

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

MARK SCHEME for the May/June 2014 series

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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Assessment Objectives

AO1	Make a close visual and/or other form of detailed analysis of a work of art, architecture or design, paying attention to composition, structure or lay-out, use of colour/tone, texture, the handling of space and the manipulation of light effects as appropriate.
AO2	Place works of art in their historical and cultural context; both in relation to other works and in relation to factors such as artistic theory, patronage, religion and technical limitations, showing understanding of 'function' and 'purpose' where possible.
AO3	Demonstrate the ability to distinguish between accepted historical fact, art historical theory and their own personal judgements.
AO4	Present a relevant, coherent and informed independent response, organising information, ideas, descriptions and arguments and using appropriate terminology.
AO5	Demonstrate evidence of sustained personal research.

All questions carry 20 marks each.

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

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

Use the generic marking scheme levels to find the mark. First find the level which best describes the qualities of the essay, then at a point within the level using a mark out of 20. Add the 3 marks out of 20 together to give a total mark out of 60 for the script as a whole.

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

Rubric infringement

If a candidate has answered four questions instead of three, mark all questions and add the marks for the three highest questions together to give the total marks. 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.

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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 questioning contextual evidence of historical sources and concepts other than visual or other forms of analysis. Excellent ability to distinguish between fact, theory and personal judgement. Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.
15–17	Very good	<ul style="list-style-type: none"> Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques. Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis. Assured ability to distinguish between fact, theory and personal judgement. A thoughtful and well-argued response to the question with very confident use of subject terminology.
12–14	Good	<ul style="list-style-type: none"> Relevant analysis with some detail and development in response to specific examples or in certain circumstances a single example. Solid but descriptive rather than analytical understanding of materials and techniques. Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis. Good ability to distinguish between fact, theory and personal judgement. A well argued but not as extensively developed response to the question. Competent use of subject terminology.
9–11	Satisfactory	<ul style="list-style-type: none"> Mostly relevant analysis in response to specific examples or in certain circumstances a single example, but lacking detail and development. Limited understanding of materials and techniques. Some examples of contextual evidence of historical sources and concepts other than visual or other forms of analysis, but with some inaccuracies and limited range. Distinguishes between fact, theory and personal judgement. A mainly relevant response to the question and use of subject terminology but lacking in structure and development.
5–8	Weak	<ul style="list-style-type: none"> Analysis lacks detail and has limited development. Materials and techniques barely acknowledged. Limited and inaccurate examples of contextual evidence of historical sources and concepts other than the specific case study analysis, but with some inaccuracies and limited range. Barely distinguishes between fact, theory and personal judgement. An uneven, basic, largely narrative response to the question. Includes some relevant points but development is very limited <u>or</u> contains padding <u>and/or</u> has very obvious omissions. Little use of subject terminology.

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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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Topic 1: Art and Architecture in the City

1 To what extent do the older parts of your city integrate with the more contemporary parts?

The chosen area must clearly be an older part of the city but the historical period is for the candidate to determine. Is the area set apart or defined by walls or in the centre? Some idea of geographical layout should be given. Integration may mean in terms of style of buildings, squares, etc. or cultural integration through activities and events.

Some opinion as to the aesthetic nature of the integration should be given.

2 ‘Art galleries of the world have a function to entertain the public.’ Discuss with reference to art galleries in your city.

The candidate can debate the idea of entertainment in terms of a chosen gallery or a number of galleries in the city. Is the gallery popular and well organised? Are there activities organised for children as well as adults? Are works clearly explained on walls or good audio guides or guides provided to take around visitors? Some discussion about shops or other methods of entertainment might provide interesting thoughts.

3 How does the architecture in your city reflect the society in which it was built? Answer with reference to specific buildings from any period.

A number of different architectural periods could be chosen and compared or just one.

Some idea of the historical period will enhance this answer. Building techniques need to be addressed as do materials and their place in the developments of architecture. Style should be considered so that issues of economic wealth can be addressed. Space will of necessity govern how the building is used and this will enable the student to talk about the building’s social function or how it might have been viewed by the public of the time it was built.

4 In what ways can monuments teach us?

Didactic monuments serve not only to commemorate events but also as a reminder or even warning to subsequent societies. Some monuments display historical events so that people can remember and learn from mistakes made or past heroic events. Topics such as protection and prestige may be addressed or monuments erected for hospitals or banks which may warn a later society of the possible evils. Candidates can consider what types of morals or lessons monuments teach.

5 How have social classes been represented in paintings of your city?

Candidates should choose paintings which represent social events in terms of historical developments. Some breadth of social class would be useful for this question. Upper social classes at leisure in the city may be depicted as well as other classes at work.

Some paintings may depict strife where it is not so clear to separate the classes. Subjects in bars or at sports events or at the opera or at concerts may serve to deepen the debate in terms of changes of social mores during different periods.

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6 Public sculpture can enhance areas of the city. Discuss.

Candidates should choose different public sculptures and discuss where they are placed and why and what is their impact. Some discussion of techniques such as marble or bronze as well as wood or glass may have different functions and different aesthetics.

Not all public sculptures integrate with the space around them especially in developing areas so this may be a good counter-argument.

7 Discuss the functions of public spaces in your city.

Candidates should choose a number of public spaces such as leisure bound areas of the city and consider how they work to provide seating, places to eat or places to contemplate. Some consideration of activities which can be done in these areas such as boating or sports may be discussed. How do the gardens reflect their designer and do they integrate into the city as a whole as well as provide small idylls in urban areas? What more could be done in cities where there is little in terms of these oases?

8 How has your city staged a major cultural event?

Events may include major exhibitions, Worlds Fairs, etc. or Olympic Games and other sporting events such as the World Cup. Where was it staged and did this disrupt existing facilities? Was it torn down later or did areas survive and become important?

How much did it cost and did the event provide work? Was the event aesthetically pleasing in any way? Some consideration could be given to existent cultural activities and centres and whether they were built in similar styles or influenced by the event. Was the transport from one place to another sufficient and how could this be enhanced?

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Topic 2: Landscape

9 'Paintings educate' (Robert Hughes, *The Shock of the New*). In what ways can depictions of landscape educate the viewer?

Candidates may take examples from any period or media, and from both Western and non-Western traditions. The key word 'educate' should be engaged with, and candidates need to consider seriously the notion of art as a didactic instrument. Possible lines of enquiry:

A landscape painting can educate the modern viewer about the life, times and ideas of a given period: Chinese landscape painting educates us in Oriental thought, ideas of man's relation with the natural world, the vastness of the universe, etc.

Candidates might also discuss the use of art to communicate values, according to the ideas of theorists: perfection, order, harmony and reason embodied in the landscapes of Claude and Poussin; Caspar David Friedrich, *The Wanderer above the Sea of Fog* (c.1818) in the context of values such as pre- and post-enlightenment worlds (the fog as ignorance, giving way to the light of liberalism) and the morally beneficial effect of the sublime. There is also the possibility of art providing a scientifically accurate education, as in the precise botanical observations of the Pre-Raphaelites. Recent artists such as Richard Long are, arguably, educating us in the links between man, the environment and ancient tradition.

10 How can a knowledge of context help us to appreciate paintings in the landscape genre in the 17th century?

Candidates should show a good knowledge of some aspects of the period and bring it to bear on the discussion of selected works.

Holland: independence after war with Spain. Landscapes showing mills, seascapes advertising Holland's new prosperity. Art bought by bourgeoisie who desire images of their own country. Painting informed by atmosphere of scientific enquiry (e.g. botany, optics). Protestant religion favouring contemplative quiet after the Wars of Religion, and prohibiting religious imagery. Tradition of Northern realism, combined with political and religious idealism, leads to closely observed and transcendent paintings. Knowledge of market helps to explain specialization, with artists concentrating on particular kinds of landscape: mountains (Seger), river scenes (Jan van Goyen), nocturnes (Aert van der Neer), seascapes (Jan Porcellis), etc. Flight of artists from south to north leads to high level of artistic activity and competition.

Italy: rise of the classical landscape, especially in the work of Claude and Poussin. Influence of Virgil and other classical literature, with ideas of Arcadia and Golden Age. Grand tour creates market for classically designed images. Religious subject matter literally diminishes: tiny figures in Domenichino, *The Flight to Egypt* (1621–23) an example of landscape taking over from biblical narrative as the centre of drama.

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11 Discuss the importance of classical subjects in landscape art.

Candidates should be able to identify a selection of narrative scenes from classical mythology and discuss treatments of them in painting. Discussion of the importance of the classical should include consideration of the ideas of Arcadia and the Golden Age, and classical inspiration for notions of balance, order, proportion, harmony.

Poussin and Claude Lorrain provide a rich source of examples: Claude, *View of Carthage with Dido and Aeneas* (1675–6), *Ascanius Shooting the Stag of Silvia* (1682), etc. Landscape backgrounds to paintings of Venus, and works in the Arcadian tradition such as Titian/Giorgione, *Concert Champêtre* (1508–09) are also relevant. Later treatments of classical subject matter are equally valid: Turner, *Hannibal and his Army Crossing the Alps* (1812), John Vanderlyn, *Ariadne* (1811), Romare Bearden, *The Return of Odysseus* (1977), etc.

To answer this question satisfactorily, candidates need to deal with the issue of how an artist is interpreting the subject, and the meanings generated by a work in the context of its time and period.

12 Analyse the principal characteristics of landscape painting of the Romantic period.

Candidates need to offer some account of the term ‘Romantic’ as a cultural period, and discuss some works with reference to key ideas.

Likely topics for discussion: an emphasis on imagination and emotion; reaction to/continuation of strands of enlightenment; central position of artist; shifting attitudes to nature; ideas of sublime and picturesque.

Possible examples: The English watercolourists (Cotman, etc.), the pastoral views of Constable, and the depictions of wild nature by, e.g., Caspar David Friedrich, Turner, the Hudson River School (Cole, Bierstadt). The mystical landscape visions of Blake and Palmer could also be considered in this context.

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13 'Landscape art has never taught us one deep or holy lesson' (John Ruskin). Discuss this statement with reference to specific works.

Candidates should offer some reading of 'deep or holy lesson' with regard to landscape art. This may be restricted to explicit scriptural subject matter: Giovanni di Paolo, *Saint John the Baptist Retiring to the Desert* (c.1453); Mantegna and Bellini's paintings of *The Agony in the Garden* (c.1460 and c.1465); Hieronymus Bosch, *Garden of Earthly Delights* (1480–90); Adam Elsheimer, *The Flight into Egypt* (1609), etc. Discussion here should include relevant symbolism, the atmospheric treatment of the stories and viewer reception.

Discussion may take a wider definition of 'religious' as spiritual in a wider sense. Visionary landscapes (Palmer, Blake) may be discussed; and it is open to candidates to argue for the spiritual force of any landscape, where values and intense feeling seem to be expressed: van Gogh; the fusion of the everyday and the divine in, e.g. Stanley Spencer, *Swan Upping at Cookham* (1915–19); Emil Nolde, *Tropical Sun* (1914), Georgia O'Keeffe, etc. Candidates must make clear what they mean by 'religious' and how this applies to their chosen work.

The question also lends itself to discussion of non-Western art, for example aboriginal art depicting the Dreamtime and the importance of oriental religious teachings such as Taoism to Chinese art. Photography and other media are also equally valid for this question.

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14 Landscape art is always a study of the relationship between man and his environment. Discuss.

Candidates should choose a selection of works, which could be from the Western and/or non-Western traditions, and discuss them with close reference to the man-nature relationship. Examples from the whole history of the genre suggest themselves, but it is important that answers focus on the theme of the question. Examples of possible approaches:

Works evoking the ideal of man in harmony with his environment: Giorgione/Titian, *Concert Champêtre* (c.1509), the classical ideals of order and balance in Claude and Poussin; Gauguin's Tahitian painting following the idea of living with nature.

Landscape as the well-ordered country or estate: Rubens, *Autumn Landscape with Steen Castle* (c.1636); Gainsborough, *Mr and Mrs Andrews* (c.1750). Landscape reflecting the industry and prosperity of a nation in Dutch art.

Landscape as a setting for work and other human pursuits: examples passim, including Pieter Bruegel the Elder, *Hunters in the Snow* (1565), cattle and peasants in Gainsborough's landscapes, John Constable, e.g. *The Lock* (1824); longing for simplicity of rural life reflected in, e.g. Joan Miró, *Vegetable Garden with Donkey* (1918); American painters reflecting on rural scenes, e.g. Grant Wood, *State City, Iowa* (1930), Charles Burchfield. Comment on use of light, colour and composition to create particular atmosphere in these works.

Other possible topics include the environment as a historical place, evoking the deep past (classical and other ruins); townscapes (Impressionist images of land as a place of bourgeois pleasure); reactions to industrialisation, e.g. Turner, *Rain, Steam and Speed* (1844); return to a primitive, non-academic relation signalled in Land Art movement; site-specific sculptures of Andy Goldsworthy. Non-Western examples would include the Daoist meditations in Chinese landscape, and Japanese landscapes within the context of Buddhist thought.

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15 How have artists influenced each other in the landscape tradition?

The question allows candidates to show a good narrative knowledge of the landscape genre, linking examples through various cultural traditions. Discussion should centre on the ways in which artists work within a tradition, responding to other artists in particular, and to motifs and ideas handed down through the genre. Discussion should be grounded in descriptions of particular works. Possible topics:

Traditions of motifs and ideas, for example the landscape as Arcadia running from Giorgione and Bellini, continued in the classical tradition of Claude and Poussin, and an important idea in modern works, for example Matisse, *Joy of Life* (1906) and the Symbolists, e.g. Puvis de Chavannes, *Poor Fisherman* (1881).

Conversely, the tradition of landscape as dangerous, overwhelming: vast mountainscapes of Patinir and Altdorfer, storm scenes, e.g. El Greco, *View of Toledo* (c.1600), Rembrandt, *Stormy Landscape* (1637–38), scenes of man's powerlessness before natural forces, e.g. Jean-François Millet, *Four Seasons* (1868–74).

Other instances of tradition and influence could include Japanese influence in French nineteenth-century art, the Dutch influence on English artists, such as the Norwich School (John Sell Cotman, John Crome, et al.), Gainsborough, Constable. Constable's subsequent influence on French Impressionism; Cézanne as precursor to Cubist landscapes, e.g. Braque at L'Estaque, mutual influence between painters and photographers depicting the American wilderness. Particular cases such as Constable as a notable influence on the work of John Virtue.

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16 ‘Some artistic depictions of landscape are purely to make us feel; others make us think.’ Discuss.

Candidates should engage with a central issue of the landscape genre: the relative appeal of works to sensation and intellect. Candidates need to be able to articulate what the emotive or sensuous effect of their chosen works is; and they need to explain the meaning of images which they feel ‘make us think’. The selected works should answer both halves of the question.

Examples of works whose primary appeal is to sensation might include some Dutch art, e.g. Aelbert Cuyp, *View of Dordrecht* (c.1655), sensuous woodland of Gainsborough, e.g. *Cornard Wood* (c.1748), atmospheric effects of English watercolourists, the ‘sublime’ sensations of nature in works of Turner and Friedrich, scenes of the American wilderness in works of the Hudson River School, Impressionist explorations of the effect of light and colour and the abstract paintings of Kandinsky and Mondrian; the residue of purely sensational landscape in Abstract Expressionist work of Jackson Pollock and Mark Rothko; expressionist effects in School of London (Auerbach, Kossoff).

Landscapes with a clearer intellectual content might include: biblical scenes (van Eyck, Mantegna, Bellini, etc.) where nature carries a strong symbolic message; classical mythologies of Claude and Poussin; Dutch paintings which may be read as versions of national identity and industry; works communicating a spiritual or visionary message (Samuel Palmer, painters of the Die Brücke school); Surrealist paintings exploring ideas about the unconscious (Max Ernst, Yves Tanguy).

The question leaves room for argument. Candidates may dispute the either/or nature of the statement, and argue that every painting has some intellectual element, or that academic treatment of art leads natural to an unbalanced cerebral approach involving over-interpretation.

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Topic 3: Portraiture

17 Discuss varieties in portraiture in the art of the ancient world.

Candidates should be able to discuss selected works in detail and consider them in the context of wider styles and periods. For example:

Unrealistic, typological portraits. Often of rulers: some portraits of pharaohs: *Relief of Queen Hathsheput* (c.1480 BC), statues of *Temple of Ramesses II*, *Abu Simnel* (c.1257 BC). In Roman art, an example would be statues of *Antinous*, which seem to use stock images of gods and do not aim for physical individualisation (e.g. *Antinous as Bacchus*, Vatican Museum).

Conversely, portraits where a degree of individualisation seems to be intended: Egypt – *Fayum portraits*, statue of *Akhenaten* (Karnak, c.1375 BC), bust of *Nefertiti* (c.1360); Rome – bust of *Caracalla* (c.215 AD). Candidates may also discuss portraits where some individualisation is apparent, but where the individual is apparently meant to embody generic qualities, such as busts and statues of philosophers.

Other possible approaches include: varieties of technique and style, from Egyptian frontalism and profile to Hellenic emotional drama and Roman mixture of Italic and classical approaches; individual and group portraits (example of the latter: *Grave relief of L. Vibius and family*, Vatican Museum); distinction between portraits of named individuals and generic portraits of old women, fishermen, etc.; varieties of use of portraiture, including votive, funerary and propagandist; varieties of media.

18 With reference to selected examples, compare and contrast approaches to portraiture in Italy and the Netherlands during the Renaissance.

Candidates should choose appropriate works which bring out characteristic features of portraiture in Italy and the Netherlands. 'Renaissance' is taken to cover fifteenth and sixteenth centuries, though it is open to candidates to offer their own reasoned definition. Likely topics:

Italy: Influence of classical antiquity reflected in style and content, e.g. Tullio Lombardo, *A Young Couple* (1505–10) recalling Roman tombs; Antonio Rossellino, bust of *Francesco Sassetti*, wearing a Roman cloak and influenced by classical models. Use of profile format, e.g. Pisanello, *Leonello d'Este* (1441); general emphasis on individual sitter, with less attention to small details than is typically found in northern portraits. Techniques of fresco and tempera.

Netherlands: Medium of oil paint, exploited to blend colours and bring out subtle differences in shading and texture; concentration on reflected light; higher degree of realism and less classically-influenced idealisation. High level of detail in treatment of surroundings and background. Examples: Jan van Eyck, *Arnolfini Portrait* (1434); Jean Hey/Master of Moulins, *Margaret of Austria* (c.1490). Emphasis on the presence and likeness of the sitter.

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19 Discuss some of the ways in which artists have used symbols in their portraits.

Candidates should show a good knowledge of the symbols present in their chosen works, and explain the way symbols work together and add to the meaning of the work. Illustrative examples:

Lorenzo Lotto, *Andrea Odoni* (1527): left hand gesture signifying openness; possible parallels between sitter and Hadrian; symbolic associations of classical sculpture fragments – Hercules associated with civic power; figurine of Diana of Ephesus symbolising fertility; viewer's attention drawn to crucifix, the proper object of the connoisseur's devotion.

Frans Hals, *The Laughing Cavalier* (1624): Numerous emblems on sleeve.

Hyacinthe Rigaud, *Louis XIV* (1701): Symbolic clothing: coronation mantle, robes and chain of Order of Holy Spirit; coronation sword (King as heir of Charlemagne); lily-sceptre, crown and sceptre; column with allegorical reliefs, double column symbolising union of France and Spain; architectural space suggesting a temple of virtue.

20 How have artists used distortion to achieve effects in portraiture?

Candidates should consider the different kinds of distortion that we find in works and comment on their effects. For example, distortion of face and body to satisfy a scheme of conventions (combination of frontalism and profile in ancient Egyptian art), for the purposes of satire and caricature (Daumier, Gillray), for formal experiment and investigation, e.g. Picasso, *Dora Maar* (1939), to flatter and idealise the subject (Palma Vecchio's portraits of women) to create an ideological construct (imagery of Elizabeth I), or for expressive and emotive effect (Bacon, Beckmann). Distortion may be extreme or subtle, e.g. Jan van Eyck's portrait of his wife *Margaret* (1439) showing her nose in unrealistic profile.

As well as physical distortion, candidates may also consider distortions of space, e.g. the alteration of perspective in Hans Holbein's portrait of *George Gisze* (1532).

Various kinds of distortion may be found in modern art: Picasso, Matisse, Kokoschka, Modigliani, etc.

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21 What ideas of the heroic do we find in portrait art? Your examples may be drawn from any period.

Candidates should give a clear account of their chosen work, and explore the key word ‘heroic’: what heroic qualities in particular are registered in the work? Does viewer response depend on recognising the work as part of a larger tradition (e.g. equestrian portraits)? What are the notions of heroism at work in the surrounding culture, and could these be clarified by reference to literary and historical material?

Candidates have a wide range of examples to choose from. From the ancient world, statues of pharaohs and emperors as warriors; classically influenced portrayals of the leader as hero: Ingres, *Napoleon I on His Imperial Throne* (1806), Gilbert Stuart, *George Washington* (1796). Equestrian portrait tradition, e.g. Donatello, *Gattamelata* (1453); Titian, *Emperor Charles V at Mühlberg* (1548); Rubens, *The Duke of Lerma on Horseback* (1603), etc. Subject as civic hero, e.g. David, *The Death of Marat* (1793). Other types of heroism: the artist, writer, intellectual as hero, e.g. Manet, *Émile Zola* (1867–68), Jane Bown, *Samuel Beckett* (1976); celebrity conferring a heroic status (Warhol, *Marilyn* (1964). Candidates may offer interpretation of heroic images of many leaders, from Peter the Great to Churchill, Stalin and Nelson Mandela, etc.

22 Compare and contrast the work in portraiture of at least two British artists.

Candidates may choose works from any period, and in any media. Discussion should include close and detailed description of the chosen works, with particular attention to use of media, composition, colour, lighting, scale and the effects achieved through the presentation of the subject matter. Where helpful, reference should be made to the schools and traditions within which they were working, and the systems of patronage and display operative when the work was completed. Artists may be chosen from any period: Hilliard, Gainsborough, Reynolds, Hogarth, Sickert, Bacon, Freud, etc. In cases where there is some doubt or complexity over the nationality of the artist, leeway should be exercised: artists resident in Britain (Holbein, van Dyck, Sargent) are acceptable choices for this question.

23 How have artists explored notions of the self and identity through the genre of portraiture?

Candidates should engage closely and clearly with the concepts of ‘self’ and ‘identity’. Possible topics include the depiction of personal attributes through costume, stance and other symbols. Regal identity: Richard II on the *Wilton Diptych* (c.1395–99). The notions of public and private identity: Pontormo, *Portrait of a Young Man in a Red Cap (Carlo Neroni)* (1529) – good looks, love letter, ring, hand poised above sword builds up notion of nobility, balancing private feelings and public duty. Self-portraits offer a rich range of topics: roleplay, e.g. Rembrandt in costume, Dürer’s self-portrait imitating Christ, Kirchner, *Self-portrait as a Soldier* (1915); self-portrait as self-examination (Goya, van Gogh, Egon Schiele, Frida Kahlo); portrait as exploration of current concepts of identity (Warhol’s prints of Marilyn and Kennedy, works by Orlan, Cindy Sherman, Gilbert and George, etc.); use of photography to document types and individuals (Gillian Wearing, Katy Grannan, Rineke Dijkstra). Discussion of chosen works should be focussed on the terms of the question. Candidates may consider different categories of identity: by gender, sexuality, ethnicity, age, etc., each with its concomitant issues of selfhood.

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24 How can a study of portraits help us to understand changing notions of the roles of either men or women?

Candidates should take a selection of portraits which allow for commentary on the issue of gender. It will not be possible to cover the topic comprehensively, but some discussion of both male and female gender should be offered, and the content of the image put in a wider context of ideas. Likely topics will be:

Women: early modern portraits of aristocratic noblewomen in expensive garments and jewellery. Passive, objects of male gaze, possession/trophies of the husband. For example, woman wearing groom's gifts in Fra Filippo Lippi, *Woman with a Man at the Window* (c.1438–44). Traditional emphasis on female sexual virtue. The later challenging of this idea, particularly in the tradition of female self-portraiture (Laura Knight, Frida Kahlo, Cindy Sherman, etc.).

Men: traditionally dynamic, wealthy, powerful. Often shown with signs of their accomplishments, e.g. Holbein, *Ambassadors* (1533), intellectually curious, e.g. Bronzino, *Ugolini Martelli* (c.1535), heroic performers in different spheres, e.g. Fragonard, *Denis Diderot* (c.1769). Alternatively, thoughtful and melancholy, e.g. Hilliard, *Joseph Wright of Derby, Brooke Boothby* (1781). Gender identity deconstructed through modernist art and examined today by Cindy Sherman, Marina Abramović, etc.

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Topic 4: The Nude

25 Discuss the development of the nude in classical Greek sculpture.

Candidates should focus on specific examples, and show an awareness of the stages of Greek sculpture. Precise descriptive writing should be rewarded. One example from each period would be a sensible approach. There is less need for contextual discussion.

Archaic (c.600–500 BC): Influence of Egypt and Middle East. Architecture calling for sculptural decoration. Types of *kouros* (male youth) and *kore* (girl, clothed): wide shoulders, narrow waist, frontal stance, arms at sides, left foot slightly advanced. Examples: *Kouros*, c.600, Met NY; *Dipylon Kouros*, c.600, Athens.

Classical (c.500–323 BC): Movement from rigidity to relaxed posture. Era of Phidias, Praxiteles, Polykleitos and Platonic canon. Sense of movement, e.g. Myron, *Discobolus* (c.450). Contrapposto, e.g. *Doryphorus* (c.440). First female nudes, e.g. *Aphrodite of Knidos* (c.350).

Hellenistic (c.323–27 AD): Mass production. Outstanding works often characterised by emotion, e.g. *The Dying Gaul*, c.230; emotion and complex movement, e.g. *Laocoön* (c.40 BC); sensuality, e.g. *Aphrodite of Cyrene* (c.100).

26 Discuss depictions of the body in any one non-Western culture.

Candidates should specify their chosen culture and discuss particular examples, describing the work clearly and explaining its uses (social, religious ritual, etc.). For example, an essay on the nude in African Yoruba culture might cover the following:

Nakedness is taboo in social life. Nudes found in Ibeji, Sango and Ifa art objects. Used in cults of *orishas*. Ibeji figurines represent dead twins, and are looked after as children, as they are believed to contain the dead twin's soul.

Yoruba nudes imply what is revealed and honest, truthful as against the dangerous unrevealed powers. Nude sculptures express the *awo* (truths) of the Ifá oracle.

Representations of copulation used as symbols of fecundity in divination objects. Typological figure of the kneeling woman, representing humans praying to a divinity.

Style affected in 19th century by Islam, leading to decorative embellishment of figures; later, Christianity brought puritanical attitude to unclothed figure in art.

Some nude sculptures express the pain of slavery and colonialism. Distinction between representations of the rulers (clothed) and the ruled (unclothed).

Other examples may be drawn from India (Hindu temples), Oriental art (Hokusai, bathhouses), etc.

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27 How has Christianity affected representations of the nude in art?

Candidates should be able to locate the rise of Christianity in the early Middle Ages, and discuss the problems of the Church with the representation of naked flesh. Answers should consider both the depiction of the body as a symbol of man's degradation, and the glorification of the human form, particularly from the Renaissance. The question also invites discussion of examples drawn from later periods.

Negative images of the body: *Expulsion of Adam and Eve*, Masaccio, Brancacci Chapel (c.1427), with Eve concealing her genitals; the torments of the damned in the Last Judgment, e.g. Memling, *Day of Judgement* (1467–71); Woman representing Vanity, e.g. in Bosch *Garden of Earthly Delights* (1503–04).

Positive images: Rediscovery of Classical texts leading to reappraisal of Classical human form. Heroic figures of Michelangelo, e.g. Adam in Sistine Chapel, suggesting potentiality of humanity; Dürer, *Adam* (1507). Images of Christ as infant.

Ambivalent images. Images where human flesh is being exposed, maimed, punished – but also portraying virtue: paintings of crucifixion, sufferings of the saints, e.g. Swiss School, *Martyrdom of St Agatha* (1473); Sassetta, panel depicting *St Francis* renouncing his earthly father (c.1400).

28 Discuss any three female nudes which you feel convey differing attitudes to women.

Candidates may choose from the whole corpus of Western art (barring repeating examples from other answers), in any medium. Works discussed may be by male and/or female artists. Discussion should go beyond comments on stylistic differences, and address the issue of 'attitude'. For example, candidates may argue that the chosen image shows the female subject as passive or dominant, individualized or stereotyped, virtuous or sinful, etc. Theoretical concepts like the male gaze might be usefully adverted to here.

Titian, *Venus Anadyomene* (c.1520). Venetian handling of paint and light. Representation of female sexuality, Venus both majestic but also depicted in an everyday pose, arranging her hair. The woman as passive recipient of the male gaze, looking demurely away from us.

Alma-Tadema, *In the Tepidarium* (1881). Female subject completely passive, in reclining Venus tradition. A study in texture (feather, fur, flowers). Historical subject to make it acceptable to prudish Victorian viewers.

De Kooning, *Woman I* (1950–52). Image suggesting the power of female sexuality, subject aggressively assertive, creative and destructive. Suggestive of male feelings of desire mixed with fear.

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29 Compare depictions of the nude in the work of any two photographers.

Candidates should choose examples from any two photographers (or artists using photography) whose work they find interesting. Comparative comments may be made about subject matter, treatment, and relevant issues such as social documentary, gender, etc. Examples:

Julien Vallou de Villeneuve (1795–1866). Transition between painting and photography. Student of Millet and lithographer. Series of female nudes 1851–55 reliant on academic tradition. Used to market models for artists including, probably, Courbet.

Paul Outerbridge, Jr (1896–1959). Commercial photographer. Painted nudes in colour in the 30s. Influenced by traditions in painting. Increasing provocative poses out of keeping with public taste at the time, and not exhibited in artist’s lifetime.

Many other possible choices: Mapplethorpe, Brandt, Goldin, etc.

30 How have some of the preoccupations of the modern world been reflected in depictions of the nude made after 1900?

Candidates are invited here to discuss a selection of case studies in a historical and social context. Many possible approaches, including:

Early twentieth-century reactions to mechanisation, shifting ideas of time and space: Duchamp, *Nude Descending a Staircase* (1912).

Modern psychology and psychoanalysis: distortion and dismemberment in work of Paul Delvaux, Hans Bellmer. Primitivism and expressionism: Picasso, *Les Femmes d’Alger (O. J. R. M.)* (1907); Francis Bacon.

Pop Art, responses to capitalist consumerism: Tom Wesselman, Mel Ramos.

New sexual directness: Robert Mapplethorpe, Jeff Koons. Reaction to AIDS in work of Graydon Parrish.

Feminism and engagement through artistic creation with gender issues: Frida Kahlo, Gwen Hardie, Helen Chadwick, Lisa Yuskavage, Jenny Saville; Allen Jones and subject of forniphilia.

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31 Discuss a selection of treatments of the subject of bathing. Your chosen works may be from any period.

Candidates here have an opportunity to compare and contrast approaches to a popular theme in the genre of the nude. Chosen works should be accurately described; comparative comments would be helped by reference to wider context. Possible examples:

Lucas Cranach the Elder, *The Golden Age* (c.1530). Nudity and sensuality in a garden, representing innocence. Hans Bock the Elder, *The Bath at Leuk* (1597) – realist treatment of male and female bodies; male bathers in, e.g. Michiel Sweerts (attrib.), *Men Bathing* (c.1615–c.1656) and Thomas Eakins, *The Swimming Hole* (1883), David Hockney, *Boy About to Take a Shower* (1964), and other images of the period depicting men and boys in showers and swimming pool environments; images of Diana and her nymphs showing figures in a variety of poses, e.g. Palma Vecchio, *Diana and Callisto* (c.1525), Susannah and the Elders; images of individual women bathing (Degas, Bonnard, etc.); tradition of *Les Grandes Baigneuses* (Renoir, Cézanne).

32 How do you account for the persistence of the nude as a subject in Western art?

Candidates are free to use any examples in answer to this question, providing they do not duplicate material used elsewhere in the paper. Many approaches are possible. There should be some engagement with historical context. Some areas which candidates may touch on include:

The body as a natural site for debates about gender, identity, tradition, sexuality. Also a great test of artistic skill, allowing for variation.

Body so central to life that its importance in art seems natural.

The importance of the classical tradition in Western culture: Greek forms inherited by Rome, and then absorbed by the West. Prestige of Classical culture leads to the study of the human figure as a central element in academies. The human figure imbued with notions of moral and physical idealism, thus a vehicle for expressing central values. Modern debates about the self have also often centred on the body as a tool of self-expression.

The nude body also a vehicle for ideas of gender and identity. Historic male control of central institutions leads to strong tradition of notions of the passive female, etc.

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Topic 5: Still Life

33 Still Lifes remind the viewer of moral issues such as temperance and worldly vanity. Discuss with reference to specific examples.

Still Lifes had first appeared in manuscripts, books of hours and panel paintings as well as religious painting, so although the genre changed many works still acted as reminders to viewers of the passing of time.

See Jacques de Gheyn, *Vanitas Still Life* (1603) and Pieter Claesz, *Still Life with a Skull and a Writing Quill* (1628) for moralising Still Lifes that warned of the dangers of worldly goods.

Many examples show clocks or watches, oil lamps and candles. See Claesz, *Still Life with the Spinario* (1628). Even musical instruments reflect the transient nature of time and the ephemerality of music. This painting also acts to remind the viewer that painting is hard work which is worth it.

34 Spanish Still Lifes are executed with an astonishing attention to detail and meaning. Discuss with reference to specific examples.

Meléndez, *Still Life with Lemons and nuts* (1785), 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. Light highlights objects and makes them stand out against black background. Objects are also very close to the picture plane.

Another example could be *An Old Woman Cooking Eggs* (1618) in which Velazquez hones the skills of light and naturalism. The focus here seems to be on the shadow cast by the knife and the eggs sizzling in oil. Light also falls on the face of the young boy. Note the at times awkward use of space and dark backgrounds.

35 The French Academy (1648) relegated the Still Life genre to the least revered. Explain whether you agree with this view, making reference to specific works to argue your case.

Founded in 1648 to glorify Louis IV it encouraged exhibitions but controlled taste.

Relegation is partly because other genres such as History painting with elevated subjects such as mythology and the bible were more in demand and seen as more fitting as academic art. Examples include Cabanel, *Birth of Venus* (1863) and Thomas Couture, *Romans in the Decadence of the Empire* (1847).

Still Life, genre painting and to a lesser extent portraits were seen to need less interpretative skill and relied more on copying and precision. In the case of genre paintings the subject matter was not deemed fit.

Still Life paintings were frequently used for decoration (often above doorways and in kitchens) and were cheaper to buy which also affected their apparent worth.

Inanimate subject matter was deemed to require less skill. If you look at Chardin, *Still Life with Game* (1750), this is clearly not the case.

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36 In the 19th century artists used Still Lifes to depict mood. Discuss.

French Romantic painters embarked on Still Life paintings. See Delacroix *Still Life with Lobster and Trophies of hunting and fishing* (1826–27). The lobster dominates the foreground with vibrant reds but the sea and dramatic sky lends atmosphere and mood. Goya's *Still life, a butcher's counter* (1810–12) uses texture and lighting to create a scene of horror.

Cézanne painted Still Life to create mood. See *The Black Marble Clock* (1869–70) for sombre domestic interior.

Manet's sensational use of brush stroke makes ordinary objects seem to glow. See *Bunch of Asparagus* (1880).

See Van Gogh, *Sunflowers* (1888) or *A Pair of Shoes* (1886) to see texture, light and brushstroke to create mood. Many of these later examples show artists going well beyond the academic idea of 'mere' copying.

37 Consider the use of colour in 20th century Still Life painting.

Compare Matisse and Morandi for example. Matisse used motifs from swatches and materials to form the background of many of his Still Lifes. His palette was also very wide. See *Still Life with Geraniums* (1910) or *Still Life with Aubergines* (1911).

Colour is liberated from form and dominates as the theme of these paintings. 'When I put a green it is not the grass, when I put a blue it is not the sky'. Other Fauve painters could be used here.

Morandi's palette is sombre and very limited and relies on tonal variations rather than saturated colour. The effect is different. Paint creates depth and texture. There are numerous Still Lifes.

38 Much Pop Art is based on the Still Life tradition. Discuss.

Andy Warhol exploits the genre in order to consider commercialism. See *Campbell Soup Cans* (1962) to consider how Still Life makes objects seem commodified, referencing mundane and bland advertising and questioning the hegemony of what were seen to be skilful techniques.

See Roy Lichtenstein, *Still Life with Silver Pitcher* (1972) or *Still Life with crystal bowl*. His works are parodies of advertising culture and consumerism. Graphic in design, they too explore skill and objects.

Other artists may include the Spaniards Arroyo and Alcain.

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39 When Tate Modern opened in 2000 one of the sections was entitled ‘Still-Life/Object/Real Life’. How does this reflect changing attitudes towards the genre of Still Life?

Nicholas Serota stated clearly that he did not want the experience of Tate Modern to be a chronological hike through art. He saw ‘intellectual underpinning’ in the thematic approach to art and believed the visitor would enjoy the experience more going away with something to think about. It was a desire to break the mould and very few galleries in the world had done this. They were ‘limited’ of course by the works in the collection.

All four sections of the permanent collection were divided thematically which caused controversy.

Visitors were encouraged to see the relationship between objects such as Duchamp’s *Fountain* (1917) and Cézanne’s Still Life paintings. In this way they looked at ideas concerning legacy and influence. The inanimate world was placed within a so called Real Life context.

Cubist works once again challenged traditional ideas about shapes of objects on a canvas and radically overhauled the Still Life.

Although not chronological, the collection did reflect a development onwards and beyond Cubism and into Surrealist objects such as Dalí’s *Lobster Telephone* (1936) and on to Pop Art with Arman’s *Condition of Woman* (1962).

40 Consider the place of Still Life in the 21st century.

Candidates may discuss whether the term becomes a paradox with the moving image.

Digital images and computer generated images such as Sam Taylor-Wood *Bowl of Fruit* (2001) which slowly shows fruit decomposing. By the end of the film the fruit has decayed into a grey amorphous mass. The theme of vanity has been pushed to further limits.

Developments in photography also continue to question the stillness of Still life in an ever moving fast world of globalisation.

This question allows a discussion of any contemporary Still Life painters which candidates have studied and consider them rooted in the genre.