



ART HISTORY (PRINCIPAL)

Paper 3 Thematic Topics

9799/03

May/June 2016

2 hours 15 minutes

Additional Materials: Answer Booklet/Paper



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 **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 and **2** blank 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 Architects frequently travel to a city to study and learn from existing buildings. What would they learn from a study of your city?
- 2 How have painters responded to the city of your choice?
- 3 How can public sculpture be an expression of **either** religion **or** politics **or** both?
- 4 How can art galleries and museums be providers of culture for a modern audience? Discuss with reference to **at least two** institutions in your city.
- 5 Compare and contrast **two** public areas of your city which help us to understand its history.
- 6 What role can patrons play in shaping the appearance of the city?
- 7 In what ways has your city been represented in **either** film **or** photography?
- 8 How does your city pay homage to its heroes? Discuss with reference to a number of works.

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 do landscapes in non-Western art explore the relationship between man and the land?
- 10 What different approaches can we find in Dutch landscape art?
- 11 Compare and contrast the treatment of landscape in a selection of religious paintings. Your examples may be taken from any period or periods.
- 12 How have artists used landscape to convey ideas about the past?
- 13 'The whole of nature is an endless demonstration of shape and form' (Henry Moore). Discuss with reference to any landscape art you have studied.
- 14 Compare and contrast different representations of the landscape of any **one** country.
- 15 Assess the work of any **one** landscape artist working since 1900.
- 16 How have artists sought to express the inner world of human feeling through their depiction of the external world 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 and contrast **three** portraits from the ancient world.
- 18 To what extent did portraiture undergo a 'Renaissance' in the 15th and 16th centuries?
- 19 How have portrait artists depicted the different stages of human life?
- 20 Compare and contrast portraits in different artistic styles.
- 21 How have portrait artists made their subjects look heroic?
- 22 Compare and contrast any **three** portraits made in a medium other than painting. Your chosen examples do not all have to be in the same medium.
- 23 Assess the portraits of any **one** artist at work since 1900 whose work you think rewards close attention.
- 24 Discuss some of the ways in which portrait artists have depicted the poor and the marginalised.

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 depiction of the female nude in ancient classical art.
- 26 Compare and contrast approaches to the nude in Western and non-Western art.
- 27 Compare and contrast depictions of Christ, nude or semi-nude.
- 28 Discuss approaches to the female nude in Western art after the ancient classical period.
- 29 Explore the treatment of the nude in the work of any **one** photographer.
- 30 To what extent have artists after 1900 turned against traditional depictions of the nude?
- 31 Discuss how artists reveal and conceal the nude body.
- 32 Does the nude still have a power to shock?

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 Discuss examples of the 'vanitas' theme in Dutch still life, c. 1560–1650.
- 34 Compare and contrast **at least three** examples of still life in Spanish art, c. 1600–1850.
- 35 'To relegate the still life to a purely academic exercise is to limit its possible meanings.' Discuss in relation to French art, c. 1720–1900.
- 36 How was the still life genre redefined in the period c. 1900–1950? Discuss with reference to **at least two** works.
- 37 Compare and contrast the use of materials in **at least two** still life objects made since 1950.
- 38 How have women artists treated the theme of still life?
- 39 Consider the representation of fruit and vegetables in any still lifes you have studied.
- 40 How can a still life painting help us to understand a civilisation? Discuss with reference to **at least two** works.

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