

General Certificate of Education
June 2006
Advanced Level Examination



HISTORY OF ART
Unit 5 Historical Study (1)

HOA5

Tuesday 27 June 2006 1.30 pm to 3.30 pm

For this paper you must have:

- a 16-page lined answer book

Time allowed: 2 hours

Instructions

- Use blue or black ink or ball-point pen. Pencil should only be used for drawing.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is HOA5.
- Answer questions from **one topic only**.
- Do all rough work in the answer book. Cross through any work you do not want marked.

Information

- The maximum mark for this paper is 40.
- All questions carry equal marks.
- This paper assesses your understanding of the relationship between the different aspects of History of Art.
- You are not obliged to illustrate your answers unless the question specifically requires you to do so, but you may make diagrams, drawings, etc., if these help you to answer the questions more clearly.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.

TOPIC 1 ANCIENT EGYPTIAN ART AND ARCHITECTURE

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 Discuss the design and function of the Giza funerary complex. You should consider pyramids **and** mortuary temples in your answer. *(20 marks)*

 - 2 What were the major developments of temple architecture during the New Kingdom? *(20 marks)*

 - 3 How far is it possible to consider human sculptural representations in ancient Egypt as true 'portraiture'? *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 How appropriate is the description of Egyptian art as '... a kind of diagram of a thing as man knew it to be, not as it appears to the eye under transitory circumstances'? *(20 marks)*

- 5 How did the form and function of Egyptian art **and** architecture reflect 'the cult of the dead'? *(20 marks)*

TOPIC 2 ART AND ARCHITECTURE IN EARLY RENAISSANCE FLORENCE

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 Discuss the development of Fra Angelico's work. *(20 marks)*

 - 2 Discuss Ghiberti's contribution to Florentine Renaissance sculpture. *(20 marks)*

 - 3 Why is Brunelleschi considered to be the first Renaissance architect? You should refer to specific examples of his architecture in your answer. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 What were the major developments in Florentine tomb sculpture during the early Renaissance? You should refer to **at least three** specific examples in your answer. *(20 marks)*

- 5 Describe the process of fresco painting used by Early Renaissance Florentine artists. How did this affect the story-telling and appearance of their work? You should use specific examples in your answer. *(20 marks)*

TOPIC 3 HIGH RENAISSANCE ROME

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 How was papal power and authority depicted in Raphael's Stanze? You should discuss **at least three** scenes from the Stanze in your answer. *(20 marks)*

 - 2 Discuss the development of Michelangelo's sculpture in Rome between 1496 and c.1530. *(20 marks)*

 - 3 Discuss Bramante's major architectural projects in Rome. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 Discuss the motives behind papal patronage of art and architecture in High Renaissance Rome. You should refer to the patronage of **at least two** popes in your answer and give examples. *(20 marks)*

- 5 What were the artistic responses to the religious and political climate following the Sack of Rome? Use specific examples in your answer. *(20 marks)*

TOPIC 4 BAROQUE ROME

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 Why were Caravaggio's religious paintings considered to be innovative? You should discuss specific examples in your answer. *(20 marks)*

 - 2 Discuss **two** of Bernini's multi-figure sculptures. Comment on the relationship of the figures to one another and consider how movement and emotion are suggested. *(20 marks)*

 - 3 Discuss the contribution of Bernini to Roman Baroque architecture. You should refer to specific examples in your answer. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 In what ways did Roman Baroque painting **and** sculpture evolve from the religious concerns of the Counter Reformation? You should discuss specific examples in your answer. *(20 marks)*

- 5 What methods were used by Baroque painters, sculptors and architects to involve the spectator? You should use **at least one** example each from painting **and** sculpture **and** architecture in your answer. *(20 marks)*

TOPIC 5 ENGLISH BAROQUE ARCHITECTURE

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 Discuss Wren's rebuilding of St Paul's Cathedral. You should discuss the various phases of the design and comment on the completed building. *(20 marks)*
 - 2 Vanbrugh said that he wanted his architecture to have 'something of the Castle air'. How did he achieve this in his designs for country houses? *(20 marks)*
 - 3 How appropriate is it to call Hawksmoor a scholarly and eclectic architect? You should discuss individual examples of his architecture in your answer. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 How did English Baroque architects assimilate the Baroque style of continental Europe? You should use specific examples in your answer. *(20 marks)*
- 5 Compare and contrast **two** English Baroque royal, collegiate or institutional buildings. *(20 marks)*

TOPIC 6 THE ARCHITECTURE, DESIGN AND PHILOSOPHY OF GALLERIES AND MUSEUMS

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 Discuss the novelty of Frank Gehry's museum and gallery architecture. *(20 marks)*
 - 2 What problems do architects face when adding extensions to existing museums or galleries? You should use specific examples in your answer. *(20 marks)*
 - 3 Discuss **one** museum **or** art gallery with which you are familiar. You should consider both the interior and the exterior and comment on the way in which the exhibits are organised and presented. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 Why have some writers and critics been hostile to museums and what they represent? You should refer to specific examples in your answers. *(20 marks)*
- 5 In what ways can museums and galleries be considered political institutions? *(20 marks)*

Turn over for the next topic

TOPIC 7 THE GOTHIC REVIVAL

Answer **one** question from Section A and **one** question from Section B.

SECTION A

Answer **one** question from this section.

- 1 Discuss the early phase of the Gothic Revival in England between c.1750 and c.1810.
(20 marks)
 - 2 What role did A.W.N. Pugin play in the Gothic Revival? You should discuss both his writings and his buildings in your answer. (20 marks)
 - 3 Discuss the Gothic Revival architecture of George Gilbert Scott. You should discuss specific examples in your answer. (20 marks)
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SECTION B

Answer **one** question from this section.

- 4 Why and how was the Gothic style revived in nineteenth-century British architecture? You should give examples of **at least three** British Gothic Revival buildings in your answer. (20 marks)
- 5 Compare **two** examples of public **or** civic architecture built in the Gothic Revival style by **two** different architects. You should include information about the decoration and the function of these buildings. (20 marks)

END OF QUESTIONS

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