



## Cambridge Pre-U Art History (9799)

### Additional guidance for this syllabus

Additional guidance given for this syllabus applies to specific components.

### Additional guidance for Component 9799/01: Analytical Studies in Western and non-Western Art

A reduced selection of works of art is provided for each section. Questions on this component will focus on **one** of the works of art named in each section.

	Topic focus
<b>Section 1:</b> Painting	<ul style="list-style-type: none"> <li>• <i>The Arnolfini Portrait</i>, 1434, Jan van Eyck</li> <li>• <i>Diana and Actaeon</i>, 1556–59, Titian</li> <li>• <i>Olympia</i>, 1863, Manet</li> <li>• <i>Weeping Woman</i>, 1937, Pablo Picasso</li> <li>• <i>Three Studies for Figures at the Base of a Crucifixion</i>, c.1944, Francis Bacon</li> </ul>
<b>Section 2:</b> Sculpture	<ul style="list-style-type: none"> <li>• <i>Charioteer</i>, Delphi, c.478–74 BC</li> <li>• <i>The Ite Head</i>, 14th–15th Century</li> <li>• <i>David</i>, 1501–04, Michelangelo</li> <li>• <i>The Burghers of Calais</i>, 1884–95, Auguste Rodin</li> <li>• <i>Sunflower Seeds</i>, 2010, Ai Weiwei</li> </ul>
<b>Section 3:</b> Architecture	<ul style="list-style-type: none"> <li>• <i>The Pantheon</i>, Rome, c.120–125 AD</li> <li>• <i>Chartres Cathedral</i>, 1145–1226</li> <li>• <i>Blenheim Palace</i>, 1705–22, John Vanbrugh, Nicholas Hawksmoor</li> <li>• <i>Villa Savoye</i>, 1928–31, Le Corbusier</li> <li>• <i>Evelyn Grace Academy</i>, 2006–10, Dame Zaha Hadid</li> </ul>
<b>Section 4:</b> Drawing, printing, photography, collage and film	<ul style="list-style-type: none"> <li>• <i>Studies of Two Apostles for the Transfiguration</i>, 1519–20, Raphael</li> <li>• <i>The Hundred Guilder Print</i>, c.1648–50, Rembrandt</li> <li>• <i>Venice: Looking East towards San Pietro di Castello – Early Morning</i>, 1819, J M W Turner</li> <li>• <i>Migrant Mother</i>, California, 1936, Dorothea Lange</li> <li>• <i>Kolobrzeg, Poland, July 26 1992</i>, 1992, Rineke Dijkstra</li> </ul>

**Additional guidance for Component 9799/02: Historical Topics**

A reduced selection of topic areas is provided underneath each subsection from the syllabus. The question for each subsection will focus on **one or more** of the topic areas listed.

	Topic focus
<b>Historical Topic 1: The art and architecture of antiquity, c.600 BC–c.570 AD</b>	
<b>1.1 Art and architecture in the archaic period, c.600 BC–c.450 BC</b>	<ul style="list-style-type: none"> <li>The treatment of the human form in freestanding sculpture, including the <i>kouros</i> (male) and <i>kore</i> (female) figures.</li> <li>The style and subject matter of Relief sculpture.</li> <li>The transition from the archaic to the early classical style of sculpture in the sixth century BC and the first half of the fifth century BC. Examples such as the pedimental sculptures on the <i>Temple of Aphaia at Aegina</i>, the <i>Bronze Charioteer</i> and the <i>Kritian Boy</i>.</li> </ul>
<b>1.2 Greek architecture and sculpture of the classical and Hellenistic periods, c.450 BC–c.100 BC</b>	<ul style="list-style-type: none"> <li>The design and sculptural decoration of <i>The Parthenon</i> in relation to the historical and political context.</li> <li>Greek sculpture in the fifth and fourth centuries BC. The function and location of sculpture. Freestanding figures; their style and subject matter, the treatment of anatomy and the representation of movement.</li> <li>Hellenistic sculpture, its style and subject matter; the sculptures at Pergamon including the reliefs on the <i>Altar of Zeus</i>. Comparisons between Hellenistic sculpture and sculpture of the Classical period.</li> </ul>
<b>1.3 Roman Imperial architecture, c.50 AD– c.330 AD</b>	<ul style="list-style-type: none"> <li>The imperial palaces, including <i>Nero's Golden House</i> and the <i>Imperial Palace</i> on the Palatine Hill.</li> <li>Domestic housing in Pompeii and Herculaneum.</li> </ul>
<b>1.4 Painting and sculpture in the Roman Republic and Imperial periods, c.100 BC–c.330 AD</b>	<ul style="list-style-type: none"> <li>Portrait sculpture in Republican and Imperial Rome.</li> <li>Sculpture in the age of Augustus. The role of sculpture as Imperial propaganda in works including the reliefs on the <i>Ara Pacis Augustae</i> and the portraits of Augustus.</li> </ul>
<b>1.5 The art and architecture of late antiquity, c.330 AD–c.570 AD</b>	<ul style="list-style-type: none"> <li>The style and subject matter of sculpture.</li> <li>Small-scale artefacts such as metalwork, glassware, ivory diptychs and caskets.</li> </ul>
<b>Historical Topic 2: Art, religion and society in Romanesque Europe, c.1000– 1200</b>	
<b>2.1 Building the 'militant' Church</b>	The appearance, structure and engineering: innovations in stone vaulting (barrel, groin and rib), the role of the arch in interior and exteriors, and the ground plans and appearance of the exteriors. The effects on the viewer of these buildings should also be considered. Candidates can draw examples from any country, and from any scale of building. Candidates should be aware of examples from different countries and of regional differences.



<b>2.2 Heaven and hell: sculpture in the service of the Church</b>	<p>Candidates should demonstrate an understanding of the methods and materials, function, iconography and the varied styles of Romanesque sculpture. As well as monumental figurative sculptures, smaller-scale works, such as font and ivory carvings should be studied.</p> <ul style="list-style-type: none"> <li>• Portal sculpture including tympanums, such as Autun, Moissac and Santiago de Compostela.</li> <li>• Other types of stone sculpture, including capitals and fonts.</li> <li>• Sculpture in media other than stone: wood, ivory and metal.</li> </ul>
<b>2.3 Illuminating the word</b>	<p>Candidates are expected to be able to discuss style and make connections between paintings and the other visual arts.</p> <ul style="list-style-type: none"> <li>• The challenges involved in interpreting a Romanesque manuscript, including understanding the making of a manuscript: materials, processes, scribes and illuminators. Different types of manuscript and their uses.</li> <li>• Wall paintings, the style, content and meaning of works, iconography and the position of the painting in the building.</li> </ul>
<b>2.4 Bibles for the illiterate</b>	<p>The interior decoration of Romanesque ecclesiastical buildings: the methods, materials and meaning of mosaic and stained glass in the service of the Church.</p> <ul style="list-style-type: none"> <li>• Mosaic, examples such as the <i>Palatine Chapel</i>, Palermo, and the apsidal mosaics in <i>The Basilica of Santa Maria in Trastevere</i>, Rome.</li> <li>• Stained glass, examples such as the <i>Tree of Jesse</i> panel at St. Denis, c.1145, and remaining examples from Canterbury and York.</li> </ul>
<b>2.5 Priests, warriors, peasants</b>	<ul style="list-style-type: none"> <li>• Pilgrimages and the cult of saints.</li> <li>• Women in Romanesque art: Biblical archetypes (Eve and the Virgin); women in the Church such as Hildegard of Bingen.</li> </ul>
<b>Historical Topic 3: A new heaven and new earth: Gothic art and architecture, c.1140–1540</b>	
<b>3.1 Gothic architecture, the setting for prayer</b>	<ul style="list-style-type: none"> <li>• The origins of Gothic architecture in the <i>choir of Saint Denis</i>, c.1140; the essential features of the new style and comparisons with Romanesque architecture; the influence of Abbot Suger.</li> <li>• 'High Gothic' cathedrals in the first half of the thirteenth century including <i>Chartres</i>, <i>Reims</i>, <i>Amiens</i> and <i>Bourges</i>; technical challenges and how these were overcome; the expansion of space and the achievement of soaring height.</li> <li>• The further development of Gothic architecture from the middle of the thirteenth century, including the English Decorated and Perpendicular styles: the importance of patterns, experiments with space including the east end of <i>Wells Cathedral</i> and the <i>Octagon at Ely Cathedral</i>.</li> </ul>
<b>3.2 Prayer and the role of images</b>	<ul style="list-style-type: none"> <li>• The cult of the Virgin; the development of the Lady Chapel; images of the Virgin and Child in sculpture (monumental and on a small scale, such as ivories) and in painting.</li> <li>• Relics, reliquaries and shrines; the importance of saints as intercessors; the design and use of reliquaries.</li> <li>• Private devotional paintings such as altarpieces and diptychs; Books of Hours, their organisation, illustrations and use.</li> <li>• Wall paintings and stained glass as further aids to prayer and meditation.</li> </ul>



<b>3.3 Death</b>	<ul style="list-style-type: none"> <li>• The location, design and imagery of tombs; types of tomb in relation to status and wealth; the treatment of the effigy.</li> <li>• Depictions of death, dying, heaven and hell in panel painting, wall painting and manuscript illumination.</li> <li>• The Black Death and its impact on the visual arts.</li> </ul>
<b>3.4 Courtly life</b>	<ul style="list-style-type: none"> <li>• The Capetian Monarchy and the origins of the Gothic style in the Île de France; continued patronage by French monarchs, including the development of the Rayonnant style of Gothic architecture; the International Gothic style and patronage at the Valois court in the fourteenth and early fifteenth centuries including illuminated manuscripts and goldsmiths' work.</li> </ul>
<b>3.5 Civic life and patronage</b>	<ul style="list-style-type: none"> <li>• Civic imagery in art; depictions of the city, its people and its emblems, including the <i>Allegory of Good and Bad Government</i> frescoes in Siena.</li> <li>• The work of early Netherlandish artists, including Jan van Eyck and Robert Campin.</li> </ul>
<b>Historical Topic 4: Man, the measure of all things: the Italian Renaissance, c.1400–c.1600</b>	
<b>4.1 Sculpture in Florence in the fifteenth century</b>	<ul style="list-style-type: none"> <li>• New developments in figure sculpture in early fifteenth-century Florence, including the work of Donatello and Ghiberti; the <i>statues</i> at <i>Orsanmichele</i> and for <i>Florence Cathedral and its campanile</i>.</li> <li>• Relief sculpture in fifteenth-century Florence including the work of Ghiberti, Luca della Robbia and Donatello.</li> <li>• Florentine sculpture in the second half of the fifteenth century, including the work of Verrocchio; comparisons of his work with that of Ghiberti and Donatello.</li> </ul>
<b>4.2 The new naturalism; Florentine painting in the fifteenth century</b>	<ul style="list-style-type: none"> <li>• Increasing naturalism in Florentine painting including the work of Masaccio, Fra Angelico and Fra Filippo Lippi; the treatment of pictorial space and the development of perspective, including the work of Uccello.</li> <li>• The intellectual context: Alberti's <i>Della Pittura</i> in relation to the work of fifteenth-century Florentine artists; the influence of Humanism.</li> <li>• The <i>Sacra Conversazione</i> type of altarpiece, such as Fra Angelico's <i>San Marco Altarpiece</i> and Domenico Veneziano's <i>St. Lucy Altarpiece</i>.</li> </ul>
<b>4.3 Early Italian Renaissance architecture and the influence of antiquity</b>	<ul style="list-style-type: none"> <li>• Innovation in the work of Brunelleschi, including the design and construction of the <i>dome of Florence Cathedral</i>.</li> <li>• The work of Alberti; a comparison of his work with that of Brunelleschi.</li> <li>• The patronage and design of Florentine palaces.</li> </ul>
<b>4.4 Painting in Renaissance Venice, c.1450–c.1600</b>	<ul style="list-style-type: none"> <li>• The work of Tintoretto: his early work and the development of his distinctive style; his mature and late styles including his paintings in the <i>Scuola Grande di San Rocco</i>.</li> <li>• The work of Veronese: decorative fresco paintings, altarpieces; secular and mythological paintings.</li> </ul>
<b>4.5 The High Renaissance in Rome, Florence and Milan</b>	<ul style="list-style-type: none"> <li>• The paintings and drawings of Leonardo in Florence and Milan.</li> <li>• The paintings of Raphael including depictions of the Madonna and Child, altarpieces and the <i>Vatican Stanze</i>, 1509–11.</li> </ul>
<b>Historical Topic 5: Faith triumphant: seventeenth-century art and architecture</b>	



<b>5.1 Baroque Rome</b>	<ul style="list-style-type: none"> <li>• Caravaggio: his use of chiaroscuro, naturalism and realism in the service of dramatic narrative; examples such as <i>The Supper at Emmaus</i>, c.1600; <i>The Conversion of St. Paul</i>, 1600–01; <i>The Death of the Virgin</i>, 1606.</li> <li>• Bernini's sculpture: his working methods and techniques, his dynamic compositions and illusionistic effects.</li> </ul>
<b>5.2 French classicism</b>	<ul style="list-style-type: none"> <li>• Claude: the raising of landscape painting to a major means of artistic expression; the treatment of Biblical and Classical narrative; his use of light and colour.</li> <li>• French Caravaggism: artists such as Valentin de Boulogne; Georges de la Tour; Simon Vouet; Charles Le Brun; Le Nain brothers.</li> </ul>
<b>5.3 Flemish ambassadors</b>	<ul style="list-style-type: none"> <li>• Rubens' religious, mythological and historical pictures.</li> <li>• Jacob Jordaens: religious and mythological subjects, portraits and illustrations to Flemish proverbs.</li> </ul>
<b>5.4 The Dutch golden age</b>	<ul style="list-style-type: none"> <li>• Hals as a portraitist of single figures and of groups; his style and technique. Comparisons with the work of other portrait painters including Rembrandt.</li> <li>• Vermeer's paintings: subject matter, treatment of light, compositions and the use of symbolism.</li> </ul>
<b>5.5 The Spanish court and Church</b>	<ul style="list-style-type: none"> <li>• The Hapsburg monarchy and court; devotional art; portraiture; Seville as an alternative centre to Madrid.</li> <li>• Velázquez's naturalism, such as the <i>bodegones</i>, religious works; his work as a court painter; portraiture; styles and techniques.</li> <li>• The influence of the Counter-Reformation on artists including Zurbarán.</li> <li>• The works of Murillo and Ribalta.</li> </ul>
<b>Historical Topic 6: Defining the nation: art and architecture in Britain, c.1725–1860s</b>	
<b>6.1 High art and high life</b>	<ul style="list-style-type: none"> <li>• Art and theory, the academic theory of art and its effect on paintings: Hogarth's <i>Analysis of Beauty</i>; the rise of the Academy.</li> <li>• Reynolds and the Royal Academy: <i>Education, Discourses and Exhibitions</i>; high art versus commercialism; the changing identity and status of the artist; the question of women artists.</li> </ul>
<b>6.2 Portraiture and society</b>	<ul style="list-style-type: none"> <li>• The conversation piece: Hogarth, Gainsborough and Zoffany.</li> <li>• The 'Grand Manner' portrait: the work of Hogarth, Reynolds and Gainsborough.</li> <li>• Men and Women: Gender roles in portraiture.</li> <li>• The question of celebrity; portraits of celebrated individuals of the time such as stage actors and politicians.</li> </ul>
<b>6.3 Modern life</b>	<ul style="list-style-type: none"> <li>• Satire, including the work of Gillray and Hogarth.</li> <li>• The influence of science and industry on art, including the work of Wright of Derby and the Lunar Society.</li> </ul>
<b>6.4 Landscape</b>	<ul style="list-style-type: none"> <li>• The visionary landscape: the work of Blake and Palmer.</li> <li>• Turner: his style, techniques and subject matter.</li> <li>• The Pre-Raphaelite landscape.</li> </ul>
<b>6.5 Architecture</b>	<ul style="list-style-type: none"> <li>• The Palladian country house; style and patronage, as seen in examples such as: <i>Holkham Hall</i> and <i>Chiswick House</i>.</li> <li>• Influence of the Grand Tour on British architecture of this period.</li> </ul>



<b>Historical Topic 7: Art, society and politics in Europe, c.1784–1900</b>	
<b>7.1 Neoclassicism</b>	<ul style="list-style-type: none"> <li>• Depictions of Napoleon and their role as propaganda. Works such as David's <i>Napoleon Crossing the Saint Bernard Pass</i>, 1801–05, Ingres' <i>Napoleon on his Imperial Throne</i> and Canova's <i>Napoleon as Mars the Peacemaker</i>, 1802–06.</li> <li>• The sculpture of Canova: his working methods and the variety of his subject matter; relationship of his work to antique sculpture.</li> <li>• Ingres' portraits of middle class and aristocratic patrons such as <i>Portrait of Monsieur Bertin</i>, 1832, <i>Madame Moitessier</i>, 1856 and the <i>Portrait of Comtesse d'Haussonville</i>, 1845. His odalisques and mythological subject matter.</li> </ul>
<b>7.2 Romantic heroes</b>	<ul style="list-style-type: none"> <li>• Images of war and suffering including works by Gros, Gericault and Goya.</li> <li>• The work of Delacroix, his paintings of literary and historical subjects such as <i>The Death of Sardanapalus</i>, 1827. His representation of contemporary events such as <i>Liberty Leading the People</i>, 1830.</li> <li>• The theme of patriotism in the work of artists such as Friedrich and Schinkel.</li> </ul>
<b>7.3 1848 and its aftermath</b>	<ul style="list-style-type: none"> <li>• French Realism. Scenes of rural life and work by Courbet and Millet. The contemporary critical response to their work.</li> <li>• The work of Adolph von Menzel. His wide range of subject matter, including small-scale genre pieces, historical subjects, depictions of the Court and aristocracy; industrial scenes, portraits. A comparison of Menzel's realism with that of French artists such as Manet, Courbet, and Millet.</li> </ul>
<b>7.4 The Impressionist Eye</b>	<ul style="list-style-type: none"> <li>• The Impressionist exhibitions. Their organisation, participation and the critical response.</li> <li>• The Impressionist Landscape as depicted by artists such as Monet, Pissarro and Sisley. Their subject matter and working methods.</li> <li>• Depictions of Paris and Parisian society by Impressionist artists including Degas, Caillebotte and Renoir. Novel composition and viewpoints. The influence of photography and Japanese prints. The treatment of perspective.</li> <li>• The impact of Impressionism outside France in countries such as Germany, Britain and Denmark.</li> </ul>
<b>7.5 Beyond Impressionism</b>	<ul style="list-style-type: none"> <li>• Seurat's depictions of urban leisure such as <i>A Sunday Afternoon on the Island of La Grande Jatte</i>, 1884–86 and <i>Le Chahut (the can can)</i>, 1889–90. The divisionist technique and his theories of line and colour.</li> <li>• The work of Gauguin. His development of the new Synthetist style in Brittany in the late 1880s. The characteristics of his paintings in Tahiti such as <i>Nevermore</i>, 1897 and <i>Manao Tupapau (Spirit of the Dead watches over her)</i>, 1892.</li> </ul>
<b>Historical Topic 8: The shock of the new: art and architecture in Europe and the United States in the twentieth and twenty-first centuries</b>	



<b>8.1 Brave new world, 1890–1914</b>	<ul style="list-style-type: none"> <li>• The impact of the work of Cézanne: retrospectives in Paris, including Van Gogh, Gauguin and Cézanne.</li> <li>• Expressionism. The aims and achievements of artists including Munch and other painters, such as Kokoschka; the artists associated with Die Brücke and Der Blaue Reiter.</li> <li>• Fauvism. The influence of the Post-Impressionists; the work and influence of Matisse, and the individual styles of other artists, such as Derain and Vlaminck.</li> </ul>
<b>8.2 Visions of Utopia – architecture</b>	<ul style="list-style-type: none"> <li>• The Bauhaus: a new approach to design in the arts and architecture. The ideas of Walter Gropius.</li> <li>• Mies van der Rohe. Use of materials, approach to structure and space. His influence on modern architecture.</li> <li>• Fascist and Soviet architecture.</li> </ul>
<b>8.3 Rebellion and the unconscious, 1915–70</b>	<ul style="list-style-type: none"> <li>• Dada. The sources and aims of this movement, and the relation between visual arts and other art forms, such as poetry; the work of artists such as Duchamp, Hannah Höch and George Grosz.</li> <li>• Surrealism: the use of a variety of media, including painting, objects, photography and film. The influence of Freud and explorations of the unconscious on the work of artists including Ernst, Dalí, Miró, Masson and Man Ray.</li> <li>• Film. Early avant-garde cinema, such as Léger's <i>Ballet Mécanique</i>, 1924, Buñuel's <i>Un Chien Andalou</i>, 1929 and Vertov's <i>Man with the Movie Camera</i>, 1929.</li> </ul>
<b>8.4 The figure and the object, 1940 to the present day</b>	<ul style="list-style-type: none"> <li>• Figure painting. The continuing commitment to the figure: artists such as Francis Bacon, Lucian Freud, Frank Auerbach and Leon Kossoff (The 'School of London'); Philip Guston in America; Georg Baselitz in Germany.</li> <li>• Minimalism. The work of artists such as Andre, Flavin and Judd. The reaction to Abstract Expressionism and other modern art, and use of form and material.</li> <li>• Abstract formal rigour, such as the work of Anthony Caro and Bridget Riley.</li> </ul>
<b>8.5 'Art is about life': art after Modernism, 1970 to the present day</b>	<ul style="list-style-type: none"> <li>• Identity: issues of gender and sexuality. The exploration of ideas of gender in the work of artists such as Louise Bourgeois, Yoko Ono, Sarah Lucas, Tracey Emin and Jenny Saville; queer identity in the work of artists such as Felix Gonzales-Torres, Gilbert and George, David Hockney and Catherine Opie.</li> <li>• Identity: issues of race: African–American identity, as seen in the work of artists such as Adrian Piper, Lorna Simpson, David Hammons and Kara Walker.</li> <li>• The trauma of history. Responses to historical events, in the work of artists such as Joseph Beuys, Anselm Kiefer and Rachel Whiteread.</li> </ul>

#### Additional guidance for Component 9799/03: Thematic Topics

No additional guidance is given for this component.

#### Additional guidance for Component 9799/04: Personal Investigation

Adjustments to the requirements for this component have already been made on our website. Please visit for further details: <https://www.cambridgeinternational.org/programmes-and-qualifications/cambridge-advanced/cambridge-pre-u/support-for-pre-u-june-2022/>

No further additional guidance is given for this component