



Cambridge Pre-U

ART HISTORY

9799/02

Paper 2 Historical Topics

For examination from 2020

SPECIMEN PAPER

2 hours 15 minutes



You must answer on the answer booklet/paper.

You will need: Answer booklet/paper

INSTRUCTIONS

- Answer **three** questions in total, from **at least two** different topics.
- If you have been given an answer booklet, follow the instructions on the front cover of the answer booklet.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number on all the work you hand in.
- Do **not** use an erasable pen or correction fluid.
- At the end of the examination, fasten all your work together. Do **not** use staples, paper clips or glue.

INFORMATION

- The total mark for this paper is 60.
- Each question is worth 20 marks.

This specimen paper has been updated for assessments from 2020. The specimen questions and mark schemes remain the same. The layout and wording of the front covers have been updated to reflect the new Cambridge International branding and to make instructions clearer for candidates.

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

In what ways does sculpture executed between approximately 500 BC and 450 BC mark the turning point between the Archaic and Classical periods of Greek art?

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

Discuss the essential features of figure sculpture in the Hellenistic period. You should refer to both style and subject matter in your answer.

3 Roman imperial architecture, c.50 AD to c.330 AD

In the context of Roman temples of this period, what was innovative about the Pantheon?

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

A wide variety of portraits were produced in this period. With reference to **at least three** named examples, outline the purposes for which they were made.

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

Discuss the variety of church design in the period.

Topic 2: Art, religion and society in Romanesque Europe, c.1000–1200**6 Building the ‘militant’ Church**

With close reference to **three** buildings, discuss some of the regional varieties of Romanesque architecture.

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

Write a detailed comparative study of **two** Romanesque portals, exploring the relations between subject matter and style.

8 Illuminating the word

With close reference to specific images, analyse the styles of **three** manuscript illuminators.

9 Bibles for the illiterate

With reference to specific examples, discuss the role of decoration inside the Romanesque Church.

10 Priests, warriors, peasants

Explain the importance of monasticism to the art of the Romanesque period.

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

What was innovative about the design of the great French cathedrals in the first half of the thirteenth century?

12 Prayer and the role of images

In what ways did the cult of the Virgin have an effect on the art and architecture of the period?

13 Death

What can painting and sculpture in this period tell us about attitudes towards death and the search for salvation?

14 Courtly life

How are themes of courtly life depicted in the period? You should refer to both content and style in your answer.

15 Civic life and patronage

In fourteenth-century Italy, many paintings and sculptures were commissioned by groups of citizens. With reference to specific examples, discuss the reasons for this.

Topic 4: Man, the measure of all things: the Italian Renaissance, c.1400 to c.1600**16 Sculpture in Florence in the fifteenth century**

Discuss the design and imagery of tombs in fifteenth-century Italy.

17 The new naturalism; Florentine painting in the fifteenth century

In his treatise 'Della Pittura', Alberti gave advice to artists for producing more effective narrative paintings. Discuss this with reference to specific examples of works of art.

18 Early Italian Renaissance architecture and the influence of antiquity

Compare and contrast the architecture of Brunelleschi and Alberti, paying special attention to their use of classical sources.

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

Discuss the treatment of light and colour in the work of Giovanni Bellini.

20 The High Renaissance in Rome, Florence and Milan

In what ways did Leonardo exploit the potential of different media in his drawings?

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

Discuss **two** works of art by different artists working in Rome in the seventeenth century and explain how they used illusionism to achieve their aims.

22 French classicism

How did seventeenth-century French painters depict nature? Refer to the work of Poussin and Claude in your answer.

23 Flemish ambassadors

Analyse **three** portraits of women by **either** Rubens **or** Van Dyck.

24 The Dutch golden age

What effects did Rembrandt achieve through different printmaking techniques?

25 The Spanish court and Church

Discuss the characteristics of **three** kinds of subject matter in seventeenth-century Spanish painting.

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

Discuss Hogarth's ideas, as reflected in *The Analysis of Beauty*, with reference to specific examples of his prints.

27 Portraiture and society

How did British portrait painters of the period represent 'celebrity'? Discuss with reference to **at least three** paintings by different artists.

28 Modern life

How were scientific and/or industrial developments represented in paintings of the period?

29 Landscape

Discuss style and meaning in **three** examples of English landscape by the Pre-Raphaelites and their followers.

30 Architecture

How did the Grand Tour influence British architecture of the period? Analyse **at least two** buildings, each by a different architect.

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

Consider the influence of the antique in **three** examples of painting and/or sculpture of the period.

32 Romantic heroes

Analyse and discuss **three** political paintings and/or prints by different artists executed during the period.

33 1848 and its aftermath

Discuss ways in which **at least two** artists of the period challenged the salon.

34 The Impressionist Eye

Consider works exhibited at the early Impressionist exhibitions and discuss their reception by critics.

35 Beyond Impressionism

Compare and contrast the style and technique of **two** post-Impressionist painters, whose interpretations of similar subject-matter clearly display different characteristics.

Topic 8: The shock of the new: art and architecture in Europe and the United States in the twentieth and twenty-first centuries

36 Brave new world, 1890–1914

To what extent do you think Italian Futurist artists before the First World War broke new ground with their paintings and sculptures?

37 Visions of Utopia – architecture

With reference to **at least two** earlier buildings, consider why Frank Lloyd Wright was commissioned to design the New York Guggenheim, 1959.

38 Rebellion and the unconscious, 1915–70

How would you define the term abstraction? Discuss with reference to the work of **at least two** painters.

39 The figure and the object, 1940 to the present day

‘A work only needs to be interesting,’ (Donald Judd, *Specific Objects*, 1965). To what extent does minimalist sculpture achieve this aim and how? Discuss with reference to specific works.

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

How do contemporary women express their identity? Compare and contrast the work of **two** artists.

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