End of the Twentieth Century* 1983–5 by Joseph Beuys may be analysed as a response to historical events. He was a member of the Luftwaffe in 1944 and began military training. His crash in the Crimean front and subsequent narration of events has been controversial. His own account is that much of his work during the 1950s came out of historical trauma.

His use of materials such as felt dates back to the crash and the care taken of him by wrapping him in fat. *The End of the Twentieth Century* was developed out of the work entitled *700 Oaks* (1982) where he places basalt stone beside the trees. His use of basalt blocks strewn over the floor in *The End of the Twentieth Century* are scattered like fallen buildings. They each had a hole bored into them like a ‘wound’. These wounds were insulated or plugged with clay and felt. This was supposed to represent the healing power of felt (and his own traumatic experience).

Candidates may want to consider how effective this is and the effect on the viewer as he/she walks amongst the pieces and considers the biographical details.