

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

9799 ART HISTORY

9799/03

Paper 3 (Thematic 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.

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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 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, 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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Thematic Topic 1: Art and Architecture in the City

1 Describe a district of the city of your choice, explaining its importance in the city's history.

'District' (equivalent to *arrondissement*, *barrio*, etc.) applies to any reasonably discrete part of the city (e.g. from London: West End, East End, Kensington, Piccadilly, the City, Hyde Park, the South Bank, etc.)

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

- Accurate topographical location of the chosen area; description of its most important elements, using appropriate terminology.
- Consideration of its function, and relation to the rest of the city.
- Account of its historical origin. What need was being met at the time? How was it funded? Contextualisation, referring to relevant economic, social and political history.
- Consideration of the area's development and impact over time. Any important redevelopments or controversies.
- Personal assessment and evaluation of the salient features of the chosen area: how successful is it aesthetically, socially, etc. Writing should be lucid, coherent, and informed where necessary by accurate use of relevant critical and theoretical terms.

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

2 How significant is the city's history and heritage to a gallery or museum of your choice?

This question invites an essay-length study in museology, in which candidates can show their awareness of the different ways in which a museum-type institution may be considered: aesthetically, socially, etc.

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

- Accurate factual description of the chosen museum, including: its location(s), building(s), collections, physical accessibility.
- Consideration of the functions of the institution (e.g. exhibition, education, conservation), with regard to the wider life of the city.
- The history of the institution: its foundation, constitution, governance. Is it public / private? Any significant changes to its activities over time, especially in relation to city life.
- Discussion of its design: layout of the building, how things are exhibited, how the collection is organised, how text is used, how different audiences (children, experts) are served. Use of technology (music, audio guides).
- Personal assessment of the success or otherwise of the institution. Any comments on, e.g. its role in promoting the city, creating an image of heritage, possible bias, apparent strategy of curators. What pressures – political, economic, ideological – act on the institution and how does it respond to these?

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

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3 Compare two buildings in different architectural styles, explaining their importance in the city's history.

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

- Description of buildings which have clearly distinct styles (e.g. gothic / postmodern), from different times or revival styles from one period, (Victorian Gothic / Classical, etc.), using accurate terminology.
- Relevant contextual knowledge. The function of the buildings in the life of the city (civic, religious, legal, entertainment, etc.) and the significance of their location.
- Account of the buildings' original purpose and any significant changes to this over time. Relation, where relevant, to other buildings and to location (e.g. a discussion of the Houses of Parliament would mention the historical and symbolic importance of Westminster)
- Discussion of architecture as a social document, referring to relevant economic, social and political context.

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

4 If a tourist had time to see only two monuments in your chosen city, which two would you recommend, and why?

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

- Accurate description of chosen monuments and their subject matter, using appropriate terminology (design, materials, style). Accurate location of monuments in the topography of the city.
- Account of the history and purpose of the monuments. Explanation of the importance of the person / event being commemorated.
- Relevant contextual issues such as patronage, politics, the immediate environment (park, public square, etc.). What the works suggest about the attitudes and values of their time.
- Evaluation of artistic merits, interest and relevance of chosen works. Their importance – iconic image? – in the present-day landscape of the city.

Other valid and relevant points not mentioned above should be rewarded. The chosen monuments need not be the best-known. Candidates may argue for the value and interest of a monument which they feel is obscure or neglected.

5 Discuss how the city has affected the work of a particular artist (painter, sculptor, or architect).

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

- Biographical introduction of the chosen artist, focussing on his / her relationship with city (i.e. trained there, used it as subject matter, patrons were city magnates, work shows a response to urban life, etc.).
- Focus on a small number of works (three or four) which illustrate the work of the artist. Explain significant features of style and subject matter, using appropriate terminology.
- In the course of analysis, discuss works in context of the city topic: for example, their relation to other cultural works of the time, ideas and ideology, location, inclusion in important collections, their impact on contemporary experience of the city space. Discuss significant historical context.

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

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6 Discuss and evaluate a city planning project from any time in the city's history.

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

- Detailed analysis of project, paying attention to original need and function, design, space, and aesthetic elements.
- Relevant contextual material such as patronage, nature of commission, philosophical ideas (such as theories of urban space), comparable projects in this or other cities.
- Original and later responses to the project; any ensuing controversies; any critical or theoretical interpretations which may inform our response.
- Offer a personal response to the project, substantiated by reasons. Response may be adverse or may balance positive and negative observations. It should certainly bear in mind the original purpose and be based on clear criteria.

Other valid and relevant points not mentioned above should be rewarded. Candidates may if they wish discuss projects which were never constructed.

7 What does a walk through the city of your choice tell you about power and prestige?

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

- Close analysis of a small number of artefacts, paying attention to details of composition and subject matter, concentrating on aesthetic elements which may plausibly be related to the theme of power (e.g. ostentatious expense, grandiose style, promotion of private patron or corporate brand)
- Relevant contextual issues such as: comparable cultural works, patronage, ownership, and centres of power (religious, political, financial). Location of works discussed in the history of the city.
- Relevant theoretical issues such as materialist criticism, art and ideology, subversion, and a consideration of the relevance of these to the chosen material

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

8 To what extent can the city's social history be seen in works of art?

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

- Close analysis of a few artefacts, selecting elements of form and content which may usefully be related to social history. For examples: source and expense of building materials, function of buildings, costume and activities of subjects in a painting, depictions of cityscape and urban life.
- Relevant contextual issues such as patronage, class distinctions, population, industrialisation, fashion, gender politics, relating these to visual evidence.
- Relevant theoretical and critical issues such as the use of art to project / sanctify / condemn / exclude certain modes of behaving and thinking, the relation of 'high' and 'low' art forms, the interpretation of art as a document of forms of social life.

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

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Thematic Topic 2: Landscape

9 What meanings are attached to landscape in the art of a non-Western culture?

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

- Close analysis of selected works of art depicting landscape, paying attention to subject, media, composition, style, colour and other important aesthetic elements.
- Historical and cultural contexts of works, such as: date, patronage, relation to other art forms (for example, poetry), religious beliefs, myths and rituals, philosophical ideas, symbolism; attitudes to land in the culture of origin; the original purpose of the works discussed. How such issues inform our sense of a work's meaning(s).
- Relevant critical and theoretical issues, such as: the challenges of appreciating and evaluating the art of another culture; Western concepts of otherness, primitivism, development.
- An independent response to the works discussed, drawing on topics such as those discussed in a lucid and coherent manner.

Valid and relevant points not mentioned above should be rewarded.

10 How did landscape painting emerge as a genre in Western art? Include discussion of at least three individual works.

Candidates are expected to cover some or all of the following.

- Close analysis of selected early examples of landscape painting, paying attention to details of colour, composition, technique, lighting, etc.
- Consideration of relevant contextual issues touching on the question: patriotism and sense of place; travel and topography; patronage and land ownership; religious, literary and other cultural interpretations of landscape informing and inspiring works of art; landscape and human activity; technical experiment by artists.
- Discussion of key critical / theoretical topics such as: genre, tradition and the influence of antiquity, notions of ideal space, concepts of man in relation to land and nature.
- Coherent argument in response to the question, substantiated by relevant knowledge and careful attention to selected works.

Valid and relevant points not mentioned above should be rewarded.

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11 Compare the representation of British landscapes in the work of any two artists.

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

- Close visual analysis of a few selected works (perhaps two from each artist), paying close attention to details of subject matter, composition, colour, lighting. The chosen artists (not necessarily British, or major names) may be painters or those working in another medium. Artists in different media may be compared, and they may be from any period. 'Representation' includes abstract as well as figurative depiction. The visual analysis should illuminate the distinctiveness of the works discussed.
- Discussion of relevant contextual issues (patriotism, mystical ideas, reaction to industrialisation, war, etc.) insofar as these inform our understanding of the works discussed.
- Accurate and informed use of any relevant concepts (pastoral, abstraction, the engagement with artistic traditions), supporting a lucid independent appreciation of the art selected for discussion.

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

12 What effects did the growth of cities in Western Europe in the nineteenth century have on the artistic representations of landscape?

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

- Close visual analysis of a few selected works appropriate to the theme. These may be paintings of landscape which maybe plausibly argued as reactions to industrialisation (e.g. Constable's pastoral idyll, Palmer's mystical paintings, Pre-Raphaelite illustrations, the themes and images of Ravilious, etc.); or works in which landscape is seen within the city or from an urban perspective (Impressionist cityscapes, de Chirico's surreal landscapes, etc.)
- Discussion of relevant contextual material: e.g. urbanisation, related economic changes, patronage, biography of artist.
- Accurate use of relevant art historical terms (pastoral, realism, etc.), and articulate judgments informing a cogent independent discussion of the topic.

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

13 Compare the work of two photographers who seem to you to depict landscape in different ways.

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

- Close visual analysis of selected photographs by any two photographers, paying close attention to details of composition, lighting, colour (or use of black and white spectrum), space, using appropriate terminology. The photographers can be of any period or country. Discussion should highlight the distinctiveness of the works discussed.
- Consideration of relevant contextual matters (e.g. purpose of photographs, original audience, technical matters of photographic equipment and development)
- Informed use of relevant art historical issues (pastoral, relation between painting and photography, verisimilitude and artifice in photos), supporting a lucid and coherent independent appreciation of the works discussed.

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

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14 How have artistic treatments of landscape since 1900 reflected the preoccupations of modern culture? Refer to *three* works in your answer.

Candidates are expected to cover some or all of the following areas. Work from any medium may be discussed: e.g. drawing, painting, sculpture, conceptual, photography, video.

- Close visual analysis of a few selected works, paying close attention to use of colour, composition, materials, treatment of subject and any other valid artistic aspects of the work.
- Careful relation of discussion to valid contextual topics: urban life and industrial development, war, psychology, science, environmentalism, theories of 'art' and 'nature', etc.
- Accurate use of appropriate art historical concepts and terminology (Land Art, Conceptual Art, etc.) supporting a coherent independent discussion of the topic.

Valid and relevant points not mentioned above should be rewarded.

15 How are the myths and ideals of a particular period reflected in landscape painting?

Candidates are expected to discuss some or all of the following. Answers should focus on one particular period (e.g. the seventeenth century, the Romantic Period).

- Close visual analysis of selected works, paying close attention to choice and treatment of subject matter, the use of colour, composition, and lighting to evoke and heighten ideas (e.g. harmonious light and colour to suggest Arcadia, austere landscape motifs suggesting ascetic contemplative life, the visual vocabulary of the Romantic sublime, etc.), any symbolism, etc.
- Consideration of contextual ideas (e.g. Renaissance interest in antique pastoral, Romantic notions of the picturesque, Germanic patriotism in Friedrich, etc.) and social, cultural and political history which illuminates our understanding of the works discussed.
- Apt and informed use of cultural concepts (Romanticism, Pastoral, Renaissance, etc.) supporting a lucid independent discussion of the subject.

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

16 'I sensed a scream go through nature' (Munch). Compare two works of landscape art which communicate strong emotions.

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

- Close visual analysis of selected works, paying close attention to choice and treatment of subject matter, and any elements which may plausibly be argued as emotive (line, colour, lighting, composition, symbols, etc.) 'Deep emotions' may suggest, for example, religious art, neoclassical serenity, patriotic pride, personal affection, Romantic sublime, modern expressionism, ecological anxiety. Candidates may focus on one or more such fields of feeling.
- Contextual issues which may illuminate the work (for example religious and other cultural concepts), social and historical processes, relevant biographical details of the artist.
- Accurate use of relevant concepts and terminology, to support a coherent independent account of the subject.

Valid and relevant points not listed above should be rewarded.

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Thematic Topic 3: Portraiture

17 How are power and portraiture related in the ancient world?

The question envisages answers on the use of art as propaganda in supporting *political* power; answers which deal with different forms of power (religious, patriarchal, ideological) should be assessed on their merits.

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

- Close analysis of a selected few works. Appropriate choices would be images of Egyptian pharaohs, sculptures and busts of Roman Emperors, Hellenic sculptures of Alexander the Great; portraits in other forms, e.g. on mosaics, coins and monuments. Comment on pose, dress, actions, symbolism, tradition, location, original function and use. Candidates may choose to focus on depictions of one historical figure, or range more widely.
- Relevant contextual issues such as nature of political power (Athenian democracy, Roman Republic / Empire, etc.) and its relation to visual arts, comparable literary works, religious and philosophical ideals, the cultural values being conveyed.
- Clear and logical discussion of the topic, offering independent judgment, supported by accurate use of relevant cultural / art historical concepts (e.g. propaganda, rhetoric, etc.)

Valid and relevant points not mentioned above should be rewarded.

18 What important innovations in the art of portraiture took place in the fifteenth century?

In this question, candidates should be able to distinguish between characteristics of medieval art and new tendencies of the early Renaissance. Answers may draw examples from Italy and / or the Netherlands.

Candidates are expected to cover some or all of the following.

- Careful visual analysis of a small number of works, concentrating on relevant characteristics: medieval typology and symbolism; from the fourteenth century, realism and emotional expression in portraits; revival of classical forms; emergence of the individual portrait; from profile to three-quarters; the texture and detail of oil painting in the Netherlands.
- Awareness of relevant context: new patrons of art with new interest in portraiture; secular subjects; varied functions of portraits in household and civic life; intellectual currents such as humanism; new interest in anatomy and corporal expression; the use of real people as models in religious paintings.
- Lucid and coherent discussion of trends in art, focussed on close analysis of particular works, and informed by accurate use of concepts and terminology where appropriate. Discussion may include counter-examples of continuing traditions, as against innovation.

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

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19 Compare and contrast the work of any two portrait painters in the sixteenth century.

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

- Close analysis of two (or more) individual works, paying close attention to style, composition, colour, detail, treatment of subject. Appropriate choices include Raphael, Dürer, Holbein, Hilliard, Isaac Oliver (as with Oliver, chosen painters should be active in 16thC. but may have lived in more than one century).
- Contextual topics such as patronage, the social use of images (e.g. miniatures), the function of portraits in dynasties, the court.
- Clear writing involving careful independent scrutiny of individual works, making accurate use of relevant terminology where appropriate; candidates should illuminate what is distinctive about the chosen artists; substantiated personal response to the works is welcome.

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

20 How are the middle classes depicted in the portrait art of any one period?

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

- Close analysis of portraits whose subjects may plausibly be classified as middle class (loosely defined): Italian and Flemish portraits of burghers; group portraits (Rembrandt and Hals' militia portraits, etc.); donor portraits; depictions of bourgeoisie by Ingres, Impressionists, etc. Analysis should pay close attention to treatment of subject, including pose, composition, lighting, significance of dress and other attributes.
- Discussion of relevant context: the values being portrayed (thriftiness / leisure / bohemianism, etc.), patronage, social and historical knowledge which may inform the viewer's reading of setting, dress, etc.
- Clear and coherent synthesis of the topics mentioned above, lucidly expressed and with accurate use of terminology where appropriate.

Valid and relevant points not mentioned above should be rewarded.

21 How has portraiture been influenced by classical ideals and forms?

Candidates are expected to cover some or all of the following. They may concentrate on a particular period (for example, nineteenth century academicism) or range more widely.

- Close visual analysis of selected works, paying close attention to details of pose, expression, gesture, actions, relation to exemplars, use of antique models such as Hermes of Praxiteles and Apollo Belvedere, adoption of mythological narrative motifs, and any aesthetic elements that may be argued as having a classical resonance. Examples may include busts, portraits of lords and monarchs, portraits of heroes of the age such as explorers.
- Relevant contextual material: place of classics in education, the Grand Tour, habits of collecting, availability of casts, academic artistic practice, adoption of classical (Roman Republican) ideals in the value system of the aristocracy, imperialism and the adoption of antique visual rhetoric; the 'science' of physiognomy and its roots in classical theory.
- Clearly and accurately written exposition of the subject, showing an ability to relate the conceptual (ideals) and the material (forms), using historical knowledge and artistic knowledge where appropriate.

Valid and relevant points not listed above should be rewarded.

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22 How can portraits convey a political message?

'Political' may be interpreted narrowly (party political) or widely (concerned with structures and relations within the public sphere of the 'polis'), provided the candidate makes the terms of reference clear. The question principally invites discussion of the use of portraits as propaganda and as tools of political persuasion. Material from the ancient world should not be used, since that is specified in Q17.

Candidates are expected to cover some or all of the following.

- Close visual analysis of three selected works, paying particular attention to treatment of subject matter, such as medium, colour, composition, expression of sitter, pose, symbols and relation to iconographic traditions. Works chosen may be from one artist / period, or range widely. Likely choices: court artists (van Dyck, Goya, David, Velázquez, etc.), portraits of popes, monarchs, emperors. Equally valid are paintings which may convey a subversive or revolutionary political message
- Contextual issues: accurate account of painter, sitter, circumstances, original purpose / function, intended audience, relevant historical circumstances.
- Careful use of key terms from cultural and art history (politics, propaganda, iconography) supporting, when needed, a clear and coherent discussion of the topic.

Valid and relevant points not mentioned above should be rewarded.

23 'A tension between realism and idealism'. Discuss three works of portraiture in the light of this phrase.

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

- Close visual analysis of three works, paying particular attention to features relevant to the question: aspects such as detail, form, attributes and posture with plausible discussion of how they might be said to be idealising or realistically representing the image.
- Contextual material, particularly in this case the traditions of ideal types within which a chosen work falls, and underlying philosophy (e.g. religious values, the neoplatonic doctrine of the outward form expressing the soul, etc.); equally, cultural traditions of realism (e.g. a moral indicator, suited to low genres, etc.) within which a work may be read.
- Careful use of relevant terminology and theoretical concepts, informing a lucid and coherent independent discussion of the subject.

Valid and relevant points not mentioned above should be rewarded.

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24 How has self-portraiture been used as a means of self-exploration?

The question requires a consideration of selected self-portraits in terms of their (arguable) introspective function. Rembrandt's depictions of himself at different stages of life, Van Gogh's expressive use of colour would be very suitable choices, among others.

Candidates are expected to cover some or all of the following.

- Close visual analysis of selected works, paying particular attention to details of medium, scale, pose, dress, expression, gesture and action, using accurate terminology where appropriate.
- Contextual topics, such as patronage, the place of the self-portrait in the culture, iconographical traditions, original audience, where these touch on the issue of self-consciousness.
- Clear and organised discussion, informed where necessary by appropriate use of art historical critical and theoretical terms.

Valid and relevant points not mentioned above should be rewarded.

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Thematic Topic 4: The Nude

25 What do nudes of the classical period suggest about the values and beliefs of ancient culture?

Candidates are expected to cover some or all of the following.

- Close visual study of a few selected works, paying particular attention to aspects of form, pose, expression, gesture and composition relevant to the question. Works chosen may be either of male or female subjects, or both; and may be concentrated in one period or from a wider chronological range.
- Contextual matters, principally philosophical and religious notions which may arguably be expressed through the nude form: the Canonical Form representing Apolline authority; youthful perfection, and strength married to control; Venus as expression of spiritual beauty / earthly fecundity; pathos and Bacchic ecstasy as expressions of categories of feeling; beliefs concerning nakedness, the function of statuary in religious ritual and architecture. Awareness of the difficulty of reading copies, and the different effects such details as painting may have had.
- Accurate use of conceptual terms and art historical notions, supporting a clear and coherent discussion of the topic.

Valid and relevant points not mentioned above should be rewarded.

26 Does a knowledge of the cultural background help us to understand depictions of the nude in non-Western art?

Candidates are expected to cover some or all of the following.

- Close visual analysis of a few selected works, explaining the subject matter and describing notable aspects of its treatment: choice of medium, scale, colour, composition, pose, expression and symbolic systems in play.
- Contextual issues including relevant beliefs, rituals, literary and other cultural artefacts related to the work. Locate selected works historically, explaining any significant historical / biographical events of value to the viewer.
- Accurate use of art historical terminology and any other relevant critical and theoretical concepts (Orientals, etc.); throughout, contextual knowledge should be closely related to the visual experience, in a lucid and coherent independent discussion.

27 How have Christian attitudes to the body been reflected in depictions of the nude?

Candidates are expected to cover all or some of the following.

- Close analysis of selected works which indicate Christian attitudes to the body, e.g. depictions of Adam and Eve (purity and innocence / shame and guilt), Christ on cross (suffering, redemption); cadaverous tomb sculptures (memento mori). Analysis should give a detailed account of subject matter and significant aspects of treatment (depiction of flesh, pose, gesture, relation to iconographical tradition).
- Reference to contextual topics; principally Christian teachings on the body – all flesh is grass, a site of shame and concupiscence; alternative vision of body as beautiful, a divine creation. Knowledge of original function of works.
- Accurate handling of religious and art historical terms, within a clearly written and logically organised independent essay.

Valid and relevant points not mentioned above should be rewarded.

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28 'Female nudes are an expression of male desire'. Do you agree with this statement?

Essays broadly agreeing with the assertion need to be well substantiated; the question invites qualifying comments and dissenting attitudes which must, again, be supported by close reference to particular works.

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

- Close analysis of about three selected works, paying close attention to artistic treatment of the subject: pose, expression, composition, colour, light, visual reference to other works, handling of paint (or other medium), implied relation between sitter / painter / viewer, setting, other elements in painting affecting our response to the subject.
- Relevant contextual detail, such as patronage, original function of work, meanings which may have been attached to it by original audience, meanings created through iconographical traditions.
- Clear and accurate use of relevant art historical theory (for example, Berger's *Ways of Seeing*), and careful exploration of concepts of nudity, nakedness, the erotic and the obscene. This should support a lucid and well argued essay, showing a thoughtful and independent engagement with the issue.

Valid and relevant points not mentioned above should be rewarded.

29 How have photographic depictions of the nude shaped or challenged contemporary ideas of gender and sexuality? You may focus your answer on the work of one photographer if you wish.

The relatively complex phrasing of the question allows for a number of different approaches. Candidates may discuss images which appear to *shape* images of sexuality (e.g. by perpetuating classical canons of perfection, or establishing the supermodel as an aspirational and desirable image); or they may concentrate on images which *challenge* conventional concepts of gender; or a selection of images which arguably do both. Answers may focus on either the male or female forms, or both.

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

- Close analysis of about three selected photographs, paying particular attention to choice and treatment of subject matter, and visual vocabulary which is gender-related: tone, texture, lighting, expression, pose, surroundings, implied sitter / photographer / viewer relations; relation to relevant artistic traditions; personal response to such elements, framed in appropriate terms.
- Contextual topics such as original function of images (commercial, art market), wider cultural issues of commerce, feminism, sexual mores; where relevant, issues of eroticism, obscenity, censorship.
- Clear and careful use of key terms in question (e.g. the distinction between sex and gender) and other relevant concepts, supporting a clear and coherent discussion.

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30 Discuss the work of any twentieth-century or contemporary artist who offers us new ways of considering the nude human body.

The accent of the question is not specifically on sexuality, and encompasses general attitudes to the body. Examples of suitable choices would include: Picasso's nudes and their diverse vocabulary of human form; the particular sensuality of Modigliani; Marc Quinn, whose *The Complete Marbles* poses questions about attitudes to the disabled; painters such as Lucian Freud and Jenny Saville, concerned with the visceral qualities of flesh.

Candidates are expected to cover some or all of the following.

- Close analysis of about three works, making clear their distinctive quality through detailed discussion of artistic treatment: handling of medium, texture, colour, lighting etc.
- Contextual issues, including artistic traditions and the way the chosen artist appears to challenge or perhaps revitalise them; surrounding developments which may locate the work in a wider social and cultural environment.
- Critical responses, at the time and later; relevant theoretical concepts (e.g. contending notions of beauty), supporting a cogent and coherent independent discussion.

Valid and relevant points not mentioned above should be rewarded.

31 Can any useful distinction be drawn between 'nude' and 'naked'? Discuss with reference to particular examples.

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

- Close analysis of about three selected images of the nude in any medium, paying particular attention to aspects of treatment which may affect the viewer's response: the canonical status of certain works, the respectability conferred by academic tradition, mythology, and the set of poses, gestures and expressions which locates a work within or outside such traditions. Implied relations between sitter / artist / viewer.
- Contextual issues such as patronage, function, the role of commerce, the choice of subject matter, religion, shifting social attitudes to the body, the strategies of artists and artistic movements.
- Careful definition of the key terms, perhaps informed by reading of art critics (Clark, Berger, Nead), and an analysis of the procedures of cultural criticism. Candidates may suggest there is a useful distinction to be made, or argue otherwise.

Valid and relevant points not mentioned above should be rewarded.

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32 'There are several different notions of human beauty in art'. Discuss depictions of the nude in the light of this comment.

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

- Close examination of works which show clearly distinct treatments of the human form. Examples might be: idealised human figures in ancient statuary of the 'Apollo' and 'Venus' traditions, which may themselves be characterised as geometrical or looser, Hellenic style etc.; Botticelli's Venus; Rubenesque voluptuous females; alternative northern, gothic tradition (elongated torso, ogival stomach); the male as muscular hero (Michelangelo) or delicate youth, etc. Analysis of chosen works should give a clear account of such features as treatment of anatomy, use of lighting, posture, and flesh tones.
- Contextual issues: wider cultural attitudes towards beauty and the body, the relation posited between the spiritual and the physical, changes in fashion.
- Lucid and coherent account of the topic, informed by a thoughtful analysis of key terms, and accurate use of conceptual terminology where appropriate.

Valid and relevant points not mentioned above should be rewarded.

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Thematic Topic 5: Still Life

33 'A meditation on abundance' (Norman Bryson, *Looking at the Overlooked*). Discuss any three Still Life paintings in the light of this phrase.

(Note that question alludes to ch.2 of Bryson, *Looking at the Overlooked*, a key text for this topic.)

Candidates are expected to cover some or all of the following.

- Close visual analysis of three selected works. These may be from any period: for example, classical *xenia*, Flemish still lifes, Cubist works etc. 'Abundance' may be interpreted as abundance of nature (e.g. game, fruit, laid tables, kitchen scenes) and / or human wealth and power. The word may prompt other thoughts: abundance of painterly skill, Cubism as an exploration of abundant perspectives, etc. Counter-examples of bare simplicity (e.g. Morandi) might be used intelligently here.
- Contextual topics relevant to chosen works, such as the prosperity and patriotism expressed through many Flemish still lifes; paradox of earthly abundance both celebrated and shown to be transient; the relation of modern still life to capitalist wealth.
- Essays should lucidly integrate visual observation with engagement with the idea of meditation – spiritual / imaginative / intellectual journeys prompted by the work, informed by relevant knowledge.

Valid and relevant points not mentioned above should be rewarded.

34 How can Still Life paintings be read as documents of their time and society?

Candidates are expected to cover some or all of the following. Examples drawn from different periods would allow candidates to discuss different social and cultural discourses; essays which focus on one period should show a depth of knowledge, and avoid repeating the same points in conjunction with each work.

- Detailed examination of about three selected works, paying attention to details of subject matter and treatment. Examples might include: Dutch still lifes, horticulturalism and the values of material ownership; the symbolic and metaphorical images of Zurbarán, making visual Catholic teachings; 16th and 17th century still life in relation to colonialism and the rise of science; trompe l'oeil and Rococo artifice; Cubist images and their relation to bohemianism, café life and modernist ideas.
- Contextual knowledge of relevant social, economic and cultural issues that can profitably inform our engagement with the chosen work.
- Candidates should show an adept handling of historicised criticism, synthesising visual analysis and commentary informed by conceptual and historical knowledge.

Valid and relevant points not mentioned above should be rewarded.

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35 Explore the use of colour and light in any two Still Lives you have studied.

Candidates are expected to cover some or all of the following.

- Close visual analysis of selected works, paying particular attention to artistic treatment of light and colour, and considering the effect this has on the total image.
- Throughout, appropriate art terminology should be used accurately. The focus should be on close observation and reading of a few works. Personal evaluative response is welcome, when appropriately articulated.

Valid and relevant points not mentioned above should be rewarded.

36 Compare the painting techniques of any two Still Life artists.

This differs from the previous question in that the key topic is individual artists rather than works, with a directed emphasis on technique. Artists chosen should be sufficiently distinct to allow for sharp comparative comments. Candidates are expected to cover some or all of the following.

- Close visual analysis of one or two paintings by each of the chosen artists, paying particular attention to artistic technique: brushwork, composition, lighting, colour, perspective, viewpoint. An artist taking a mimetic approach might profitably be compared to one using the genre for more expressionist / abstract images.
- Contextual knowledge, where necessary to support the observations made: for example, relevant details of biography, artistic and cultural currents which may help us to appreciate the works.

Valid and relevant points not mentioned above should be rewarded.

37 What is the importance of 'vanitas' as a theme in Western Still Life painting?

Candidates are expected to cover some or all of the following.

- Close analysis of about three selected works. Likely artists will be from the seventeenth century tradition, e.g. Cotán, de Pereda, Steenwyck, etc. Analysis should pay close attention to use of metaphors and symbols, and the meanings that may be construed from particular arrangements of objects. Candidates may (but need not) trace later developments of this idea, i.e. in real decaying fruit etc. in installations.
- Contextual knowledge should be shown of, e.g. the bodegón tradition, religious background, comparable works in renaissance and baroque culture, circumstances of patronage and original reception.

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38 What contribution has been made to the Still Life genre by a medium other than painting?

Candidates are expected to cover some or all of the following.

- Close analysis of selected works in a non-painting medium, e.g. mosaic, photography, conceptual art, video. Analysis should pay particular attention to the artists' exploitation of the particular medium, using appropriate terminology. Discussion should consider the kind of representation (realist, expressive, abstract, etc.) being offered, and the ideas working through the art.
- Contextual topics where appropriate, such as cultural traditions and currents within which the artist is working; any historical factors which help us to read the work coherently.

Valid and relevant points not mentioned above should be rewarded.

39 How has the Still Life genre been affected by modern mass production?

Candidates are expected to cover all or some of the following.

- Close analysis of about three selected works, paying particular attention to choice and treatment of subject matter. Choices may include: the use of found objects from Dada movement onwards; surrealist distortion; reproduction of commercial objects (Warhol, Cons, etc.); minimal alternatives to commercial plenty (Morandi); Arman's accumulations; alternative visions of pure form and (arguably) spirituality in photos of Sugimoto; advertising use of still life images, etc.
- Contextual issues may include discussion of relevant movements such as pop art, critical and theoretical writings on issues such as consumerism, waste, the individuality of person and image, changing practices in galleries and museums.

Valid and relevant points not mentioned above should be rewarded.

40 How has any *one* Still Life artist succeeded in drawing your attention to the subjects they depict?

Candidates are expected to cover some or all of the following.

- Careful analysis of about three works by the selected artist. Likely choices may include: Cotán, Chardin, Picasso, Matisse, etc. Equally, works from a non-Western culture may be chosen. Emphasis will be on the treatment of subject matter, and how this stimulates the intellectual and emotional response of the viewer. Appropriate art critical terminology should be used accurately where appropriate.
- Contextual knowledge which supports the discussion of the artist: this may include biographical material such as his or her likely influences, and the artist's later influences on others; any surrounding cultural and historical details which throw light on the work. Candidates should show an ability to locate an artist in the context of art historical tradition.

Valid and relevant points not mentioned above should be rewarded.