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**ART HISTORY (PRINCIPAL)**

Paper 3 Thematic Topics

**9799/03**

**May/June 2015**

**2 hours 15 minutes**

Additional Materials: Answer Booklet/Paper

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**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 all 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.**

This paper contains questions on five topics.

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

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

All questions carry equal marks.



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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 and **2** blank pages.

**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 Consider how your chosen city reflects its history in its architecture.
- 2 Describe your experience of seeing works in art galleries and museums in your chosen city.
- 3 With reference to **at least two** monuments in your chosen city, discuss how they give us insights into the past.
- 4 'Public sculpture should be aesthetically pleasing.' Discuss with reference to works in your chosen city.
- 5 Artists can reflect the city in which they live in a variety of ways. Discuss some of these with reference to specific works in any medium.
- 6 In what ways is the cultural life of your chosen city in evidence?
- 7 Discuss the variety of housing in the city of your choice.
- 8 You have been asked to organise a guided tour called 'The Changing City'. What would you include and why?

**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 Discuss the use of symbols in artistic depictions of landscape. Your examples may be from Western and / or non-Western traditions.
- 10 Compare and contrast any **three** depictions in landscape art of **one** of the following: mountains, storms, winter.
- 11 How can images of landscape convey ideas of national identity?
- 12 Discuss the ways in which seventeenth-century Dutch landscape painting can be interpreted.
- 13 Discuss the notion of the sublime with reference to landscape painting.
- 14 Discuss some of the ways in which artists have depicted the British landscape. Your examples may be drawn from any period.
- 15 Has modern art made any valuable contribution to how we think about the environment?
- 16 Discuss a selection of photographs which you feel show different approaches to the subject of 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 Compare depictions of rulers from the ancient world.
- 18 Discuss the association of portraiture and religion. Your examples may be from any period and in any medium.
- 19 How have artists sought to bring out the personality of the sitter in portraits?
- 20 Discuss the depiction of family relationships in a selection of portraits you have studied.
- 21 'The triumph of the art of the bourgeoisie is the portrait' (Théodore Duret, 1867). Discuss.
- 22 In what ways have artists working after 1900 used the portrait genre to comment on the modern world?
- 23 With reference to particular examples, discuss some of the functions of portrait art.
- 24 A leaflet in the National Portrait Gallery, Washington (USA), states: 'This is a history museum'. How can portraits help us to understand history?

**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 Discuss the influence of the classical nude in art.
- 26 How is the nude used in the service of religion in any **one** non-Western culture?
- 27 Compare and contrast any **three** images of the nude in Christian art.
- 28 Compare and contrast examples of nude images in scenes from classical mythology.
- 29 How have photographers of the nude responded to traditions in painting?
- 30 Compare the work of any **three** artists post-1900 whose treatment of the nude seems to you to merit the description 'revolutionary'.
- 31 It has been said that in artistic treatments of the nude, women are generally depicted as passive while men are active. Discuss this observation.
- 32 Why is the nude such a controversial area of art history?

**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 Why did Still Life painting flourish in the Netherlands as an independent genre in the 17<sup>th</sup> century?
- 34 How do Spanish Still Lifes of the 17<sup>th</sup> and 18<sup>th</sup> centuries represent food and drink?
- 35 How do Still Life paintings explore the theme of the passing of time? Discuss with reference to **at least two** works from any period.
- 36 After the creation of the Royal Academy in France in the 18<sup>th</sup> century, Still Life was considered the art of copying and not an intellectual pursuit. Do you agree? Answer with reference to specific works of that period.
- 37 Compare Still Life painting by any **two** Post-Impressionist artists.
- 38 How did Expressionist artists such as Matisse respond to Still Life painting?
- 39 Consider the Dada artists' understanding and use of 'ready-mades' to create Still Life sculptures.
- 40 How have artists in the last 50 years responded to different materials, techniques and ideas in their Still Lifes?



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