



Cambridge Pre-U

ART HISTORY

9799/03

Paper 3 Thematic 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 **one** topic.
- 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 **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 How have the economic fortunes of the city of your choice affected its appearance? Discuss with reference to specific works.
- 2 Would you call your chosen city a 'cultural centre'? Discuss, giving reasons for your opinions.
- 3 Compare and contrast **at least two** religious buildings in the city of your choice. How do they differ in terms of form and function?
- 4 Consider how your chosen city has been represented in modern media such as photography and/or film and/or documentary.
- 5 Public sculptures or monuments can express power and prestige. Discuss with reference to your chosen city.
- 6 Compare and contrast **at least two** paintings of the city. Which work best captures your chosen city in your opinion?
- 7 Consider the relationship between the architecture of a gallery in your chosen city and its collection.
- 8 Discuss the work of an artist who is closely associated with the city of your choice.

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 can a study of landscape paintings help us to understand a non-Western culture?
- 10 What were the factors in seventeenth-century Italy and Holland that influenced the rise of the genre of landscape art, and how are these factors visible in specific works?
- 11 Compare and contrast the work of **two** British landscape painters.
- 12 Compare the treatment of landscape by **any two** northern European artists.
- 13 With detailed reference to specific examples, discuss some of the ways in which landscape painters have depicted scenes of everyday life.
- 14 What new approaches did the Post-Impressionists take to landscape painting?
- 15 Compare some depictions of the American landscape. You may draw your examples from painting, photography or any other media.
- 16 How have contemporary artists responded to current concerns with 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 Discuss some of the uses of portraiture in the ancient period.
- 18 With reference to specific examples, discuss some of the new developments that occurred in the genre of portrait painting in the fifteenth and/or sixteenth centuries.
- 19 What is meant by the 'Baroque style' in portraiture?
- 20 Discuss **three** portraits from the eighteenth century which show different approaches to the art of portraiture.
- 21 How can a knowledge of historical context help us to understand nineteenth-century portraits? Your answer should focus on **three** works.
- 22 How have techniques been employed expressively in twentieth-century Expressionist portraiture?
- 23 Comment on the effectiveness of **any three** portrait images executed in a medium other than paint. (Each work discussed may be in any non-painting medium.)
- 24 Discuss **two** or **three** portrait images which appear to take different approaches to female identity.

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 Compare **three** examples of the male nude in 'classical' sculpture.
- 26 What can we learn from images of the nude human body in any one non-Western culture?
- 27 How have artists in the West conveyed Christian ideas through their depiction of the nude?
- 28 Consider the proposition that over history men have used the image of the female nude to oppress and degrade women.
- 29 How have women artists challenged traditional representations of the female nude?
- 30 How have photographers offered us new ways of considering the nude?
- 31 Compare depictions of the nude by **any two** post-1900 artists.
- 32 A major department store recently announced that it would no longer use artificially altered images of models to advertise swimwear. A sign in the store's windows will read: "We've not messed with natural beauty; this image is unairbrushed. What do you think?"

Use this as a starting point for a discussion on the real and the ideal in nude imagery.

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** Consider the variety of flower still life painting with reference to **at least three** works. Examples may be taken from any period in art.
- 34** ‘The still life of luxury appropriates the table and recasts it in terms of male wealth and social power.’ (Norman Bryson). Discuss.
- 35** Can biography help us to understand still life painting?
- 36** ‘Treat nature by means of the cylinder, the sphere, the cone, everything brought into proper perspective so that each side of an object or a plane is directed towards a central point.’ (Cézanne). Discuss with particular reference to the still lifes of Cézanne.
- 37** How have artists referenced the theme of music in their still life painting?
- 38** The Surrealists made familiar objects strange. Discuss.
- 39** In using real life objects as the stuff of art, artists are responding to the global obsession with commodities. Discuss.
- 40** Compare and contrast **two** different types of still lifes from **any two** periods of history. Consider the reasons why such works were created.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.