

General Certificate of Education
June 2007
Advanced Level Examination



HISTORY OF ART
Unit 5 Historical Study (1)

HOA5

Tuesday 12 June 2007 9.00 am to 11.00 am

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 to be 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 will be marked on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary where appropriate. All questions should be answered in continuous prose. The legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.

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 Trace the development of the pyramid in ancient Egypt. Why were they built? You should refer to **at least three** specific examples in your answer. *(20 marks)*
 - 2 Why were animals and birds such frequent subjects for ancient Egyptian painters **and/or** sculptors? Refer to specific examples in your answer. *(20 marks)*
 - 3 Discuss the different kinds of poses used in the statues produced during the Old Kingdom. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 Why were there few changes in ancient Egyptian art prior to Akhenaten's reign? Refer to specific examples in your answer. *(20 marks)*
- 5 What effects did the change in religion during Akhenaten's reign have on art **and** architecture? *(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 What was new and what was traditional in the paintings of Masaccio? Refer to specific examples in your answer. *(20 marks)*

 - 2 How did Donatello convey emotion and expression in his sculpture? Refer to specific examples in your answer. *(20 marks)*

 - 3 Discuss the development of palace design in early Renaissance Florence. Refer to **at least two** specific examples in your answer. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 Why was there such an outburst of artistic creativity in Florence in the first half of the fifteenth century? What innovations in art **and** architecture were introduced? *(20 marks)*

- 5 Discuss the development of portraiture in early Renaissance Florence. Discuss examples from painting **and** sculpture 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 Discuss the relationship between Michelangelo's narrative **and** compositional methods in his Sistine Chapel ceiling decorations. (20 marks)
 - 2 Compare and contrast Raphael's *Transfiguration* with Sebastiano del Piombo's *Raising of Lazarus*. (20 marks)
 - 3 In what ways might Michelangelo's Roman architecture be considered unorthodox? (20 marks)
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SECTION B

Answer **one** question from this section.

- 4 What do you consider were the most important projects of religious architecture in High Renaissance Rome and why? (20 marks)
- 5 What characteristics do Roman High Renaissance works have? Use **at least three** examples in your answer, **at least one** of which must be from architecture. (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 Discuss Poussin's work in Baroque Rome. How did his paintings differ from those of his Roman Baroque contemporaries? *(20 marks)*

 - 2 Characterise Borromini's architecture with reference to **three** examples. *(20 marks)*

 - 3 Discuss Bernini's sculptural contributions to St Peter's. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 Why were events from the lives of the saints so often depicted in Counter Reformation painting **and/or** sculpture? You should refer to examples by **at least two** artists in your answer. *(20 marks)*

- 5 How were Baroque painting, sculpture and architecture designed to stimulate religious experience? Use **at least one** example each from painting, 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 What problems did Wren encounter in his designs for the City Churches and how were they resolved? Refer to **at least three** examples in your answer. *(20 marks)*
 - 2 Compare and contrast the architecture of Castle Howard with that of Blenheim Palace. *(20 marks)*
 - 3 What were the major influences on the church architecture of James Gibbs? Refer to specific examples in your answer. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 Discuss **two** churches, each by a different architect, built in response to the 1711 Act. *(20 marks)*
- 5 Discuss the influence of royal **and/or** aristocratic patronage on English Baroque architecture. Refer to **more than one** example of patronage in your answer. *(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 What was a 'Cabinet of Curiosity' and what kinds of objects would you expect to find displayed? *(20 marks)*
 - 2 Discuss the history and display of the collections of **either** the National Gallery, London **or** the Louvre Museum, Paris. *(20 marks)*
 - 3 Discuss **one** museum or gallery that houses a private or once private collection of works of art or objects. In what ways do the architecture and display methods of this institution differ from those of large-scale national museums? *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 How far do you agree with the observation that visiting a museum is a ritual experience? *(20 marks)*
- 5 Compare and contrast the architecture, interiors and systems of display of **two** museums or galleries constructed at least one hundred years apart. *(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 What was the importance of the Houses of Parliament to the Gothic Revival?
(20 marks)
 - 2 Characterise the Gothic Revival architecture of William Butterfield. Use specific examples in your answer. (20 marks)
 - 3 What was the contribution of George Edmund Street to Gothic Revival architecture?
(20 marks)
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SECTION B

Answer **one** question from this section.

- 4 Discuss the role **and** influence of writers and theorists in the Gothic Revival. (20 marks)
- 5 Discuss the range and variety of medieval architectural forms used in Gothic Revival buildings. Refer to **at least two** Gothic Revival buildings in your answer. (20 marks)

END OF QUESTIONS