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**ART HISTORY (PRINCIPAL)**

Paper 2 Historical Topics

**9799/02**

**May/June 2016**

**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.**

Answer **three** questions in total from **at least two** different topics.

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

All questions in this paper are worth 20 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 **9** printed pages and **3** blank pages.

Answer **three** questions in total from **at least two** different topics.

**Topic 1: The art and architecture of antiquity, c. 600 BC to c. 570 AD**

**1 Art and architecture in the archaic period, c. 600 BC to c. 450 BC**

Discuss the characteristic features of red figure vase painting.

**2 Greek architecture and sculpture of the classical and Hellenistic periods, c. 450 BC to c. 100 BC**

In what ways does the sculpture on the Great Frieze of the Pergamon Altar communicate the dramatic aspects of the subject matter?

**3 Roman Imperial architecture, c. 50 AD to c. 330 AD**

Discuss what was innovative about Roman building in this period with reference to named examples.

**4 Painting and sculpture in the Roman Republic and Imperial periods, c. 100 BC to c. 330 AD**

In what ways can the design and decoration of Trajan's Forum be seen as an exercise in Imperial propaganda?

**5 The art and architecture of late antiquity, c. 330 AD to c. 570 AD**

During the 4<sup>th</sup> and 5<sup>th</sup> centuries AD, there was a great demand for small-scale luxury goods in materials such as ivory, silver and glass. Discuss a variety of examples.

**Topic 2: Art, religion and society in Romanesque Europe, c. 1000–1200**

**6 Building the ‘militant’ Church**

What was old and what was new in Romanesque architecture?

**7 Heaven and hell: sculpture in the service of the Church**

How did sculpture serve the Church in the Romanesque period?

**8 Illuminating the word**

What different styles do we find in Romanesque painting?

**9 Bibles for the illiterate**

Discuss the importance of luxury objects in the life of the Church.

**10 Priests, warriors, peasants**

Discuss the stylistic influence of non-Western cultures on Western Romanesque art.

**Topic 3: A new heaven and new earth: Gothic art and architecture, c. 1140–1540****11 Gothic architecture, the setting for prayer**

Discuss the innovations which took place in the design and construction of English cathedrals in the 14<sup>th</sup> century.

**12 Prayer and the role of images**

Discuss the variety of images in Books of Hours.

**13 Death**

What do tombs of the period tell us about the people for whom they were made?

**14 Courtly life**

To what extent was contemporary society reflected in works of art produced in the International Gothic style?

**15 Civic life and patronage**

How can a knowledge of patronage enhance our understanding of religious works of art in 14<sup>th</sup>-century Italy?

**Topic 4: Man, the measure of all things: the Italian Renaissance, c. 1400 to c. 1600****16 Sculpture in Florence in the 15<sup>th</sup> century**

Discuss the range of emotions found in Donatello's work.

**17 The new naturalism; Florentine painting in the 15<sup>th</sup> century**

What are the characteristics of the Sacra Conversazione type of altarpiece?

**18 Early Italian Renaissance architecture and the influence of antiquity**

What are the characteristics of early Italian Renaissance architecture? Answer with reference to **at least three** different types of buildings.

**19 Painting in Renaissance Venice, c. 1450 to c. 1600**

Analyse how Tintoretto exploits the dramatic potential of his subject matter.

**20 The High Renaissance in Rome, Florence and Milan**

Discuss Michelangelo's treatment of the human figure with reference to **three** examples of his sculpture.

**Topic 5: Faith triumphant: 17th-century art and architecture****21 Baroque Rome**

Discuss ways in which light and shade are used in painting and sculpture from the period.

**22 French classicism**

What do paintings of this period tell us about the status of art and the artist?

**23 Flemish ambassadors**

In what ways do portraits of the period show the importance of their patrons? Give **at least two** examples by different painters.

**24 The Dutch golden age**

Analyse representations of landscape in Dutch painting, using a range of examples.

**25 The Spanish court and Church**

Discuss **at least two** examples of religious art made in Seville during the 17<sup>th</sup> century.

**Topic 6: Defining the nation: art and architecture in Britain, c. 1700–1860s****26 High art and high life**

What influence did artistic theory have on painting in Britain during this period?

**27 Portraiture and society**

Discuss the different ways in which couples are portrayed in paintings of this period.

**28 Modern life**

In what ways did artists respond to the scientific and industrial developments of the period?

**29 Landscape**

‘Painting is with me but another word for feeling’ (John Constable). Discuss landscape painting of this period in the light of this statement.

**30 Architecture**

Discuss 18<sup>th</sup>-century urbanisation projects in **one** of the following:

- Bath;
- London;
- Edinburgh;
- Dublin.

**Topic 7: Art, society and politics in Europe, c. 1784–1900****31 Neoclassicism**

In what sense was the art of this period 'Neoclassical'?

**32 Romantic heroes**

How was the idea of heroism represented in Romantic art?

**33 1848 and its aftermath**

In what ways did artists of the period 1848 to 1860 challenge artistic traditions in France?

**34 The Impressionist Eye**

How did Baudelaire's *Painter of Modern Life* (1863) influence the subject matter of painting in Paris?

**35 Beyond Impressionism**

In what ways did the work of Post-Impressionist artists show their disenchantment with urban life?



**Topic 8: The shock of the new: art and architecture in Europe and the United States in the 20th and 21st centuries**

**36 Brave new world, 1890–1914**

Consider the development of Cubism before the First World War.

**37 Visions of Utopia – architecture**

What are the characteristics of the work of Frank Lloyd Wright? Discuss with reference to **at least two** examples.

**38 Rebellion and the unconscious**

To what extent did Freud influence Surrealist artists?

**39 The figure and the object**

Consider the depiction of the figure in the work of **at least two** artists.

**40 ‘Art is about life’: art after Modernism – 1970 to the present day**

How have artists explored ideas of race and identity?





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