

General Certificate of Education  
June 2005  
Advanced Level Examination



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

**HOA6**

Tuesday 28 June 2005 9.00 am to 11.00 am

**In addition to this paper you will require:**  
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 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 assessed on your ability to organise and present information, ideas, descriptions and arguments clearly and logically. Account will be taken of your use of grammar, punctuation and spelling.

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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 paintings which celebrated Napoleon's Coronation. *(20 marks)*
  - 2 Discuss the political dimension of Géricault's work. Refer to specific examples in your answer. *(20 marks)*
  - 3 Why is Delacroix considered a 'Romantic' painter? Use specific examples in your answer. *(20 marks)*
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**SECTION B**

Answer **one** question from this Section.

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- 4 How did artists of this period depict death **and** defeat? *(20 marks)*
- 5 Discuss **three** works that depict Napoleonic expeditions and invasions. *(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 Discuss the evolution of Japanese woodblock techniques between c.1760 and c.1830. Refer to specific examples in your answer. *(20 marks)*
  - 2 Discuss the ways in which women were depicted in Japanese prints. Refer to specific examples in your answer. *(20 marks)*
  - 3 Compare **and** contrast the landscape works of Hokusai with those of Hiroshige. *(20 marks)*
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**SECTION B**

Answer **one** question from this Section.

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- 4 Discuss the subject matter and narrative techniques of **one** series of prints with which you are familiar. *(20 marks)*
- 5 How was the work of **either** Manet **or** van Gogh influenced by Japanese prints? Refer to specific examples in your answer. *(20 marks)*

Turn over ►

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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 the narrative paintings of William Holman Hunt. What methods does he use to tell stories? *(20 marks)*
  - 2 What information about Victorian social attitudes do we gain from the work of Augustus Leopold Egg **and** Luke Fildes? Refer to specific examples in your answer. *(20 marks)*
  - 3 What ideas about war and conflict are conveyed in the battle paintings of Lady Butler? 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 Why was emigration such a topical and popular subject for Victorian painters? Discuss with reference to specific paintings. *(20 marks)*
- 5 How did Victorian artists treat the subject of women at work? Refer to specific examples 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 What was new and what was traditional about the work of Manet? You should use specific examples of his paintings in your answer. *(20 marks)*
  - 2 Give an account of the first Impressionist exhibition of 1874. Why did the work exhibited often attract adverse criticism? *(20 marks)*
  - 3 Discuss Degas' treatment of the female form **and** why he is sometimes accused of misogyny. Use specific examples in your answer. *(20 marks)*
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**SECTION B**

Answer **one** question from this Section.

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- 4 How did artists of the Impressionist period depict the architectural and social changes that followed Baron Haussmann's re-planning of Paris? Use specific examples in your answer. *(20 marks)*
- 5 What were the stylistic and technical innovations of the Impressionists? What did they learn from their nineteenth-century predecessors? *(20 marks)*

Turn over ►

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**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 the influence of Mexican art and culture on the work of Frida Kahlo. Refer to specific examples in your answer. *(20 marks)*
  - 2 What themes **and** technical methods are used by Elisabeth Frink in her sculpture? You should refer to specific works in your answer. *(20 marks)*
  - 3 In what ways might Cindy Sherman be considered a feminist artist? *(20 marks)*
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**SECTION B**

Answer **one** question from this Section.

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- 4 How did women artists treat the subject of the female nude in the twentieth century? Refer to specific artists in your answer. *(20 marks)*
- 5 Discuss the ways in which twentieth-century female artists used the self-portrait to present ideas of character and identity. You should use specific examples in your answer. *(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 Compare **and** contrast the work of Braque and Picasso between 1907 and 1912. Use specific examples in your answer. (20 marks)
  - 2 Why has the work of Delaunay, Léger, Gleizes and Metzinger been called ‘Salon Cubism’? What characteristics identify their work? You should discuss examples of work by **at least three** of these artists in your answer. (20 marks)
  - 3 Discuss the paintings of André Derain between 1900 and 1914. (20 marks)
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**SECTION B**

Answer **one** question from this Section.

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- 4 Compare **and** contrast Matisse’s *Joy of Life (Bonheur de vivre)* with Picasso’s *Les Femmes d’Alger (O.J. Version O)*. (20 marks)
- 5 Why did painters of the early twentieth-century in France take inspiration from so-called ‘Primitive’ art? You should use specific examples in your answer. (20 marks)

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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 controversial nature of the work of **either** Rachel Whiteread **or** Jake and Dinos Chapman. *(20 marks)*
  - 2 Discuss Damien Hirst's work on the processes of life and death. *(20 marks)*
  - 3 What themes are evident in the work of Gilbert and George? What technical methods do they use to convey them? Use specific examples in your answer. *(20 marks)*
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**SECTION B**

Answer **one** question from this Section.

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- 4 Discuss the use of 'found' or 'ready-made' objects in modern British art. Use specific examples in your answer. *(20 marks)*
  - 5 How have modern British artists responded to the experience of landscape? Use specific examples in your answer. *(20 marks)*
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**END OF QUESTIONS**