



ART HISTORY (PRINCIPAL)

9799/03

Paper 3 Thematic Topics

May/June 2019

MARK SCHEME

Maximum Mark: 60

Published

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 International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Relative weightings of the assessment objectives:

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

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

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

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

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

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

Rubric infringement

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

Generic marking grid (20 marks)

18–20	Excellent	<ul style="list-style-type: none"> Comprehensive, detailed development and complex visual analysis in response to specific examples or in certain circumstances a single example. Imaginative and sensitive understanding of materials and techniques. Extensive and critical examination of contextual evidence from historical sources and concepts other than visual or other forms of analysis. Excellent ability to distinguish between fact, theory and personal judgement. Excellent, sustained organisation and development of argument in response to the question with outstanding use of subject terminology.
15–17	Very good	<ul style="list-style-type: none"> Detailed and extensively developed analysis in response to specific examples or in certain circumstances a single example. Thorough understanding of materials and techniques. Confident and detailed contextual evidence of historical sources and concepts other than visual or other forms of analysis. Assured ability to distinguish between fact, theory and personal judgement. A thoughtful and well-argued response to the question with very confident use of subject terminology.
12–14	Good	<ul style="list-style-type: none"> Relevant analysis with some detail and development in response to specific examples or in certain circumstances a single example. Solid but descriptive rather than analytical understanding of materials and techniques. Well-understood, solid contextual evidence of historical sources and concepts other than visual or other forms of analysis. Good ability to distinguish between fact, theory and personal judgement. A well-argued but not as extensively developed response to the question. Competent use of subject terminology.
9–11	Satisfactory	<ul style="list-style-type: none"> Mostly relevant analysis in response to specific examples or in certain circumstances a single example, but lacking detail and development. Limited understanding of materials and techniques. Some examples of contextual evidence of historical sources and concepts other than visual or other forms of analysis, but with some inaccuracies and limited range. Distinguishes between fact, theory and personal judgement. A mainly relevant response to the question and use of subject terminology but lacking in structure and development.

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 response.

General note

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

Question	Answer	Marks
Topic 1: Art and architecture in the city		
1	<p>Consider the view that public spaces in a city can be seen as works of art. Answer with reference to <u>at least one</u> or more public spaces in your chosen city.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates may take a single space (such as a large piazza) or several spaces as the focus for their answer. • The spaces chosen should have sufficient features to allow an informed attempt at the question: buildings of different kinds, green areas, perhaps public statues, examples of graphic design (such as public transport). • Answers should demonstrate an awareness of the styles and purposes of the features described, and make some attempt to describe their overall impact, in terms of their relation to each other (colour, scale); and, planned vistas, street profiles, etc. should be considered. • Candidates are expected to show factual knowledge of such matters as time periods, architects, the names of buildings, materials, etc. rather than present vague impressionist pieces. • Knowledge of the city's history and its trace in public spaces would enhance an answer. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
2	<p>Compare and contrast <u>two</u> museums and/or galleries in the city of your choice which you feel offer the visitor very different experiences.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates should give a convincing account of the viewer's experience of the galleries/museums chosen, in terms of their holdings, navigability, quality of information, and presentation of collections • The account given need not be total: a museum may be assessed by its presentation of three paintings or other items, provided these are discussed in sufficient detail. • Care needs to be taken over choice of museums. They may contrast in terms of their collection – Old Masters in one, and contemporary work in another, for example – or their size, means of access, level of 'official' status, appeal to the tourist market, etc. • Consideration of the history and purpose of the museums concerned could enhance an answer: the viewer's experience may well be informed by the perception of the provenance and status of the museum's holdings. • The architecture of a museum is an important part of the viewer's experience and some account should be given of this. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
3	<p>Discuss <u>at least two</u> buildings in the city of your choice which, in your view, have the capacity to surprise the viewer.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Surprise is a subjective response, but candidates should give some reasoning for it: a building may surprise by seeming out of place (a tiny medieval church buried in the urban jungle), or by its technical ingenuity, its adaptation to a new purpose (Tate Modern), its effect at the end of a sightline or sheer stylistic originality. Buildings may surprise by being more or less interesting, larger or smaller, than anticipated. This could be a good opportunity to sing the praises of a building which does not feature heavily in tourist literature; though famous and iconic buildings are equally valid. • In the course of discussion, candidates should show a thorough knowledge of relevant knowledge: the building's history, style, function and details. • An answer would be enhanced by choosing two very different buildings, allowing for comparative and contrastive accounts. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
4	<p>Select <u>three</u> public monuments in your chosen city which you would recommend to a visitor and give reasons for your choices.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Choices may be made from any kind of monument, as outlined in the syllabus: fountains, statues, memorials, etc. • Candidates should show a sound factual knowledge of the works discussed: the subject, artist, scale, material, location, original purpose. Historical context may be an important part of the answer, giving an idea of the significance of the person/event commemorated. • Candidates should give a clear justification of the choices made, but likely reasons include: the historical importance of a work (a war memorial, for example, or important mayor); the achievements of the subject represented; what it tells us about a particular period in the city's history; its artistic value; and its aesthetic effect as part of the visual experience of the city. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
5	<p>How has your chosen city shaped the imagination of <u>at least one</u> artist?</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates need to show convincingly that the experience of the city had a formative effect on the work of at least one artist. No special advantage is to be gained by discussing more than one artist: it is the overall detail of the answer that counts. ‘Artist’ for the purposes of this question includes anyone working in the visual arts: painter, photographer, sculptor, filmmaker, etc. • Answers should give a detailed description of a few selected works, paying attention to subject matter and style. Works may represent specific events in the city’s history, or they may convey an atmosphere that can be convincingly linked to the city. • Candidates should demonstrate sufficient knowledge of the history and biography to place the chosen works persuasively within the life of the artist(s) discussed. • Artists may be from any period. It would be possible, with some dextrous argumentation, to discuss the imaginative gestation behind the work of an anonymous artist. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
6	<p>How important are the visual arts in the life of your chosen city today?</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Answers may cover the range of topics suggested in the syllabus for this topic: contemporary galleries, film, architectural projects, cultural events. • Candidates should give some reasoning for the importance of the topics described: for example, something may be important for the contribution it makes to the city’s reputation or ‘brand’; it may be an important aspect of economic regeneration, and an important part of the tourist industry. The visual arts may also provide an expression of the personality and current concerns of the city space and its wider national culture. They may represent a spirit of engagement with the past and the wider world. • Candidates may engage with theoretical issues such as the relation between art and commerce, the enlistment of art to provide public spectacle and money-spinning ‘blockbuster’ shows, the relation of visual art and its vehicles to class and identity politics. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
7	<p>How has the study of art history helped you to appreciate your chosen city?</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates should give a clear account of the ways in which art history affects the learning process involved in studying and visiting a city. While the starting point is subjective, answers should include some detailed objective information on specific works. • Candidates may consider the way a city provides a vivid historical context for a work, for example the difference between seeing the photograph of a church and seeing it in use, as part of a wider complex of buildings; or they may describe the value of walking through part of a city to reach a destination, and seeing buildings from actual viewpoints within the city space. • Candidates may also record what they have learned about the history and politics of the city and how this has informed their interpretation of specific works. • Candidates may engage with the wider theoretical question of ‘art history’, what the discipline involves and how the contextualising work of experiencing art within a city space creates a sense and narrative for particular works and artists. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
8	<p>With reference to your chosen city, discuss the relationship between art and money.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates may engage particularly with the theme of ‘The economic growth of the city and its trading’, as mentioned in the syllabus. Thus, they may discuss sources of finance for major buildings and other commissions, the role of important patrons, and the role of art and architecture as a form of capital, displaying the wealth and importance of the city and individuals or institutions. • Answers may also consider how we can read art and architecture materially, as an expression of class and economic relationships – that is, broadly speaking, a Marxist analysis. • Candidates may also consider the part art plays in the modern economy of the city, through the tourist industry, big art exhibitions, iconic buildings, etc. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
Topic 2: Landscape		
9	<p data-bbox="316 315 1070 344">Discuss approaches to landscape in non-Western art.</p> <p data-bbox="316 383 555 412">Indicative content:</p> <p data-bbox="316 450 1310 645">Candidates should show a good knowledge of works from non-Western art. China and Japan are mentioned in the syllabus, and the concept of ‘oriental’ may be extended to include other Asian countries. Candidates should respond to the plural ‘approaches’ and suggest something of the rich diversity of landscape art to be found in both Chinese and Japanese traditions.</p> <p data-bbox="316 683 1246 745">Answers should contain some discussion of all or some of the following areas:</p> <ul data-bbox="316 784 1310 1261" style="list-style-type: none"> • Material practices: Chinese brushstroke, Japanese prints, etc. How has the artist exploited the medium? • Content of work: the scene depicted should be accurately described. A work may be a single image or a series (e.g. Hokusai, <i>Thirty-Six views of Mount Fuji</i>). • Composition and technique: The qualities of line, colour, disposition of content and handling of space and light. • Interpretation of the image: for example, a mountain scene may evoke a sense of solitude, or a longing for the permanence of the natural world (in contrast to the turbulence of court culture) or provide a metaphor for the well-ordered state. • Context: reference may be made to the life, background, and historical context of the work discussed (for example, Dynasty) where this is relevant to discussion of the art. <p data-bbox="316 1299 1254 1397">Possible choices of artist: Li Sixun, Li Zhaodao, Zhan Ziqian, Gu Kaizhi, Wang Wei, Guo Xi, Dong Yuan, Xia Gui (China); Tenshō Shūbun, Kanō Masanobu, Hokusai (Japan).</p> <p data-bbox="316 1435 1286 1498">Plural ‘approaches’ might also include discussing different artists from one non-Western country.</p> <p data-bbox="316 1536 1254 1599">Other non-Western tradition traditions such as Aboriginal art are equally valid.</p> <p data-bbox="316 1637 1198 1666">Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
10	<p>Discuss the variety of landscape art produced in Holland in the seventeenth century.</p> <p>Indicative content:</p> <p>Answers should respond clearly to the idea of ‘variety’ and select works accordingly. The key term may be understood under various headings:</p> <ul style="list-style-type: none"> • Content: the subgenres of landscape art include seascapes, townscapes, the seasons, paintings emphasising sky and clouds, rivers, etc. Illustrative examples: Esaias van de Velde, <i>Winter Landscape</i> (1623); Aelbert Cuyp, <i>River Landscape with Riders</i> (c.1655), Jacob van Ruisdael, <i>The Windmill at Wijk</i> (1670). • Technique and atmospheric effect: ‘tonal’ painting c.1625–1650, with soft outlines, emphasis on sky, light and water (e.g. the works of Jan van Goyen); ‘classical’ paintings from c.1650 with bolder contrasts, dramatic diagonals, expressive colour and shade (e.g. Jacob van Ruisdael); the romantic landscape, influenced by Italian art, with theatrical ruins and mountains (Jan Both, Nicolaes Berchem). More generally, candidates should comment on formal features such as perspective, the use of colour and outline, contrast, composition, light and tone. • Meaning and interpretation. Connections between subject matter and cultural preoccupations should be credited: marine views as a reminder of Dutch sea power, windmills as a symbol of Dutch industry, etc. The variety of approaches may also be explained with reference to the art market, which encouraged specialisation in subgenres. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
11	<p>Compare and contrast <u>at least two</u> landscape paintings from the northern tradition.</p> <p>Candidates should show a close knowledge of the practices of the Expressionist school; this should be broadly interpreted and includes both the Die Brücke and Der Blaue Reiter schools, as well as any work that can reasonably be considered under that heading. The topic is ‘the northern tradition’, but candidates should not be penalised for discussing artists from other parts of the world.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Radical formal approaches: distortion of colour, form, scale and space to represent emotion. Candidates should be able to give a careful descriptive account of the content and formal qualities of works, paying attention to colour, line, composition, light, form, size. • Formal qualities of works should be related to relevant ideas, e.g. Emil Nolde, <i>Tropical Sun</i> (1914). Deep colours and mysterious atmosphere can be related to the artist’s concern with the primal origin of human creativity. Simplified forms of Ernst Ludwig Kirchner, <i>Tinzenhorn, Zügenschlucht Near Monstein</i> (1919–20), creating a mystical mountain view evoking a vision of an earthly paradise. • Contextual material (for example, the inheritance from northern romanticism, the impact of the First World War) should be mentioned where it helps explain the work under discussion. <p>Other possible artists are named in the syllabus.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
12	<p>How have British artists explored ideas through the landscape genre? You should discuss the work of <u>at least one</u> artist in your answer.</p> <p>The question invites candidates to make connections between images and ideas. Answers should give a clear account of selected works and refer to relevant context. There are many possible approaches to this question, depending on the works chosen for discussion. Works may be paintings, drawings, sculpture, photography or other medium.</p> <p>Indicative examples:</p> <ul style="list-style-type: none"> • A turn away from industrialisation and towards the history embodied in landscape and rural life, as in the work of John Constable, e.g. <i>The Lock</i> (1824) records the dilapidated lock remembered from the artist's childhood and sets it against the church spire in the background. Rural work going on expresses a vivid memory of, and affection for, pre-industrial rural life. Pre-Raphaelite landscape similarly embodies ideas of the past and values threatened by modernity. • Art exploring the onset of the industrial world. The tension between the countryside and the railway era as expressed in Turner's <i>Rain, Steam and Speed – The Great Western Railway</i> (1844). • Landscape and the spiritual, as in the work of Samuel Palmer, e.g. <i>The Shadowy Stream</i> (1805–81). • Ideas about landscape and man's traces on the earth, as explored through the work of Richard Long, Andy Goldsworthy. <p>Artists born, working in or with a significant link to Britain should be credited as appropriate.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
13	<p>What was innovative about Post-Impressionist landscape painting?</p> <p>Candidates should select works which illustrate some of the new approaches to landscape taken by the Post-Impressionists. Since the label covers a range of artists and practices, the topics chosen for discussion will depend on the works selected. Emphasis should be on a careful and accurate description of the works themselves, paying attention to content, formal organisation and technique, referring to context where this further illuminates our understanding of the painting.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Symbolism, content with personal meaning for the artist, e.g. in works by Vincent van Gogh, Paul Gauguin. • The tendency towards abstract form, pattern, non-naturalistic colour. • Influences from, e.g., Impressionists and Eastern art – Japonisme in the work of van Gogh. • Concern with structure, order, optics, scientific colour theory – Paul Cézanne, Paul Signac, Georges Seurat and pointillism (e.g. <i>A Sunday Afternoon on the Island of La Grande Jatte</i> (1884–86)). <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
14	<p>Discuss the work of <u>at least one</u> artist in the genre of landscape art since 1900, and explain what you find interesting about their work.</p> <ul style="list-style-type: none"> • Candidates may choose from artists in many different media. Illustrative examples might include: photography (Ansel Adams, Robert Adams, Fay Godwin), painting (Paul Nash, Ben Nicolson, Agnes Martin), Land/ Earth Art (Richard Long, Robert Smithson, James Turrell). • Candidates should give a clear account of their chosen artist's work through a close description of a selection of works (three would suffice). It is open to candidates to consider the interest and significance of the work from a number of angles: the inventive exploitation of the medium, the emotive effects of a piece, the ideas invested in, or suggested by, a work; its political or social significance; its relation to a wider tradition. Detail and clarity of description, and lucid, well-developed discussion are looked for here. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
15	<p>Discuss <u>two or more</u> works of landscape art which depict or use rock and stone in an interesting way.</p> <p>Indicative content:</p> <p>The landscape tradition in art offers many depictions of rocks, hills, mountains, ruined buildings, etc. Through discussion of a selection of relevant images, candidates may explore formal matters (composition, colour, light, texture), emotional effects (awe, the sublime) and ideas that might have moved the artists in their choice and approach to this subject matter, from ideas of romantic struggle to contemplation of the passage of time. Answers may discuss works from different time periods and in different media.</p> <p>Possible examples:</p> <p>Joachim Patenier, <i>Saint Jerome in a Rocky Landscape</i> (1515–24) – imaginary vision, perhaps expressing religious feelings. J M W Turner, <i>View along an Alpine Valley, possibly the Val d'Aosta</i> (1802) – watercolour, example of atmospheric, Romantic style. William Dyce, <i>Pegwell Bay, Kent – a Recollection of October 5th, 1858</i> (1858–60). Study of cliffs, fossils. Interest in geology, the context of theory of evolution. Paul Cézanne, <i>Hillside in Provence</i> (late 1880s) the study of volume and rhythms of a rocky landscape. Ben Nicholson, <i>Trendine, Cornwall, December 1947</i> – geometric shapes, between figurative and abstract. Other possible artists include photographs by Ansel Adams, sculptures of Richard Long, Robert Smithson <i>Spiral Jetty</i> (1970).</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
16	<p>Discuss the relationship between landscape and history.</p> <p>Indicative content:</p> <p>This may be approached in various ways: the landscapes of seventeenth-century Holland representing a pivotal period in the burgeoning sense of national identity; the landscape art that explicitly contemplates historical periods (e.g. Fay Godwin <i>Remains of Elmet</i>), the timeless rural scenes captured in the landscapes of Constable, Claude and the ideas of classical history expressed through Arcadian images, the shattered landscapes of Anselm Kiefer evoking dark periods of modern history, etc. Answers need to consider the topic of history through the careful description of selected examples. Care should be taken not to repeat material used in previous answers.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
Topic 3: Portraiture		
17	<p>Consider the ways in which portraits from antiquity convey emotion.</p> <p>Indicative content:</p> <p>Candidates should engage with the key word emotion, through a careful description of selected works. Emotion is expressed through the facial expressions of the subject, but also through movement, posture, scale, composition and other aspects of a work. We can ‘read in’ emotions according to context, for example, grave reliefs suggest melancholy. The question may be answered through the discussion of emotion as portrayed in the work itself; equally, an answer may focus on the feelings it evokes in the viewer, e.g. awe, fear, etc. Consideration of historical context will suggest a likely range of responses at the time.</p> <p>Possible examples:</p> <p>Egypt – portraits of pharaohs: hieratic, majestic, serene, perhaps above normal human feelings. More everyday recognisable feelings in the Fayum portraits.</p> <p>Ancient Greece – awe-inspiring images of the gods.</p> <p>Hellenistic period – more directly emotional, expressive: <i>Laocoön</i> – despair, defiance, struggle. Images of Alexander combining qualities of youth and imperial command.</p> <p>Ancient Rome – realism and vivid characterisation in busts, e.g. <i>Bust of Caracalla</i> (c.215 AD).</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
18	<p>How do Renaissance portrait artists convey a sense of the characters of their subjects?</p> <p>Indicative content:</p> <p>Answers should engage with the idea of character: the syllabus description of this topic mentions Burckhardt’s theory of the rise of the individual, and this may be a useful starting point. The contemporary theories of Leon Battista Alberti on art making the absent present are also relevant here. Single, double, family and group portraits are all valid as examples. Sculpture as well as painting may be considered.</p> <p>Possible lines of discussion:</p> <p>Realism of execution, encouraging the viewer to think the person portrayed is ‘really there’. Subjects individuated through identifying accessories such as letters, symbols. An example might be <i>The Arnolfini Portrait</i> (1434). Individual physical features in Rogier van der Weyden, <i>Portrait of a Lady</i> (c.1460).</p> <p>The transition from generic to individual representation: Piero Della Francesca, <i>Diptych of Federico da Montefeltro and Battista Sforza</i> (c.1472–74).</p> <p>Expression in faces of sitters: the haughty, confrontational frontal pose of Botticelli, <i>Portrait of a Young Man</i> (c.1480–85). Energy and alertness in Giovanni Bellini, <i>The Doge Leonardo Loredan</i> (1501–02). Hans Holbein the Younger, <i>Portrait of Dirck Tybis</i> (1533).</p> <p>Candidates may take issue with the premise of the question and offer counter-examples. What is looked for is an intelligent examination of the issues of character and presence in the portrait image.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
19	<p>Discuss the realism of portraiture in the seventeenth century.</p> <p>Indicative content:</p> <p>Candidates need to explore, and perhaps define, the key idea of realism, which is central to the study of portraits of this period. Realism may be approached through a consideration of subject matter – the scenes and actions depicted, artistic treatment (the realism conveyed in the quick and energetic brushwork of Frans Hals), and the tension between realism and idealism.</p> <p>Possible examples and discussion points:</p> <p>Genre scenes of domestic life, particularly in Holland: the family life depicted in Jan Miense Molenaer, <i>A Lady with Two Children at a Harpsichord</i> (1635)</p> <p>Group portraits which give a realistic picture of civic life: Rembrandt, <i>The Syndics of the Cloth Guild</i> (1662), putting the viewer at a dramatically low viewpoint and capturing the group apparently enacting a piece of business, like a snapshot.</p> <p>Carefully observed faces, not idealised: the mixture of strength and weakness suggested by Anthony van Dyck, <i>Cornelius van der Geest</i> (c.1618). The sense of spontaneity and immediacy in Rubens, <i>'Le chapeau de paille'</i> (1630) – a beautiful young woman in a sunlit, outdoor setting.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
20	<p>Discuss <u>at least two</u> portraits of the aristocracy from the eighteenth century.</p> <p>Indicative content:</p> <p>The question gives candidates an opportunity to discuss portraits of nobility from the period. These include single, marriage, family and group portraits. Discussion may pay attention to face, pose, costume, setting, objects, signs and symbols of status and achievement, and details of commission and original setting.</p> <p>Possible examples:</p> <p>Sir Joshua Reynolds, <i>Augustus, Viscount Keppel</i> (1753–54). The subject given heroic treatment: dramatic mountainous setting implying struggle and force; the pose derived from the Apollo Belvedere; the sense of bold movement; the subject's august expression.</p> <p>Gainsborough, <i>Mr and Mrs Andrews</i> (1748–49). The importance of property, land ownership and estate management; the roles of the genders, with husband active (hunting dog), woman sitting down and exhibited as a 'trophy'.</p> <p>François Boucher, <i>Marquise de Pompadour</i> (1756). The portrait part of subject's strategy to legitimise her status (royal mistress, granted noble title). The intimacy of retreat setting; signs of work ethic (letters, burned-out candle) and cultivation. The expensive, sumptuous setting.</p> <p>Goya, <i>The Duke of Alba</i> (c.1795) – realistic, no attempt at heroic idealisation. The subject is slightly hunched, shown as a devotee of the arts, leaning on a harpsichord and looking at a musical score by Haydn. The same artist is sensitive to human frailty and variety in, for example, <i>The Family of the Infante Don Luis de Borbón</i> (1787).</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
21	<p>Assess the importance of realism and/or romance in portraits from the nineteenth century.</p> <p>Indicative content:</p> <p>Candidates should engage with the key terms of the question, offering definitions if it helps to clarify the discussion. Realism may be illustrated by reference to works such as Manet, <i>Emile Zola</i> (1867-68), in which the subject is shown in a realistic study setting, surrounded by artistic and literary references to inspirations for the artist's own realistic approach. The works of Degas and Courbet also lend to discussion of realist tendencies. The romantic may be approached through discussion of artists usually considered under that label, such as Delacroix and Géricault. Pre-Raphaelite portraits may be considered as romantic in a different sense, embodying a vision of a world of transcendent values.</p> <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
22	<p>Discuss the stylistic variety to be found in portraits from the twentieth and/or twenty-first centuries.</p> <p>Indicative content:</p> <p>Answers should respond to the key word ‘stylistic’, and pay close attention to matters of composition, line, colour, lighting and tone. There should be some consideration of what artists were trying to achieve and the effects they created. Works discussed need to be placed in a context of some kind: a Cubist portrait, for example, should be considered with reference to the achievements of the Cubist movement.</p> <p>Possible examples:</p> <p>Fauvism: André Derain, <i>Portrait of Henri Matisse</i> (1905). Use of non-naturalistic pure colour, visible impasto brushwork, fluid lines, emphasis on expression over representation.</p> <p>Cubism: Juan Gris, <i>Portrait of Pablo Picasso</i> (1912). Muted palette and formal patterns typical of Cubism.</p> <p>Expressionism: Oskar Kokoschka, <i>Herwarth Walden</i> (1910). The ‘wildness’ of the artist’s approach, the deliberately coarse style, his use of tone and line to convey character.</p> <p>Picasso: <i>The Yellow Pullover (Dora Maar)</i> (1939).</p> <p>Pop Art. Andy Warhol, <i>Marilyn</i> (1964), silkscreen print. Repeated image, bold print colours emphasising mechanical reproducibility of image and nature of celebrity.</p> <p>Media such as photography and sculpture may also be quarried for examples for this question.</p> <p>Valid and relevant points not mentioned above should be rewarded</p>	20

Question	Answer	Marks
23	<p>Compare and contrast <u>at least two</u> examples of tomb portraiture.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates may consider tomb effigies, grave reliefs, brasses, and tomb statuary. Examples range from the pharaohs, to ancient Rome to the medieval period, Renaissance and the modern day, e.g. thirteenth century effigies of knights from Furness Abbey, Lancashire; Donatello and Michelozzo, tomb of Antipope John XXIII, Baptistery, Florence (c.1426), tombs of S. Croce, Florence; Westminster Abbey. • Answers should give a sound account of who the tombs commemorate (where known), names of artists (again, if known), scale, materials, location. • Candidates should describe the chosen works as carefully as possible, paying attention to style, details, the pose of the subject and significant elements such as inscriptions, statues which raise the question of interpretation, for example: Bernardo Rossellini, tomb of Chancellor Leonardo Bruni, Sta Croce Florence (1446–48). The effigy shows Bruni serene, holding a book, in drapery suggesting an ancient Roman senator. The inscription carried by angels celebrates his literary prowess rather than traditional Christian piety. The work exemplifies a tension between classicising motifs and Christianity: the Virgin and Child above, putti holding swags below. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
24	<p>Discuss a range of portraits which illustrate different stages of human life.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates should focus on the stages of human life, finding paintings or other artworks (sculptures, photographs, etc.) which show children (for example, several paintings of Chardin), youths (e.g. Titian, <i>A Man with a Quilted Sleeve</i> (c.1512), through to old age (for example, the self-portraits of Rembrandt). Subjects may be male or female. • Answers should give accurate and detailed accounts of the works chosen: the artist, time period, subject, etc. • Attention should be on style, and the way in which artists evoke the different stages of life through use of colour, line, and other formal expressive qualities. • Some historical knowledge of either artist or subject may be useful, but the focus should be on the works themselves. There may be valuable contextual references, for example early modern ideas about the ages of man. <p>Valid and relevant points not mentioned above should be rewarded.</p>	

Question	Answer	Marks
Topic 4: The nude		
25	<p data-bbox="316 315 1246 376">How has Western art been influenced by depictions of the nude in ancient Greece?</p> <p data-bbox="316 416 555 445">Indicative content:</p> <ul data-bbox="316 486 1305 1059" style="list-style-type: none"> <li data-bbox="316 486 1305 680">• Candidates should discuss some examples of the nude in ancient Greece. They should pay attention to formal matters, such as the proportions of the body, and show an awareness of cultural contexts – the idealisation of the male body, the idea of the body as an embodiment of moral excellence, and the cult of physical beauty in ancient Athens. <li data-bbox="316 689 1305 750">• Examples of male and female nudes are equally valid. ‘Ancient Greece’ may be taken to include the Hellenistic period. <li data-bbox="316 759 1305 819">• Suitable examples include <i>The Kritian Boy</i> (c.480 BC), Myron’s <i>Discobolus</i> (c.450 BC), <i>Cnidian Venus</i> (c.350). <li data-bbox="316 828 1305 1059">• Candidates should address the notion of inheritance, with reference to later nude imagery drawing on the Greek model: the Venus figures of the Renaissance (Botticelli, Titian, etc.), neoclassical nudes from the eighteenth century, through to ideals of musculature, etc. Their use in modern advertisements. Answers should explore visual similarities and discuss what, through the artistic tradition, has been inherited in terms of values and ideas. <p data-bbox="316 1095 1198 1124">Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
26	<p>What can we learn from the study of the nude in non-Western culture?</p> <p>Indicative content:</p> <p>The question invites attention to depictions of the nude/naked body in other cultures, from a Western perspective. Hence answers need to comment on how Western ideals and prejudices may be challenged by study of other traditions.</p> <p>Possible lines of enquiry:</p> <ul style="list-style-type: none"> • The frequently idealised and mythological settings for the nude in the West contrast with the pictures of everyday life in the Japanese ukiyo-e prints, where undressed figures may be seen going about normal daily activities. • Sexual prudery in Western culture contrasts with the unashamed depiction of sexual acts in the figures of Hindu temple sculpture. • African sculptures, for example the Ibo, use depictions of the body in ritual sculptures which are strikingly different from the passive or martyred figures of Christian art. • Answers should give a sound and accurate description of a few chosen examples and consider the way in which social and cultural contexts can inform our understanding of visual artefacts. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
27	<p>How have artists used the nude to express religious ideals?</p> <p>The question invites consideration of how the body expresses spiritual and moral ideals. Answers need not stick to the Christian tradition, though care should be taken not to repeat material used in Questions 1 and 2.</p> <p>Possible approaches:</p> <ul style="list-style-type: none"> • The classical nude as an expression of divine powers: the Riace bronzes (c.450 BC), the unity of bodily and spiritual perfections. • Ideals of the soul in non-Western art: Hindu temples, Ibo art, etc. • Christian concepts of shame and penitence: Masaccio, <i>The Expulsion of Adam and Eve</i> (c.1425). Images of the Last Judgement, and the association of nakedness with sin and humiliation: tympanum at Autun. • Images of the crucified Christ, and ideas of sacrifice, redemption, the body as a site of suffering and salvation: Grunewald, <i>Isenheim Altarpiece</i> (1512–16). • Conversely, Christian images of the body triumphant: the heroic nudes of Michelangelo. Images of the infant Jesus. The body as emblem of innocence. • Images from later periods may be discussed: Gauguin's Tahiti paintings suggesting a primal innocence; Francis Bacon <i>Study of a Human Body</i> (1971) expressing the existential despair of modern life. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
28	<p>The female nude has often been a controversial subject in Western art. Explain why this is the case, with reference to specific examples.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates should demonstrate a good knowledge of particular examples of the female nude. These may be in any medium, and from any period. • Likely examples from the canonical tradition include Tintoretto, <i>Susanna and the Elders</i>. (1553–55); Titian, <i>Venus and Adonis</i> (1554–56); Annibale Carracci, <i>Venus and Adonis</i> (c.1595). • Examples may equally be taken from modern art: Renoir, Cézanne, Gauguin, Schiele, etc. • Candidates should discuss their examples with accurate descriptions of the subject matter, and attention to artistic treatment – colour, brushwork, composition, tone, etc. Accurate information on the artist, work, date and patron should be rewarded. • Candidates should show some familiarity with the critical and theoretical discussion in this field: nude depictions made for the private pleasure of male patrons, the construction of the idea of women as passive and dependent, the male gaze, mythologies legitimising acts of violence against women, the effect of impossible physical ideals, and the commercialisation of body images, etc. <p>Valid and relevant points not mentioned above should be rewarded.</p>	

Question	Answer	Marks
29	<p>In your view, what qualities make a photograph of a nude body a work of art?</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • No ‘correct’ answer to this question is expected. Candidates should address it by selecting a few examples and paying close attention to formal matters such as composition, light, space, colour and tone. • Candidates may also consider the function and purpose of a work as an intrinsic part of its artistic quality, such as the questioning of gender stereotypes in the work of Robert Mapplethorpe or the documentary strategies of E J Bellocq and Jo Spence. • A list of relevant photographers is given in the syllabus for this topic. • Candidates may wish to compare their chosen examples with paintings to point out qualities they have in common, and to identify elements which are unique to the photographic medium (such as silkscreen, multiple frames, the handling of light in black and white film). • Comparison and contrast of ‘art’ photography with commercial images may be helpful. <p>Valid and relevant points not listed above should be rewarded.</p>	20

Question	Answer	Marks
30	<p>Discuss the distortion of physical form in depictions of the nude since 1900.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • New medium may be considered, for example photography. • Performance art may offer interesting examples for this question. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
31	<p>Compare and contrast <u>at least two</u> sculptures of the nude.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates may choose sculptures from any period, from Greek <i>kouroi</i> to contemporary art. The choice needs to show 'different approaches' clearly. • Possible sculptors include: Praxiteles, Cellini, Donatello, Michelangelo, Canova, Bologna, Bernini, Rodin, Brancusi, Giacometti and many others. • Candidates should give a detailed account of material, pose, scale, expression, and other formal qualities, and explain their effect on the viewer. • Discussion of approach may be enhanced with reference to contextual matters, such as the intended function of a work (for example, Michelangelo's <i>David</i> as a symbol of Florentine pride), its location and the style and school each piece exemplifies. • Candidates should maintain a comparative discussion throughout. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
32	<p>Compare and contrast <u>at least two</u> nudes depicted in a landscape setting.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates should identify clearly a subject which involves the nude and has received several treatments by different artists. Works chosen should be different enough to allow for interesting contrastive and comparative discussion. • Possible choices include: Last Judgement, the Crucifixion, Adam and Eve, Venus and Adonis, Venus and Cupid, Venus reclining, The Judgment of Paris, Susanna and the Elders, bathing scenes, prostitutes. • Answers should include a detailed description of the works, paying attention to formal matters (colour, lighting, composition, tone), the use of background and accessories. Where the works refer to a narrative, that should be accurately explained. • In discussing how and why artists have approached the same subject differently, candidates should refer to relevant context, such as the patronage of a work or its intended use, and the meanings ascribed to this subject matter at the time of the artist's life. • A comparative and contrastive discussion should be sustained throughout. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
Topic 5: Still Life		
33	<p>Discuss the variety of Dutch and Flemish still life painting in the Netherlands, c.1560–1650.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates may discuss variety in terms of subject matter, from lavish banquet pieces to simpler breakfast pieces. The range of objects may also be discussed: flowers, fruit, game, tableware and objects related to human occupations, such as musical instruments. Knowledge of the subgenres within the still life genre should be rewarded. • The variety of artistic approaches may also be a line of discussion: e.g. Pieter Claesz, <i>The Large Glass</i> (1649), with its close-up attention to a single object, contrasts with the crowded table of Pieter Aertsen, <i>The Butcher's Stall</i> (1551). Candidates may discuss formal matters such as the viewpoint, the palette of a picture, painterly textures. • Variety may also be explored with reference to meaning: 'vanitas' paintings reminding the viewer of mortality and the futility of worldly ambition, against banquet pieces that celebrate abundance (e.g. Floris van Schooten, <i>Table With Food</i> (1617)). <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
34	<p>What particular qualities characterise the Spanish still life c.1600–1850?</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates may discuss a range of topics, as outlined in the syllabus: the intense spiritual atmosphere of many Spanish still lifes; attention to geometrical form; evocative use of space; symbolism, e.g. fish in Velázquez, <i>Christ in the House of Mary and Martha</i> (1618) • The Spanish subgenre of the <i>bodegón</i> • Answers may also consider the particular qualities of outstanding artists and works: Cotán, Zurbarán, etc. • Answers should focus on particular paintings, their subject matter and formal aspects. • Some reference to context – war, religious fervour, famine – may help to identify the particular mood of the Spanish still life. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
35	<p>Discuss the achievement in the still life genre of <u>at least one</u> French artist.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates may choose from a number of artists, as listed in the syllabus: Chardin, Delacroix, Courbet, Manet, van Gogh. A case may also be made for others not mentioned, e.g. Anne Vallayer-Coster, Renoir, Seurat. • The question allows for a monographic account of one artist or a comparative study of two or more. No advantage attaches to discussing more than one artist; it is the overall merit of the answer which counts. • Candidates should show a good knowledge of selected works. They should be able to give a detailed description of their content and make comments on artistic technique such as the use of light, colour and the balancing of forms. • Reference to contextual topics may inform discussion, e.g. Chardin's knowledge of optics, or the low academic status of still life, to which artists responded with different kinds of invention. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
36	<p>'With an apple I will astonish Paris.' (Paul Cézanne). Discuss the impact on the viewer of <u>at least two</u> still life works from the period c.1900–1950.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates should select still life works (which may be sculptures or photographs as well as paintings) and discuss their effect on the viewer – surprising, amusing, mysterious, etc. • The subjective judgment needs to be supported by some objective reference to features of the work: the period offers examples from Cézanne's formal experiments at capturing the experience of vision, to Duchamp's ready-mades, Cubism, surrealism, Pop Art and other movements. Candidates should explore the artist's intentions, and how the works being discussed relate to the wider still life tradition. • The works may all be by the same artist, or different artists. Candidates may, for example, base their whole answer on works by Cézanne, Morandi, etc. Depth of knowledge and analysis are the qualities being looked for, rather than a range of historical reference. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
37	<p>How have artists since 1950 responded to modern life in their making of still life works of art?</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates should select works which can be related to the context of modern life in some way: Arte Povera as a response to consumerism and the artificiality of the high art tradition; minimalism representing a reaction against the crowded complexity of modern existence through a return to pure form and simple elements (e.g. Carl André, <i>Equivalent VIII</i> (1966). Jasper Johns, <i>Flag</i> (1954–55) could be interpreted as a comment on modern notions of national identity. • Candidates need to write about the work of more than one artist to satisfy the terms of the question. • The selected works need to be described accurately and in detail, and they need to be placed convincingly in a socio-historical context which informs the interpretation put forward. • A selection of possible artists is listed in the syllabus, but choices do not have to be limited to it. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
38	<p>Discuss the theme of illusion in still life art.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Candidates may focus on the theme of ‘vanitas’, the message that material wealth and worldly pride are illusions: worms and bugs are shown among flowers and fruit, reminding the viewer of the ephemeral nature of earthly beauty (e.g. Rachel Ruysch, <i>Flower Still Life</i> (c.1726)). Skulls and guttering candles indicate the brevity of life, and the illusion of health and security in the light of eternity. Example: Harmen Steenwyck, <i>Still Life: An Allegory of the Vanities of Human Life</i> (1640). • Another approach is the practice of illusionism in painting – the exact representation of different objects and textures in oil, the use of <i>trompe l’oeil</i>, e.g. Samuel van Hoogstraten, <i>Still Life</i> (1666–68) • Illusion may suggest still other approaches – for example, Cubist collages suggesting that fixed-point perspective is an illusory representation of how we see things; or surrealist images implying that the conscious life is layered over a dream/fantasy world which is illusory but nonetheless an important part of our mental reality. • Discussion should include a careful description of the content of works, and artists’ approach in formal and technical terms. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
39	<p>How can still life art be dramatic?</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Without any narrative content, still life art may be thought to be quintessentially serene and undramatic. Candidates may, though, wish to consider the dramatic effects of formal characteristics of a work: chiaroscuro, the play of object against space (for example, in the work of Cotán), a sense of mystery in a work, or the play of form and colour. A flower painting may be discussed as a dramatic splash of colours. • Sometimes the content of a still life may serve as a dramatic provoker of thought: the skulls, rotting fruit and blighted plants which make up the iconography of the vanitas tradition. Tables suggesting the aftermath of a banquet create a dramatic absence and suggestiveness of an event. • Essentially, the question invites the candidate to play with the idea of ‘dramatic’ as a quality of form and/or content, and to describe specific examples in the course of the discussion. Examples may be in any medium and from any period. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20

Question	Answer	Marks
40	<p>‘Contextual knowledge is essential in appreciating still life art.’ Discuss.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • The question invites candidates to demonstrate a knowledge of the social/historical/cultural context of one or more periods and demonstrate how this may inform an appreciation of particular works. Contextual topics are outlined in the syllabus: for example, it may be argued that when seen against the rise, and values, of the Dutch Republic, still life pieces take on a symbolic significance which allows us to make sense of the whole. Cubist still lifes may be read against the preoccupations of early modernism and ideas of relativity. • While the importance of context raises interesting theoretical questions, answers should not become too abstract; as elsewhere in the paper, answers should be anchored in the close discussion of specific works. • Candidates may answer in relation to a specific period or artist (provided they do not duplicate material used elsewhere in the paper), or range more widely. Examples may be in any medium. • Candidates may dispute the stimulus quote, and seek to demonstrate that context, while interesting, is not ‘essential’, and adduce evidence to substantiate the point. <p>Valid and relevant points not mentioned above should be rewarded.</p>	20