

General Certificate of Education
June 2008
Advanced Level Examination



HISTORY OF ART
Unit 5 Historical Study (1)

HOA5

Thursday 5 June 2008 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 black ink or black 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 Why were pyramids built in ancient Egypt? What was the purpose of the decoration and furnishings of the burial chambers? *(20 marks)*

 - 2 Discuss the function of portrait sculpture in ancient Egypt. Refer to **at least two** examples in your answer. *(20 marks)*

 - 3 How were the ancient Egyptian gods depicted in painting **and/or** sculpture? *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 Discuss the relationship between Ancient Egyptian art **and** architecture and death and the afterlife. Refer to specific examples in your answer. *(20 marks)*

- 5 What rules and conventions of depiction were used in Ancient Egyptian art? *(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 **two** of Botticelli's mythological paintings. What interpretations have been given to them? (20 marks)
 - 2 Compare and contrast Ghiberti's two sets of bronze doors for the Baptistery in Florence. What changes in style and form took place? (20 marks)
 - 3 Compare and contrast the architecture of Brunelleschi with that of Alberti. You should use examples of the Florentine buildings of both architects in your answer. (20 marks)
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SECTION B

Answer **one** question from this section.

- 4 Discuss the evolution of the *Sacra Conversazione* in early Renaissance Florence. Refer to specific examples in your answer. (20 marks)
- 5 Compare and contrast the roles that corporate and individual patronage played in early Renaissance Florence. Refer to 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 Discuss the content **and** meaning of Raphael's paintings in the *Stanza della Segnatura*. Refer to **at least three** examples in your answer. (20 marks)
 - 2 What changes took place in Michelangelo's treatment of the human form in the sculptures he produced in Rome? (20 marks)
 - 3 Discuss Bramante's contributions to High Renaissance architecture in Rome. (20 marks)
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SECTION B

Answer **one** question from this section.

- 4 How were ideas of power and status conveyed in the portraiture produced in High Renaissance Rome? You should refer to specific examples by different artists. (20 marks)
- 5 Discuss 'Mannerist' tendencies in the work of **two** painters working in Rome during this period. (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 Caravaggio's treatment of religious callings **and/or** conversions in **two** of his paintings. *(20 marks)*

 - 2 How did Annibale Carracci's work develop in Rome between 1595 and his death in 1609? *(20 marks)*

 - 3 What were Pietro da Cortona's contributions to the painting **and** architecture of Baroque Rome? *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 In what way might Baroque painting **and** sculpture be regarded as a product of the Counter Reformation? You should refer to **at least one** example of both painting **and** sculpture in your answer. *(20 marks)*

- 5 Why were martyrdom and ecstatic visions such frequent subjects for Baroque art? Discuss with reference to **three** paintings **and/or** sculptures. *(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 the Baroque qualities of Wren's architecture. Refer to specific buildings in your answer. *(20 marks)*

 - 2 What was distinctive about William Talman's country-house architecture? Refer to specific examples in your answer. *(20 marks)*

 - 3 Discuss Hawksmoor's architectural sources and borrowings in his church designs. *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 Compare and contrast **two** major country houses built in England between c.1698 and c.1740 that incorporated the Baroque style in their designs. *(20 marks)*

- 5 How much influence did the continental Baroque style have on English Baroque architecture? You should refer to specific examples by **at least two** architects. *(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 history **and** the display of the collections of **either** Dulwich Picture Gallery **or** the Ashmolean Museum, Oxford. *(20 marks)*

 - 2 What was novel about Frank Lloyd Wright's design for the Guggenheim Museum in New York and what were the implications for the display and experience of art? *(20 marks)*

 - 3 Discuss **one** museum or gallery that is dedicated to a single artist or historical figure. What ideas are communicated by the display and organisation of the institution? *(20 marks)*
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SECTION B

Answer **one** question from this section.

- 4 How have museums **and/or** art galleries contributed to the shaping of national identity? You should refer to **at least two** examples in your answer. *(20 marks)*

- 5 What are the museological consequences of requests by governments **and/or** individuals for the return of artefacts and objects that were acquired during wars or colonial expansion? Refer to specific examples in your answer. *(20 marks)*

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 Compare and contrast **two** domestic Gothic Revival buildings constructed between c.1745 and c.1810. (20 marks)
 - 2 Discuss the content and meaning of G.G. Scott's *Albert Memorial*. (20 marks)
 - 3 Discuss the Gothic Revival work of William Burges at Cardiff Castle **and** Castell Coch. (20 marks)
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SECTION B

Answer **one** question from this section.

- 4 How was the Gothic Revival style used for commercial **and/or** municipal buildings? You should refer to **at least two** examples, each by a different architect, in your answer. (20 marks)
- 5 What kinds of churches were built in response to the ideals of the Cambridge Camden Society and its successor the Ecclesiological Society? Refer to **at least two** examples in your answer. (20 marks)

END OF QUESTIONS