



**ART HISTORY (PRINCIPAL)**

Paper 3 Thematic Topics

SPECIMEN PAPER

Additional Materials: Answer Booklet/Paper

**9799/03**

**For Examination from 2016**

**2 hours 15 minutes**



**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, glue or correction fluid.

**DO NOT WRITE IN ANY BARCODES.**

Answer **three** questions in total from **one** topic.

At the end of the examination, fasten all your work securely together.

All questions in this paper are worth 20 marks.

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

This document consists of **6** printed pages.

Answer **three** questions in total from **one** topic.

**Topic 1: Art and architecture in the city**

Unless the question clearly indicates 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.

- 1 How have the economic fortunes of the city of your choice affected its appearance? Discuss with reference to specific works.
- 2 Would you call your chosen city a 'cultural centre'? Discuss, giving reasons for your opinions.
- 3 Compare and contrast **at least two** religious buildings in the city of your choice. How do they differ in terms of form and function?
- 4 Consider how your chosen city has been represented in modern media such as photography and/or film and/or documentary.
- 5 Public sculptures or monuments can express power and prestige. Discuss with reference to your chosen city.
- 6 Compare and contrast **at least two** paintings of the city. Which work best captures your chosen city in your opinion?
- 7 Consider the relationship between the architecture of a gallery in your chosen city and its collection.
- 8 Discuss the work of an artist who is closely associated with the city of your choice.

**Topic 2: Landscape**

Unless the question clearly indicates 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.

- 9 How can a study of landscape paintings help us to understand a non-Western culture?
- 10 What were the factors in 17th-century Italy and Holland that influenced the rise of the genre of landscape art, and how are these factors visible in specific works?
- 11 Compare and contrast the work of **two** British landscape painters.
- 12 Compare the treatment of landscape by **any two** Northern European artists.
- 13 With detailed reference to specific examples, discuss some of the ways in which landscape painters have depicted scenes of everyday life.
- 14 What new approaches did the Post-Impressionists take to landscape painting?
- 15 Compare some depictions of the American landscape. You may draw your examples from painting, photography or any other media.
- 16 How have contemporary artists responded to current concerns with landscape?

**Topic 3: Portraiture**

Unless the question clearly indicates 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.

- 17 Discuss some of the uses of portraiture in the ancient period.
- 18 With reference to specific examples, discuss some of the new developments that occurred in the genre of portrait painting in the 15th and/or 16th centuries.
- 19 What is meant by the 'Baroque style' in portraiture?
- 20 Discuss **three** portraits from the 18th century which show different approaches to the art of portraiture.
- 21 How can a knowledge of historical context help us to understand 19th-century portraits? Your answer should focus on **three** works.
- 22 How have techniques been employed expressively in 20th-century Expressionist portraiture?
- 23 Comment on the effectiveness of **any three** portrait images executed in a medium other than paint. (Each work discussed may be in any non-painting medium.)
- 24 Discuss **two** or **three** portrait images which appear to take different approaches to female identity.

**Topic 4: The nude**

Unless the question clearly indicates 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.

- 25 Compare **three** examples of the male nude in 'classical' sculpture.
- 26 What can we learn from images of the nude human body in any one non-Western culture?
- 27 How have artists in the West conveyed Christian ideas through their depiction of the nude?
- 28 Consider the proposition that over history men have used the image of the female nude to oppress and degrade women.
- 29 How have women artists challenged traditional representations of the female nude?
- 30 How have photographers offered us new ways of considering the nude?
- 31 Compare depictions of the nude by **any two** post-1900 artists.
- 32 A major department store recently announced that it would no longer use artificially altered images of models to advertise swimwear. A sign in the store's windows will read: "We've not messed with natural beauty; this image is unairbrushed. What do you think?"

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

**Topic 5: Still life**

Unless the question clearly indicates 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.

- 33** Consider the variety of flower still life painting with reference to **at least three** works. Examples may be taken from any period in art.
- 34** “The still life of luxury appropriates the table and recasts it in terms of male wealth and social power.” (Norman Bryson). Discuss.
- 35** Can biography help us to understand still life painting?
- 36** “Treat nature by means of the cylinder, the sphere, the cone, everything brought into proper perspective so that each side of an object or a plane is directed towards a central point.” (Cézanne). Discuss with particular reference to the still lifes of Cézanne.
- 37** How have artists referenced the theme of music in their still life painting?
- 38** The Surrealists made familiar objects strange. Discuss.
- 39** In using real life objects as the stuff of art, artists are responding to the global obsession with commodities. Discuss.
- 40** Compare and contrast **two** different types of still lifes from **any two** periods of history. Consider the reasons why such works were created.

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