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**ART HISTORY (PRINCIPAL)**

**9799/03**

Paper 3 Thematic Topics

**May/June 2018**

**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 **one** topic.

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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This 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 Describe an area of your chosen city, explaining how it reflects the city's historical development.
- 2 'Museums take art out of context, commercialise it and turn it into a tourist experience.' Discuss this view with reference to **at least two** museums and/or galleries in your chosen city.
- 3 With reference to **at least two** buildings, discuss a style of architecture that can be seen in your chosen city.
- 4 What do public monuments add to a city? Explain with reference to **at least two** monuments.
- 5 Discuss the work of an artist who has, or had, a strong link to your chosen city.
- 6 Give an account of your experience of **one or more** works of contemporary art made after 1960 in your chosen city.
- 7 Compare and contrast **two** spaces in your chosen city.
- 8 How can art and/or architecture help us to understand a city?

**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 Compare and contrast **at least two** landscape works from non-Western art.
- 10 Discuss the ways in which landscape painting of the seventeenth century created an idealised picture of the countryside.
- 11 Compare and contrast examples of German landscape painting. Your examples may be from any period or periods.
- 12 The art critic Ruskin said Turner was an artist who could 'stirringly and truthfully measure the moods of Nature'. Compare and contrast **at least two** paintings by British landscape artists which seem to you to convey different moods.
- 13 What was new about Impressionist landscape painting?
- 14 Discuss some of the different methods and materials modern artists have used for recording the landscape.
- 15 Compare and contrast any **two** landscape artists whose work, in your opinion, offers different ways of seeing the world.
- 16 'Landscape is a political subject.' Discuss ways in which landscape art can connect with political concerns.

**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 the use of portraiture in ancient Egypt.
- 18 To what extent does Renaissance portraiture show 'the rise of the individual'?
- 19 Compare and contrast the work of any **two** portrait artists of the seventeenth century.
- 20 Discuss **at least three** portraits of women from the eighteenth century.
- 21 Discuss the main characteristics of any **one** movement in the nineteenth century, within the genre of portraiture.
- 22 Discuss the work of any **one** portrait artist after 1900.
- 23 Discuss the different effects achieved by portrait artists through **at least two** different media.
- 24 Compare and contrast examples of portraits of power.

**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 Explain the importance of the classical nude to the Western artistic tradition.
- 26 Discuss some of the ways in which the depiction of the human body in non-Western art differs from the Western tradition.
- 27 'The human body in art reflects religious attitudes.' Discuss, with reference to Western and/or non-Western art.
- 28 How have artists from the nineteenth century onwards been innovative in their depictions of the female body?
- 29 Discuss **two or more** ways in which the body has been interpreted through the medium of photography.
- 30 Compare and contrast **at least two** depictions of the nude body made since 1900.
- 31 Discuss **three** examples of the nude which suggest different attitudes to female beauty.
- 32 Why do you think the nude has continued to be an important subject in art from ancient times until today?

**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 **at least two** works which illustrate the development of the still life genre in the period c.1560–1650.
- 34 Discuss the work in the still life genre of **at least one** Spanish painter.
- 35 How was French still life painting influenced by the attitudes of the Academy?
- 36 Explain the importance of the Cubists to the still life genre.
- 37 Discuss the relationship between still life and real life in the period since 1950.
- 38 How do you account for the popularity of still life as a subject in Western art?
- 39 Compare and contrast the approaches to still life taken by **at least two** artists.
- 40 Discuss the effects artists have achieved through the realistic depiction of objects in the still life genre.



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