



General Certificate of Education  
Advanced Level Examination  
June 2011

## History of Art

## HART3

### Unit 3 Investigation and Interpretation (1)

Wednesday 8 June 2011 9.00 am to 10.30 am

**For this paper you must have:**

- an AQA 16-page answer book.

**Time allowed**

- 1 hour 30 minutes

**Instructions**

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is HART3.
- Answer **two** questions from **one** topic **only**.
- Do all rough work in the answer book. Cross through any work that you do not want to be marked.

**Information**

- The maximum mark for this paper is 60.
- The marks for questions are shown in brackets.
- 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 good English
  - organise information clearly
  - use specialist vocabulary where appropriate.
- Examples of works of art and/or architecture chosen for description in answering one question should **not** be used again in answering another question in this paper.

HART3

---

**TOPIC 1 ART AND ARCHITECTURE IN FIFTEENTH-CENTURY EUROPE**

Answer **two** questions.

---

**Question 1**

|   |   |
|---|---|
| 0 | 1 |
|---|---|

Analyse **three** fifteenth-century sculptures of the human figure, discussing the relationship between form and meaning in each.

*(30 marks)*

**Question 2**

|   |   |
|---|---|
| 0 | 2 |
|---|---|

Analyse the use of the Gothic **and/or** Renaissance style in **three** fifteenth-century buildings.

*(30 marks)*

**Question 3**

|   |   |
|---|---|
| 0 | 3 |
|---|---|

Fifteenth-century religious pictures often included donors. Examine **three** appropriate examples and comment on the purpose and meaning of the inclusion of the donors in each.

*(30 marks)*

**Question 4**

|   |   |
|---|---|
| 0 | 4 |
|---|---|

Analyse and discuss **three** secular paintings (excluding portraits) produced in the fifteenth century. Select your examples from the work of **at least two** painters.

*(30 marks)*

---

**TOPIC 2 ART AND ARCHITECTURE IN SEVENTEENTH-CENTURY EUROPE**

Answer **two** questions.

---

**Question 5**

|   |   |
|---|---|
| 0 | 5 |
|---|---|

Analyse and discuss **three** mythological paintings **and/or** sculptures from the seventeenth century. *(30 marks)*

**Question 6**

|   |   |
|---|---|
| 0 | 6 |
|---|---|

Analyse how the relationship between man and nature is depicted in **three** seventeenth-century landscape paintings. Select your examples from the work of **at least two** painters. *(30 marks)*

**Question 7**

|   |   |
|---|---|
| 0 | 7 |
|---|---|

Discuss **three** religious paintings **and/or** religious sculptures from this period, examining how patronage affected the appearance of each. *(30 marks)*

**Question 8**

|   |   |
|---|---|
| 0 | 8 |
|---|---|

Analyse **three** seventeenth-century churches and explain how each building communicates religious faith and purpose. *(30 marks)*

Turn over ►

---

**TOPIC 3 ART AND ARCHITECTURE IN NINETEENTH-CENTURY EUROPE**

Answer **two** questions.

---

**Question 9**

|   |   |
|---|---|
| 0 | 9 |
|---|---|

Analyse **three** nineteenth-century paintings of leisure **and/or** entertainment and discuss how the style used in each painting conveys the subject matter. Select your examples from the work of **at least two** painters. *(30 marks)*

**Question 10**

|   |   |
|---|---|
| 1 | 0 |
|---|---|

Analyse **three** nineteenth-century painted **and/or** sculpted portraits, discussing how character and identity are conveyed in each. Select your examples from the work of **at least two** artists. *(30 marks)*

**Question 11**

|   |   |
|---|---|
| 1 | 1 |
|---|---|

Discuss the political content **and/or** meaning of **three** nineteenth-century paintings. Select your examples from the work of **at least two** painters. *(30 marks)*

**Question 12**

|   |   |
|---|---|
| 1 | 2 |
|---|---|

Compare and contrast the design and construction of **either two** nineteenth-century churches **or two** nineteenth-century museums **and/or** galleries. *(30 marks)*

---

**TOPIC 4 ART AND ARCHITECTURE IN EUROPE AND THE UNITED STATES OF AMERICA BETWEEN 1946 AND 2000**

Answer **two** questions.

---

**Question 13**

|   |   |
|---|---|
| 1 | 3 |
|---|---|

Analyse and interpret **three** abstract **and/or** non-figurative paintings produced during this period. Select your examples from the work of **at least two** artists. *(30 marks)*

**Question 14**

|   |   |
|---|---|
| 1 | 4 |
|---|---|

Examine and discuss **three** works of art that use ready-made **and/or** found objects. *(30 marks)*

**Question 15**

|   |   |
|---|---|
| 1 | 5 |
|---|---|

Analyse and interpret **three** artworks concerned with female experience, each made by a different female artist or artists during this period. *(30 marks)*

**Question 16**

|   |   |
|---|---|
| 1 | 6 |
|---|---|

Discuss the characteristics of Post-Modern architecture through an analysis of **three** buildings. *(30 marks)*

**END OF QUESTIONS**

**There are no questions printed on this page**

**There are no questions printed on this page**

**There are no questions printed on this page**