



Cambridge International Examinations
Cambridge Pre-U Certificate

ART HISTORY (PRINCIPAL)

9799/03

Paper 3 Thematic Topics

For Examination from 2016

SPECIMEN MARK SCHEME

2 hours 15 minutes

MAXIMUM MARK: 60

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **24** printed pages.



CAMBRIDGE
International Examinations

© UCLES 2013

[Turn over

Relative weightings of the assessment objectives:

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

Candidates answer **three** questions from **one** topic. All questions carry 20 marks each.

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

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

Use the generic marking scheme levels to find the mark. First find the level which best describes the qualities of the essay, then allocate a point within the level to establish a mark out of 20. Add the 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 most suitable. Examiners will provisionally award the middle mark in the band and then moderate up or down according to individual qualities within the answer.

Rubric infringement

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

Generic marking grid (20 marks)

18–20	Excellent	<ul style="list-style-type: none"> • Comprehensive, detailed development and complex visual analysis in response to specific examples or in certain circumstances a single example. Imaginative and sensitive understanding of materials and techniques. • Extensive and critical examination of contextual evidence from 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.

Generic marking grid (20 marks) (continued)

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

General note

Unless the question clearly states otherwise, candidates are advised to base their answers on detailed discussion of three or four case studies. It is recommended that candidates do not discuss the same works in different answers.

Topic 1: Art and architecture in the city

1 How have the economic fortunes of the city of your choice affected its appearance? Discuss with reference to specific works.

Indicative content:

- Candidates may choose any period of the history of the city for this question or take a larger overview.
- A selection of works in the city may include public buildings, art galleries and museums, sculpture, etc.
- Some idea of patronage or commissioning could enhance the answer.
- Candidates may also choose to look at the idea of art within a recession and consider building projects which have been halted due to financial constraints.
- Some consideration of projects and their funding may be addressed.

Valid and relevant points not mentioned above should be rewarded.

2 Would you call your chosen city a 'cultural centre'? Discuss, giving reasons for your opinions.

Indicative content:

- Candidates will need to assess the idea of 'cultural centre' and consider how their chosen city actually displays this idea of culture.
- This question gives the candidate the opportunity to go beyond the gallery/museum/public building and look at centres which have been designed and created for the dissemination of culture; the 'forum' idea with concert halls, theatres and public spaces designed to attract groups or crowds.
- Public spaces such as ports, gardens or squares may be considered too.
- This question also allows for the idea of the display of heritage and national pride as well as contemporary leisure and entertainment.
- Under 'The City Now' topic, candidates may concentrate on contemporary cultural activity: galleries, exhibitions and research centres, new projects in building and the arts which give a picture of the present cultural life of the city.

Valid and relevant points not mentioned above should be rewarded.

3 Compare and contrast at least two religious buildings in the city of your choice. How do they differ in terms of form and function?

Indicative content:

- Any buildings may be chosen here as long as their function was/is religious.
- The relationship between this function and the different forms will need to be discussed.
- It might be useful to choose buildings from different periods of history in order to address the idea of comparison.
- Architectural styles must be addressed as well as the idea of the current or past function of the building.

Valid and relevant points not mentioned above should be rewarded.

4 Consider how your chosen city has been represented in modern media such as photography and/or film and/or documentary.

Indicative content:

- If the candidate has studied a photographer who has used the city as his/her subject, the answer lends itself to an analysis of these photographs and how the artist has portrayed the city.
- It would be possible here also to consider a selection of photographs of the city during any period of history.
- Some knowledge of the theory and practice of photography would be helpful here.
- A critique of a film or documentary representing the city could be offered.
- More than one film could be examined for its visual presentation of the city. To take the example of Barcelona, *Vicky Cristina Barcelona* and *Biutiful* (sic) are films which present very different images of the city – different areas, communities, examples of daily life, etc.

Valid and relevant points not mentioned above should be rewarded.

5 Public sculptures or monuments can express power and prestige. Discuss with reference to your chosen city.

Indicative content:

- The candidate will choose one or more examples of monuments or public sculptures. The definition of 'monument' needs to be addressed.
- Some idea of the historical and cultural context of the chosen works will be analysed.
- In order to consider ideas of power and prestige (or the opposite), the candidate will analyse the meaning of the work during periods of history and the commission. Here notions of heritage and pride may need to be looked at.

Valid and relevant points not mentioned above should be rewarded.

6 Compare and contrast at least two paintings of the city. Which work best captures your chosen city in your opinion?

Indicative content:

- This question is a very specific one and requires in-depth knowledge of the chosen works.
- One possible approach is to choose two different artists from two different periods of history in order to address the idea of comparison; or the candidate may choose two works by the same artist.
- Candidates may consider scenes of work or leisure, or depictions of specific sites or buildings or interiors. Spaces within the city may be analysed within the context of the changing face of the city.

Valid and relevant points not mentioned above should be rewarded.

7 Consider the relationship between the architecture of a gallery in your chosen city and its collection.

Indicative content:

- In order to answer this question, candidates may choose galleries which contain international and/or national works of art.
- Candidates should consider the layout of the building and its position within the city as well as access to the space itself.
- The collection should be considered as well as the display and layout of the gallery and/or museum.
- Candidates should give an idea of the architectural style of the gallery in relation to the collection.
- Ideas of lighting and use of wall space and captions to educate should also be considered.
- The gallery chosen may be a large public museum or a private gallery or some other smaller space. The collection may be drawn from different historical periods, or focus on one, including contemporary work.

Valid and relevant points not mentioned above should be rewarded.

8 Discuss the work of an artist who is closely associated with the city of your choice.

Indicative content:

- Explanation of the nature of the association: schooling, later life, artistic training, etc.
- Discussion of the medium: i.e. painting, sculpture, architecture, monument, etc.
- A variety of influences may be considered.
- Works will be considered which represent the city from the artist's point of view or reference the city in a particular way.
- The artist chosen may be from any period. A contemporary artist is just as valid a choice as a famous figure from the past.

Valid and relevant points not mentioned above should be rewarded.

Topic 2: Landscape

9 How can a study of landscape paintings help us to understand a non-Western culture?

Indicative content:

- Typically, landscape art evokes fears and ideals, and explores notions of nature and the universe and of man's relation to nature. The devices by which it does this include symbolism, choice of subject, and sensory and dramatic effects of colour and line.
- Some possible examples could be:
 - Chinese landscape painting: contemplative; man in harmony with nature, but isolated and dwarfed by it; nature as a spiritual alternative to worldly life; the Taoist concept of a unity through creation; the close observation of the living world; the importance of space and light; context: the courtly and scholarly worlds; and the relation of painting to calligraphy and poetry.
 - Aboriginal art: aerial landscape art showing stories of 'The Dreaming' now continued on canvas; importance of icon, symbol, mythology, spirituality and identity; non-realist representations.
 - Materials and methods should be discussed, where relevant to the question: the expressive brushstrokes of Chinese art; the variety of media (bark, clay) in aboriginal art.

Valid and relevant points not mentioned above should be rewarded.

10 What were the factors in 17th-century Italy and Holland that influenced the rise of the genre of landscape art, and how are these factors visible in specific works?

Indicative content:

- Holland: Calvinist ban on religious images; patriotism and a patriotic bourgeois patron class; importance of the culture of scientific observation; farming; sea power; landscape as a site for the expression of both ethical and material preoccupations.
- Italy: interest in nature as treated by classical and neoclassical pastoral works of art; the exploration of ideas of Arcadia; landscape as a topic that embraces both the Christian and the classical imagination.
- Examples chosen should elucidate historical points. For example, candidates should be able to substantiate points about the importance of Arcadia with a specific image (e.g. Poussin, 'et in Arcadia ego') and discuss the messages conveyed by that image. Candidates should also pay attention to the expressive function of images: a landscape may indicate agricultural work, but the treatment of the scene will also suggest an emotional attitude towards the topic.
- Possible examples of painters: Italian (or in Italy): Poussin, Claude, Guercino, Annibale Caracci, Domenichino, Pietro da Cortona; Holland: Jan Asselijn, Aelbert Cuyp, Cornelius van Poelenburch, Adriaen van de Velde, Philips Koninck, Hendrik Avercamp, Nicolaes Berchem, Jacob van Ruisdael.

Valid and relevant points not mentioned above should be rewarded.

11 Compare and contrast the work of two British landscape painters.

Indicative content:

- Any British landscape painter may be chosen from any period: Constable, Turner, Palmer, artists of the Norwich School, watercolourists, Edward Burra, Ben Nicholson, Eric Ravilious, etc.
- Some account should be given of relevant biographical and historical context, the operative ideas in play, the spiritual convictions of the artist, the circumstances of commission, important influences, etc., where these help in the understanding of the particular work.
- Examples should be described in detail, giving an accurate account of the subject matter and the way in which it has been treated: composition, colour, light, the handling of paint.
- Differences in subject/mood/approach/effect between the works by the artists chosen should be clearly articulated. Some explanation of these differences should be offered.
- Reference to other artists should be made where this helps to illuminate the work under discussion. Similarly, critical and scholarly discussion may be drawn on where relevant.

Valid and relevant points not mentioned above should be rewarded.

12 Compare the treatment of landscape by any two Northern European artists.

Indicative content:

- Candidates should be able to place the artist accurately in place and time, and describe the cultural milieu in which the artist worked. Some engagement with 'Northern' would be helpful, especially if the examples chosen appear marginal.
- The main body of the essay should be a close discussion of paintings, detailing their content (explaining any mythological figures) and examining composition, colour, tone, depiction of space, light and texture. Effects such as colour harmony, repeated forms, echoing colours, *repoussoir*, etc. should be precisely described.
- Candidates should offer a sustained comparison, not simply discuss one artist/work and then another.
- Artists chosen may be from any period, and cross-period comparison is welcome. Possible choices of artist include: Albrecht Dürer, Albrecht Altdorfer, Joachim Patinir, Adam Elsheimer, Joseph Koch, Caspar David Friedrich, Arnold Böcklin, Paul Klee and Ernst Ludwig Kirchner.

Valid and relevant points not mentioned above should be rewarded.

13 With detailed reference to specific examples, discuss some of the ways in which landscape painters have depicted scenes of everyday life.

Indicative content:

- The possible range of reference is wide, from Breugel and paintings of the Dutch school to Impressionist and Post-Impressionist paintings of work and leisure in the city or the country. 'Everyday life' means scenes which are not mythological and show the working or leisure life of people of any class. Candidates may offer some other interpretation, but should make their understanding of the term clear in the body of their answer.
- Candidates should give a clear account of what we see in the chosen images, but they should also engage with the question's emphasis on the ways in which the chosen scene has been depicted. This will involve such issues as: the degree of detail and naturalism shown; the mood and attitude conveyed by the image; any moral or political message that may be legible in the work (for example, the virtues and vices depicted through scenes in Dutch paintings); and the relation of figures and their activity to the surrounding landscape.
- Candidates should mention any useful contextual material which touches on the discussion of the work. For example, the Industrial Revolution and the rise of the city as a background to the scenes of urban leisure in many 19th-century French paintings.

Valid and relevant points not mentioned above should be rewarded.

14 What new approaches did the Post-Impressionists take to landscape painting?

Indicative content:

- Likely choices of artist are Van Gogh, Gauguin, Seurat and Cézanne; areas of discussion are sketched below, with specific reference to Cézanne as an example.
- Relation to tradition: Cézanne's reaction against Impressionist depictions of the play of light, and concern with formal analysis of structure; the influence of Poussin and the classical order.
- 20th-century scientific objectivity as a background to rigorous, dispassionate enquiry.
- Candidates should discuss a few works in detail, drawing attention to the depiction of form, the use of planes, colour and compositional devices. Some assessment could be made of the originality of the chosen works and of the artist's influence on Cubism.
- Meaning of landscape: the ideas of man and nature being explored through Post-Impressionist paintings.

Valid and relevant points not mentioned above should be rewarded.

15 Compare some depictions of the American landscape. You may draw your examples from painting, photography or any other media.

Indicative content:

- The choice is wide, embracing early colonialist images, the Hudson River School (Thomas Cole, Asher B Durand *et al*); panoramic views of George Catlin and Thomas Moran; scenes of rural life by Winslow Homer; American Impressionism; urban landscapes of the Ashcan School, as for example Edward Hopper; 20th-century artists such as John Marin and Georgia O'Keefe. Photographers include Ansel Adams, W H Jackson, Albert Sands Southworth, Timothy H O'Sullivan, Carleton E Watkins and Charles Sheeler.
- Candidates should be able to offer a detailed description of their chosen works, commenting on significant features of subject, composition, colour, light, etc.
- Artists and works of art should be placed in some wider context to make clear their place in the story of American landscape art; details of commission should be mentioned where these illuminate our understanding of the work.
- The general area that the works of art are expressing/exploring should be discussed: frontier and wilderness, industrialisation, rural and small town life, the sublime, the exotic, etc.

Valid and relevant points not mentioned above should be rewarded.

16 How have contemporary artists responded to current concerns with landscape?

Indicative content:

- Land Art and related practitioners: the reflection of concerns about the environment and the integrity of art, expressed in the Land Art movement (Smithson, Long, Goldsworthy, etc.); representative works may be chosen from American, British or other artists.
- Candidates may discuss individual works by modern artists interested in landscape. For example: Gerhard Richter, Brice Marden, Anselm Kiefer, Nikolaus Lang or David Blackburn.
- Non-Western: candidates may discuss contemporary non-Western artists, such as Julie Dowling (Aboriginal) and Karel Nel (African). However, material used in answers to Question 9 should not be duplicated here.
- Formal treatment: works should be discussed with close attention to formal details of composition, etc. Candidates should show a familiarity with the methods and media employed.
- Context: works should be related to the issues artists are exploring, which may be ecological, spiritual, political, philosophical, etc.

Valid and relevant points not mentioned above should be rewarded.

Topic 3: Portraiture

17 Discuss some of the uses of portraiture in the ancient period.

Indicative content:

- Antiquity: Egyptian Fayum portraits, Egyptian busts, Mummy portraits; Greek sculptures including busts of Socrates, Laocoön sculptures and busts of Greek gods; from Rome, images of emperors from Julius Caesar to Constantine.
- The question specifies the use of portraiture, and candidates should discuss the function (usually public) of their chosen works: funerary and commemorative, instructive, constructing the imperial image, etc.
- Since materials, scale, etc. form part of the meaning of works, these should be included in the discussion of individual works.
- Candidates should demonstrate an ability to place works of a distant historical period in their time and place and comment on the issues involved in understanding and interpreting them today.

Valid and relevant points not mentioned above should be rewarded.

18 With reference to specific examples, discuss some of the new developments that occurred in the genre of portrait painting in the 15th and/or 16th centuries.

Indicative content:

- Reverence for Classical Antiquity; Humanism and the dignity of the individual; anatomical and psychological realism; perspective and the importance of *disegno*; in the Netherlands initially, oil techniques and the three-quarter view; changes in patronage.
- Candidates may draw examples from the Italian or Northern Renaissance, or both.
- Italy: works by Donatello, Masaccio (e.g. donor portraits in Holy Trinity), Mantegna, Piero della Francesca, Bellini, Raphael, Titian; Netherlands and Northern Europe: Jan van Eyck, Dürer, Memling, Lucas Cranach the elder, Hans Holbein the Younger; Elizabethan miniatures, paintings of the Tudor court.
- Candidates should discuss their chosen works with reference to the wider social and cultural context, giving details of influences, commission, religious practices, etc., where these help to illuminate our understanding of the work.

Valid and relevant points not mentioned above should be rewarded.

19 What is meant by the 'Baroque style' in portraiture?

Indicative content:

- Candidates should make some attempt to engage with the key term 'Baroque'. Discussion would probably involve reference to narrative, drama, expressiveness and the contextual points mentioned above.
- Background: the commercial strength of Holland, Britain, France, Spain and the increase in middle-class patrons; the Counter-Reformation and the use of portraiture to affirm Catholic teachings; the academic hierarchy of genres, with portraiture coming second after 'history' paintings; portrait painting as a profession, with development of techniques for figure drawing.
- Artists: suitable choices include: Rembrandt, Rubens, Van Dyck, Hals, Velázquez, Caravaggio, Ribera and Bernini. Both individual and group portraits are valid for this question.

Valid and relevant points not mentioned above should be rewarded.

20 Discuss three portraits from the 18th century which show different approaches to the art of portraiture.

Indicative content:

- This question might be approached by distinguishing between the Rococo and the Neoclassical styles:
 - Rococo: emphasis on grace, elegance, decorative qualities, careful attention to texture, often illustrating financial status of sitters; artists include: Boucher, Rigaud, Vigée Le Brun, Reynolds, Gainsborough and Romney
 - Neoclassical/Academic style: strong influence of classical models; the grand manner; serious, close to 'history' painting: David, Ingres, Gilbert Stuart, John Singleton Copley; early Goya's distinctive style.
- Hogarth and satire; Zoffany.
- Candidates should discuss a few examples in detail, pointing out how their chosen works differ stylistically from each other.
- Candidates should relate discussion of works to relevant contextual matter: the Age of Reason and Enlightenment; parallel developments in other arts.

Valid and relevant points not mentioned above should be rewarded.

21 How can a knowledge of historical context help us to understand 19th-century portraits? Your answer should focus on three works.

Indicative content:

- Examples may be chosen from the various schools of 19th-century portraiture:
 - Romanticism: Goya, Géricault, Delacroix
 - Realism and Impressionism: Whistler, Millet, Courbet, Daumier, Sickert, Repin
 - Academic/Classical: Sargent, Eakins, Orpen
 - Pre-Raphaelite: Rossetti, Millais, Burne-Jones
 - Symbolism: G F Watts
 - Impressionism: Manet, Morisot, Monet, Renoir, Degas, Cassatt
 - Post-Impressionism: Cézanne, Van Gogh, Gauguin.
- Examples may be drawn from different media: e.g. painting, sculpture or photography.
- Candidates may also choose examples showing different types of sitter (differentiated by class or gender), or different genres of portrait (family or individual).
- Whichever examples are chosen, candidates should be able to describe them in detail, paying attention to details of composition and use of media.
- Works should be placed in a context which helps to explain them.
- Candidates should show an awareness of ideas and values in the works and surrounding culture.

Valid and relevant points not mentioned above should be rewarded.

22 How have techniques been employed expressively in 20th-century Expressionist portraiture?

Indicative content:

- Candidates should attempt some definition of Expressionism: its genesis in Post-Impressionism (Van Gogh) and Fauvism, establishment in German groups (Die Brücke, Der Blaue Reiter, Die Neue Sachlichkeit) and further Northern manifestations.
- Works should be selected for discussion which exemplify Expressionist painting. Suitable artists include: Munch, Schiele, von Jawlensky, Soutine, Dix, Beckmann, Kokoschka and Modigliani. The occasional portraits of the Abstract Expressionist school (De Kooning's portrait of Marilyn Monroe) and portraits by Francis Bacon are also relevant to this question.
- Techniques may include painting, sculpture, woodcuts, photography or prints.
- Description of works should pay close attention to artists' use of form, colour, light and composition for emotive effect.
- Though the emphasis of the question is on technique, this might be clarified by contextual remarks suggesting why artists might have been exploring sensuality and subjectivity: ideas of Freud, reaction to the invention of photography, etc.

Valid and relevant points not mentioned above should be rewarded.

23 Comment on the effectiveness of any three portrait images executed in a medium other than paint. (Each work discussed may be in any non-painting medium.)

Indicative content:

- Candidates may choose examples from sculpture (including reliefs, tomb effigies, etc.), drawing, prints, photography, video, etc. Examples should ideally be sufficiently different to allow for interesting comparative comment.
- In discussing the 'effectiveness' of their chosen images, candidates should consider the artists' handling of materials, the emotional and intellectual content of the selected works and the presumed intention of the artist. Documented reaction by public and critics may also be of value here.
- Essays should engage with the meaning of the works discussed, considered in the wider cultural and social context.

Valid and relevant points not mentioned above should be rewarded.

24 Discuss two or three portrait images which appear to take different approaches to female identity.

Indicative content:

- Candidates may choose works from any period which represent women in some way, from Fayum paintings to contemporary practitioners using modern media, such as Cindy Sherman. Images may be from individual portraits, group portraits, etc.
- Discussion of each image should suggest what idea of the female gender is being constructed/ deconstructed: what moral and material virtues are celebrated, what modes of behaviour are implicitly praised or condemned, how (e.g. in marriage portraits) the woman is defined in relation to men.
- Discussion may include some consideration of materials and methods, and take into account relevant religious, social and cultural contexts.

Valid and relevant points not mentioned above should be rewarded.

Topic 4: The nude

25 Compare three examples of the male nude in 'classical' sculpture.

Indicative content:

- Male nudity was acceptable in ancient Greece (though regarded as scandalous in other cultures and in Rome): soldiers and athletes went naked in public; the male body was a natural subject for Greek sculpture, and a vehicle for ideas about human nature and physical perfection; Greek interest in the human anatomy; heroic and idealising attitudes to the male body.
- Functions of sculpture: votive and dedicatory offerings, funerary monuments, commemorative works. Candidates could consider the effect of function and how the work was executed.
- Technique: early *kouroi* (youths) carved from a single block of marble; later realism partly a result of building a clay model, then casting in bronze. Discussion should include consideration of materials, techniques of polishing and carving details, problems of guessing appearance of original bronzes from marble copies.
- Possible examples could include:
 - Archaic period sculptures of *kouroi*: their nudity contrasts with dressed female *korai*
 - Classical period: *The Kritian Boy*, c. 480 BC; bronze Zeus from Artemesium, c. 460 BC; Myron's *Discobolus*, c. 450 BC; the Riace bronzes, c. 450 BC; statue portrait of Anacreon, c. 440 BC; Polyclitus' *Doryphoros*, c. 425 BC; Praxiteles' *Hermes and Infant Dionysus*, mid-4th century; Apollo Belvedere, late-4th century
 - Late Classical/Hellenistic: images of military rulers, e.g. Terme *Hellenistic Ruler*, early 2nd century BC); *Boxer of Quirinal*, 1st century BC; increasingly complex action groups, e.g. *Menalaus and Patroclus*, Pasquino group, 3rd century BC; *Laocoön*, 1st century AD is not strictly a standing figure but may be discussed in this context.
- Rome: Classical and Hellenistic influence in, e.g., the Ildefonso group, 1st century AD.
- Candidates should offer a careful discussion of a few selected examples. Synchronic and diachronic accounts of the topic are equally welcome. Candidates should also show awareness of whether surviving statues are original or copies.
- The inverted commas around 'classical' indicate that candidates are free to explore later neoclassical works, e.g. Michelangelo's *David*, Antonio Canova, etc.

Valid and relevant points not mentioned above should be rewarded.

26 What can we learn from images of the nude human body in any one non-Western culture?

Indicative content:

- Whichever culture is chosen, candidates should show an awareness of contextual matters which help us to understand the works discussed. For example, an essay on the nude Indian sculpture (e.g. the sculptures of the temples of Khajuraho, 11th century) would consider attitudes to nudity in Indian religions, and show an awareness of cultural types (e.g. the Yakshi, female earth spirit and symbol of fertility). A discussion of naked figures in Japanese *ukiyo*e would comment on the tradition of the floating world in general, and specify which domestic scenes are being depicted.
- Candidates should show knowledge of materials, technique and variety in the works they choose to discuss: for example, the different carving techniques and the variety of angular and rounded forms in the Khajuraho temples, etc.

- General concepts include whether the works chosen are 'nudes', or whether that term is imbued with essentially Western implications. Works chosen for discussion may express notions of gender, sexuality and the spiritual distinct from Western traditions.

Valid and relevant points not mentioned above should be rewarded.

27 How have artists in the West conveyed Christian ideas through their depiction of the nude?

Indicative content:

- Classical nudes tend to depict gods and heroes and suggest idealism. Christian theologians by contrast emphasised the sinfulness and imperfection of man, locating the body as a symbol of this moral poverty.
- Theologians identify four symbolic types of nudity: *nuditas naturalis* (natural state, prelapsarian); *nuditas temporalis* (voluntary public nudity as a spiritual act, e.g. St. Francis); *nuditas virtualis* (symbolising innocence, truth, etc.); *nuditas criminalis* (lust, vanity, sinfulness).
- Images of Adam and Eve, for example: Jan van Eyck's *Ghent Altarpiece*, completed in 1432; Hugo van der Goes' *The Temptation and Fall*, 1467–68; Masaccio's *The Expulsion of Adam and Eve* in the Brancacci Chapel, c. 1425; Lucas Cranach the Elder's *Adam and Eve*, 1526. What do these depictions suggest about ideas of innocence, temptation, sin, sexuality, male and female gender?
- Other images of the body which accentuate its sinfulness: Hans Memling's *Vanity*, 1485; *The Whore of Babylon* in the Apocalypse tapestries, Angers, 1373–87; Hieronymus Bosch's *The Garden of Earthly Delights*, c. 1503–04; Rogier van der Weyden's *The Last Judgment Altarpiece*, 1445–50.
- Corresponding images of nude or semi-nude Christ and martyrs: the Christ child, Christ on the cross suffering for man's sin.
- The difference between northern traditions and Italy, where the influence of classical models was stronger and incorporated into Christian imagery, e.g. Donatello's bronze *David*, c. 1440s. Michelangelo's adoption of the heroic nude but rejection of sensuality (*Last Judgement*, Sistine Chapel, c. 1537–41).
- Candidates should show an awareness of relevant Christian concepts and a clear knowledge of the subject matter of the works they discuss. The context of individual works is also important, for example the function of Grunewald's image of the crucified Christ in a hospital (*Isenheim Altarpiece*, 1512–16).
- Candidates are free to choose further examples from later in history.
- For the examples selected, candidates should consider materials and technique, and comment on how formal matters (lighting, colour, composition) have an emotive effect. Factual knowledge (date, location, function, etc.) should also be rewarded.

Valid and relevant points not mentioned above should be rewarded.

28 Consider the proposition that over history men have used the image of the female nude to oppress and degrade women.

Indicative content:

- There is a strong tradition of feminist writing which reads female nudity as a projection of male desire: images of women being punished, abducted or raped suggest an underlying violence, and may also imply that they enjoy it (paintings of Danaë, Bathsheba); images using mythological subjects as an excuse for displaying naked women for the pleasure of a male viewer (Titian's images of sleeping Venus by Giorgione); images suggesting a fear of women (Picasso's *Les Femmes d'Alger*, 1907); modern fashion and media images which continue this tradition of objectification.
- But there are also works which suggest a more complex attitude: Rembrandt's portraits of his wives Saskia and Hendrickje; Titian's *Sacred and Profane Love*, 1513–14; works which seem to confront and comment on the classical tradition: Manet's *Olympia*, 1863, and *Le déjeuner sur l'herbe*, 1862–63; Degas' depictions of women in ordinary domestic situations rather than traditional poses consider the position of the viewer/painter in relation to the subject, the relation set up between viewer and image.
- Also relevant to this discussion are contemporary artists who explore the typology of the female nude, as for example John Currin.
- Candidates should show a knowledge of the circumstances of the original commission and display of their chosen works (made by men, for men), and consider how this may have affected their reception.
- Candidates should show an awareness of relevant concepts such as gender and interpretation.
- In elucidating the meaning of the images chosen, candidates should pay careful attention to the technical and formal aspects of the work which contribute to our response to it.
- Candidates are free to write about works in media besides painting.

Valid and relevant points not mentioned above should be rewarded.

29 How have women artists challenged traditional representations of the female nude?

Indicative content:

- Women artists confront a very male-oriented tradition; many seek to subvert or challenge the traditional ways in which women have been represented. Candidates should show awareness of relevant concepts such as gender, exploitation, objectification, etc.
- Relevant contextual topics should be considered, e.g. the use of female nudity in adverts, fashion, etc.
- Examples of artists and topics whose work could be discussed here:
 - Alison Saar, Renée Cox, Kara Walker and others: black female nudes
 - Suzanne Valodon, Käthe Kollwitz, Dorothea Tanning, Paula Modersohn-Becker
 - Female experience of the body from a woman's perspective: pregnancy depicted by Susan Hiller's *10 Months*, 1977–78; Alice Neel; menstruation in the work of Alexis Hunter (e.g. *The Sound of the Moon*, 1982); emphasis on female bodily experience in the work of Gwen Hardie
 - Nude self-portrait photography: Elsa Dorfman, Judy Dater, Friedl Kubelka-Bondy, Manon, Jo Spence, etc.; role-playing, the investigation of traditional types
 - Examination of traditional cultural types: Helen Chadwick, Sue Arrowsmith
 - Association of woman and nature: Eileen Cooper
 - Rejection of traditional notions of physical beauty: Jenny Saville.
- Other examples of women artists working in this genre are welcome. Works in other media such as performance art and video art are equally valid. Candidates should give an account of the media used, the formal qualities of the works discussed, and offer an interpretation of the meaning of specific images.

Valid and relevant points not mentioned above should be rewarded.

30 How have photographers offered us new ways of considering the nude?

Indicative content:

- Early photographers draw on canonical tradition, at the same time creating contemporary images: Rejlander's *The Two Ways of Life*, 1857, is based on Raphael's *School of Athens*, and other works by this artist use classical poses and composition; E J Bellocq's photos of Storyville prostitutes, 1911–13, follow reclining nude images of tradition; the traditional motif of a mirror (e.g. Watson, *Nude Study*, c. 1856); Annie Brigman, *Soul of the Blasted Pine*, 1908, locates a female figure in landscape, a traditional treatment.
- Bill Brandt's photos fetishise and fragment the female form, influenced by modern psychological ideas while looking back to images such as Venus de Milo; Edward Weston's nudes emphasise the formal qualities of the body in a traditional aesthetic approach, while exploiting the quality of shade and light possible in photographic image.
- Terry Dennett and Jo Spence's *Remodelling Photo-History*, 1981–82, presents new ways of viewing the body in the context of modern issues. Photography is also able to show the body in a highly animated pose (Muybridge) not available to painting.
- Robert Mapplethorpe draws on traditions of nude beauty, but his portraits of Lisa Lyon present a non-canonical image of a muscular, active woman.
- Candidates should comment on formal devices such as lighting, composition and choice of objects in picture plane.

Valid and relevant points not mentioned above should be rewarded.

31 Compare depictions of the nude by any two post-1900 artists.

Indicative content:

- 'Primitive' images of the nude in for example, Cézanne, Picasso, Modigliani – challenging the academic canon.
- Klimt, Schiele; later expressionism in Bacon.
- Psychoanalysis and the unconscious: Ernst, Duchamp, images of dismemberment in Paul Delvaux, Hans Bellmer, etc.
- Heightened realism of Lucian Freud, Jenny Saville, John de Andrea.
- Everyday scenes and voyeurism: Balthus, Anders Zorn, Gerhard Richter.
- Use of new media: performance, art, photography and video.

Valid and relevant points not mentioned above should be rewarded.

32 A major department store recently announced that it would no longer use artificially altered images of models to advertise swimwear. A sign in the store's windows will read: "We've not messed with natural beauty; this image is unairbrushed. What do you think?"

Use this as a starting point for a discussion on the real and the ideal in nude imagery.

Indicative content:

- Candidates may discuss nude images from any period in art history, and from other sources such as calendars, magazines, etc.
- Candidates should not simply applaud or condemn the store's view, though they may of course speculate as to the store's motives. The question essentially invites consideration of the concepts of idealisation and realism, illustrated by reference to specific images. The stimulus quote includes the suggestive phrase 'natural beauty', which may also prompt discussion (perhaps of categories of ugliness, images of the disabled, the problematic concept of 'natural'). Candidates may also explore arguments concerning commodification and ethical issues. Any coherent discussion which takes an intelligent approach to imagery and the concepts arising from it should be rewarded.
- 'Nude' may be taken to include the scantily clad. (This is also relevant to images of the nude in Christian art; the term is understood in this way in Kenneth Clark's *The Nude*.)

Valid and relevant points not mentioned above should be rewarded.

Topic 5: Still life

33 Consider the variety of flower still life painting with reference to at least three works. Examples may be taken from any period in art.

Indicative content:

- The motif of the flower in a vase can be seen in early Dutch scenes of the Annunciation. The flower at that stage had symbolic and iconographic connotations, e.g. Memling's *Vase of Flowers*, 1480. Religious still lifes of flowers and fruit were first developed by Seghers: e.g. *Floral Wreath with Madonna and Child*, undated, or Jan Davidsz de Heem's *Eucharist in Fruit Wreath*, 1648. Flowers were seen to have medicinal properties and became associated with issues of healing and spirituality, e.g. Ludger tom Ring's *Vases of Flowers*, 1562.
- Carel van Mander and Lodewijck van den Bosch were said to be the first to paint pure flower still life paintings for purely aesthetic and decorative purposes, but none of the latter's works remain. Bosschaert started a dynasty of flower painting: e.g. *Flower Vase in a Window Niche*, c. 1620. Candidates should offer some form of discussion on use of colour to consider variety.
- Dutch flower painting became popular at the turn of the 17th century with the tulip trade but although their aesthetic value was esteemed, these still lifes were bought for their commercial value. Still lifes decorated houses and were frequently hung over doorways. This influence goes to Spain through Juan van der Hamen y León: e.g. *Still Life with Flowers and Fruit*, 1629.
- 19th-century examples include Manet's *Carnations and Clematis in a Crystal Vase*, 1883 and Van Gogh's *Sunflowers*, 1888. These artists concentrated on the power of brushstroke to evoke the quality of the flower.
- Compare with Georgia O'Keeffe's work, e.g. *Petunia No 2*, 1925.

Valid and relevant points not mentioned above should be rewarded.

34 "The still life of luxury appropriates the table and recasts it in terms of male wealth and social power." (Norman Bryson). Discuss.

Indicative content:

- Dutch culture of the 17th century regarded orderliness as vital and as a female prerogative. Disorderly tables appear with masculine attributes such as watches and documents, tobacco, pipes, etc. as if to suggest the calm has gone.
- In examples such as Kalf's *Still Life with Nautilus Cup*, 1662, the 'foreign' objects are products of colonisation, power and European domination. This can also be seen in Spanish still lifes at the time. Goya's still lifes point to pain and war: e.g. *Plucked Turkey and Fish in Frying Pan*, 1808–12; or *Dead Birds*, 1808–12.
- Still lifes containing game birds and animals also point to hunting and killing as part of a male prerogative.
- Chardin's works containing images of tables frequently show the woman as domesticated or trapped, e.g. Chardin's *The Return from the Market*, 1738.

Valid and relevant points not mentioned above should be rewarded.

35 Can biography help us to understand still life painting?

Indicative content:

- Some consideration of the politics during the period of Realism in French 19th-century works would underpin this answer if the candidate chose to write about Courbet, for example.
- Courbet's still lifes created during his incarceration after the rise and demise of the Paris Commune are mostly of fruit and flowers which were brought to him by his sisters: e.g. *Still Life with Apples and a Pomegranate*, 1871–72, and *Still Life: Fruit*, 1871. The fruit are imperfect and sometimes rotting.
- Self-exiled in Switzerland, he began his paintings of trout which have been seen as self-portraits. Courbet's work *The Trout*, 1872, is inscribed 'In vinculis faciebat' ('made in bondage'). Courbet's work shows the fish caught with the hook in its mouth, representing his own entrapment. Courbet never recovered from the shock of the Commune's failure, the brutality and merciless scope of its suppression, and the repercussions it had for his health, reputation, and more importantly his personal finances.
- Candidates may consider examples where biography is not relevant.

Valid and relevant points not mentioned above should be rewarded.

36 "Treat nature by means of the cylinder, the sphere, the cone, everything brought into proper perspective so that each side of an object or a plane is directed towards a central point." (Cézanne). Discuss with particular reference to the still lifes of Cézanne.

Indicative content:

- Many examples may be chosen as Cézanne painted a large number of still lifes: e.g. *Still Life with Apples*, 1895–98. Fruit is arranged like objects which are identifiable but not sensory. They are executed as an exercise in three-dimensionality with directional brushstrokes which both build up the paint layers but also suggest volume.
- *Still Life with Plaster Cupid*, 1895, is set in the artist's studio and with its multi-perspectival viewpoints and twisting forms it announces the difficulties of painting three-dimensional objects on a two-dimensional surface. The role of the viewer is important too, as is the notion of space as well as a new way of considering perspective.
- *Still Life with Skull*, 1895–1900, looks back at still lifes which hint at the passing of time, but the skull also becomes more of a shape which echoes the fruit and lets go of some of its symbolic value.
- Some consideration of the arrangement, colours, brushstrokes, contours and use of perspective must be considered in order to answer this question.

Valid and relevant points not mentioned above should be rewarded.

37 How have artists referenced the theme of music in their still life painting?

Indicative content:

- Still lifes can depict the senses, and artists may choose to depict music in various ways as an abstract sense. In Lubin Baugin's *The Five Senses*, 1630, or Ludovicus Finson's *The Five Senses*, 1737, musical instruments are included to allude to sound.
- In Jan Vermeer's *The Concert*, 1665, the harpsichord is a reminder of pleasure, finery and domestication. Musical instruments can suggest disorder or lasciviousness, with music alluding to seduction and loss of control.
- See Pieter Claesz's *Still Life with the Spinario*, 1628. Musical instruments are reminders of the ephemeral nature of music and can be used as part of a vanitas theme.

- In Cubist still lifes, such as Georges Braque's *Violin and Palette*, 1909; Picasso used the guitar to represent Spanish culture but the use of musical instruments in still lifes also references shape and contours.

Valid and relevant points not mentioned above should be rewarded.

38 The Surrealists made familiar objects strange. Discuss.

Indicative content:

- The Surrealist object references the Dada object which questioned the nature of sculpture and the fine arts, e.g. Duchamp's ready-mades, such as *Fountain*, 1917.
- Everyday objects were chosen but made strange or uncanny by either the technique, e.g. Meret Oppenheim's *Fur-Lined Teacup*, 1936, or by the juxtaposition of two seemingly different objects, such as Dalí's *Lobster Telephone*, 1936.
- The nature of still life was questioned as traditional objects such as fruit and flowers, game, etc. were replaced by disquieting objects which suggested sexual tensions, such as *Woman with Her Throat Cut*, 1932, by Alberto Giacometti.
- Objects could display fantasy and fears and could be erotic objects in line with Surrealist preoccupations with the nature of sexuality.

Valid and relevant points not mentioned above should be rewarded.

39 In using real life objects as the stuff of art, artists are responding to the global obsession with commodities. Discuss.

Indicative content:

- Picasso's *Still Life*, 1914, was a precursor to Dada objects which referenced the banal everyday object. Sausage, a knife and a glass on a table are all cheap objects which were 'found' materials.
- Andy Warhol's *Brillo Boxes*, 1964, and other Pop Artists suggested that brands and designs were as important as 'high art'.
- Claes Oldenburg took up Surrealist ideas and made objects which referenced a consumer society. Some of his monumental sculptures, such as *Clothespin*, 1976, rethink the nature of sculpture through the use of mundane objects. His *Two Cheeseburgers with Everything*, 1962, also looks at the nature of fast, readily available food as part of consumerism.
- Jeff Koons looks at the body as part of consumerism and his playful and subversive objects question the 'stuff of art'. His balloon animals reference toys but *Hoover Convertibles*, 1981–87, takes the ready-made into consumerism.
- Painstaking recreation of mass-produced objects and their 'transformation' into unique art objects – interrogating the values of 'high art': Koons' *Baccarat Crystal Set*, 1986; Gober's *Cat Litter*, 1989; Turk's *London Pimp*, 1996; and Friedman's *Untitled*, 1999.

Valid and relevant points not mentioned above should be rewarded.

40 Compare and contrast two different types of still lifes from any two periods of history. Consider the reasons why such works were created.

Indicative content:

Example 1: Meléndez's *Still Life with Lemons and Nuts*, 1785

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

Example 2: Tracey Emin's *My Bed*, 1998

- Short-listed for the Turner Prize in 1999 (£20,000). The Tate issued a warning that it might be seen to be offensive in its stark realism.
- Insecurity of the artist and suggestion that despite her growing personal wealth she is the same as everyone else.
- Her own bed and own garments make the work extremely personal and vulnerable. This includes half-smoked cigarettes, condoms, packets of contraceptive pills, empty vodka bottles, a pregnancy testing kit, sanitary towels and nylons.
- Described by critics as 'stomach churning'. Emin was prepared to tackle 'undignified, vulgar subjects' in the interests of truth.
- It is a meditation on spending a lot of time in bed. The bed is confrontational. Note underlying innocence and honesty.

Valid and relevant points not mentioned above should be rewarded.