

General Certificate of Education  
June 2007  
Advanced Level Examination



**HISTORY OF ART**  
**Unit 6 Historical Study (2)**

**HOA6**

Friday 15 June 2007 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 HOA6.
- 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.

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**TOPIC 1 ART AND REVOLUTION**

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

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**SECTION A**

Answer **one** question from this section.

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- 1 Discuss David's artistic contribution to the French Revolution. Refer to specific examples in your answer. *(20 marks)*
  
  - 2 In what ways can we see certain works by Goya as social and political commentaries? *(20 marks)*
  
  - 3 What was new and what was traditional about Géricault's art? *(20 marks)*
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**SECTION B**

Answer **one** question from this section.

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- 4 Discuss **three** images of Napoleon that depict different aspects of his military **and/or** political career. *(20 marks)*
  
- 5 Why and how could ancient subjects have a relevance for eighteenth and nineteenth-century viewers? Discuss **three** paintings representing ancient history to illustrate your answer. *(20 marks)*

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**TOPIC 2 EIGHTEENTH AND NINETEENTH-CENTURY JAPANESE PRINTS**

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

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**SECTION A**

Answer **one** question from this section.

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- 1 What is meant by *Ukiyo-e* in relation to Japanese prints? Discuss the form and content of **two** *Ukiyo-e* works that demonstrate the meaning of the term. (20 marks)
  - 2 Discuss the technical development of coloured Japanese wood-block prints in the second half of the eighteenth-century. What kinds of subjects were depicted? (20 marks)
  - 3 Discuss the depiction of nature in Hiroshige's work. (20 marks)
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**SECTION B**

Answer **one** question from this section.

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- 4 Eighteenth and nineteenth-century Japanese prints were often produced in series. Analyse **one** series of prints with which you are familiar and comment on the compositional and narrative techniques used. (20 marks)
- 5 What formal qualities did French artists find so appealing in Japanese prints **and** how were these qualities incorporated into French art before 1900? Refer to the works of **at least two** French artists in your answer. (20 marks)

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**TOPIC 3 VICTORIAN NARRATIVE PAINTING**

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

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**SECTION A**

Answer **one** question from this section.

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- 1 Discuss **three** works by Millais produced between 1848 and c.1860, considering the compositional and narrative methods. *(20 marks)*
  - 2 Discuss the anthropomorphic animal paintings of Sir Edwin Landseer. *(20 marks)*
  - 3 How were contemporary social issues treated by **either** Richard Redgrave **or** Hubert von Herkomer? Refer to specific paintings in your answer. *(20 marks)*
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**SECTION B**

Answer **one** question from this section.

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- 4 Discuss the depiction of literary themes in Victorian painting analysing how the narratives are conveyed. Refer to the work of **at least two** painters in your answer. *(20 marks)*
- 5 How did Victorian narrative painters depict the modern world? Refer to specific examples by **at least two** painters in your answer. *(20 marks)*

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**TOPIC 4 THE IMPRESSIONIST PERIOD**

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

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**SECTION A**

Answer **one** question from this section.

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- 1 To what extent might we consider the work of Cézanne to be Impressionist? Refer to specific examples of his work in your answer. *(20 marks)*
  - 2 Discuss the contribution to Impressionism of **either** Camille Pissarro **or** Alfred Sisley. *(20 marks)*
  - 3 How does the work of Berthe Morisot **and** Mary Cassatt differ from that of the male Impressionists? *(20 marks)*
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**SECTION B**

Answer **one** question from this section.

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- 4 How did Impressionist painters depict scenes of outdoor leisure **and/or** entertainment? Refer to **at least three** examples of work, each by a different artist. *(20 marks)*
- 5 What was the ‘crisis’ of Impressionism in the 1880s? Use specific examples to support your discussion. *(20 marks)*

**TOPIC 5 WOMEN IN TWENTIETH-CENTURY ART**

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

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**SECTION A**

Answer **one** question from this section.

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- 1 Discuss abstraction in the work of **either** Natalia Goncharova **or** Sonia Delaunay.  
(20 marks)
  - 2 Characterise the sculpture of Barbara Hepworth through an analysis and discussion of **three** of her works.  
(20 marks)
  - 3 Discuss the theme of feminism in the work of Judy Chicago. Refer to specific works in your answer.  
(20 marks)
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**SECTION B**

Answer **one** question from this section.

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- 4 Compare and contrast the depiction of the female nude by female **and** male artists in the twentieth-century.  
(20 marks)
- 5 Discuss the ways in which some twentieth-century women artists have treated uniquely female experiences such as childbirth **and/or** motherhood.  
(20 marks)

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**TOPIC 6 PAINTING IN PARIS 1900 – 1914**

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

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**SECTION A**

Answer **one** question from this section.

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- 1 Characterise the Blue **and** Pink (Rose) periods of Picasso and consider what changes took place in the subject matter depicted. *(20 marks)*
  - 2 Discuss the depiction of landscape by Fauve artists. How did their approach differ from that of their Post-Impressionist predecessors? *(20 marks)*
  - 3 Discuss Robert Delaunay's Orphism. Refer to specific examples in your answer. *(20 marks)*
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**SECTION B**

Answer **one** question from this section.

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- 4 Compare and contrast the portraiture of the Fauves with that of the Cubists. Refer to specific examples in your answer. *(20 marks)*
- 5 How were painters of this period influenced by non-European artistic sources? Refer to specific examples by **at least two** painters. *(20 marks)*

**Turn over for the next topic**

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**TOPIC 7 FIGURE, OBJECT, IDEA AND INSTALLATION –  
MODERN BRITISH ART c.1960 TO THE PRESENT DAY**

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

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**SECTION A**

Answer **one** question from this section.

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- 1 Discuss the work of Francis Bacon from c.1960 until his death in 1992. (20 marks)
  - 2 Some critics have suggested that a number of modern British artists are more famous for their celebrity than for their art works. Select **one** such artist and discuss the relationship between their public image and their work. (20 marks)
  - 3 Examine the ideas about time, transience and nature present in the work of Andy Goldsworthy. (20 marks)
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**SECTION B**

Answer **one** question from this section.

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- 4 Discuss the importance of the Turner Prize to Modern British art. (20 marks)
- 5 Discuss the depiction of the human body in the work of **two** British artists active in the past forty years. (20 marks)

**END OF QUESTIONS**