

AHT Final Exam Preparation

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Final Exams

AHT100

Final exam (20%), 1 hour total, Monday 23 and Tuesday 24 October

- 2 compare and contrast questions
 - 2 artworks per question
 - 30 minutes per question

AHT200

Final exam (20%), 40 minutes total, 23–26 October

- 4 artworks, 10 minutes each
- 3 of these artworks are from the exam list, 1 is a mystery artwork

AHT300

End-of-year exam (50%) Friday October 27.

- 2 artworks from the image shortlist and two comparative analysis questions related to the course content from weeks 16–26.

Study strategies

- Compile notes for each image on the short list; consider printing out an image of each artwork and compiling your study notes on the back
- Begin by identifying the movement or style for each artwork
 - Tip: This normally corresponds to the lecture theme from the week that the artwork was taught
- Review the lecture material, images, and reading from that week to outline the main characteristics of the artwork's movement or style

Example:

Artemisia Gentileschi, Susannah and the Elders, 1610, oil on canvas, 170 x 119 cm

- Baroque: painterly surfaces, appeal to senses, chiaroscuro, movement (diagonal lines), moment of becoming, bridging devices, accessing intellect through emotions

****Characteristics of the Baroque according to Heinrich Wölfflin**

Study strategies

- Once you have identified the artwork's movement and style, use the formula for visual analysis (subject/form/context) for historical works or (concept/form/context) to help you review each artwork.
- Visual analysis will form the bulk of your exam response. To prepare, come up with three keywords – one for the subject/concept, one for the form, one for the context – for each artwork.
- Each of these keywords can be fleshed out into a paragraph in your exam response.



- **Botanical (Subject)**
- **Collage (Form)**
- **Enlightenment (Context)**

Mary Delany, Sea Daffodil (*Pancratium maritimum*),
1778, collage of coloured papers

Practice

- Once you have compiled your notes for each image on the exam list, test yourself by either answering practice questions (AHT100) or writing out a visual analysis (AHT200) for artworks on the list.
- Mirror the live exam conditions as much as possible:
 - time yourself: AHT100: 30 minutes per compare and contrast, AHT200: 10 minutes per image
 - write with a pen on paper
- Tip: practice the exam list out of order

Compare and contrast writing tips

- Start with a sentence or two that outlines your argument in response to the question
 - **Note:** Your exam response does not need to have an introduction or conclusion like an essay
- Divide your analysis into two case studies, starting with the earlier work
- Analyse the first artwork (or case study) in full
- Transition to the second artwork with contrasting phrases such as 'by contrast', 'whereas', 'while', 'on the other hand'
- Use your second case study to compare and contrast with the first artwork

Compare and contrast
Flowers in a vase by
Rachel Ruysch from
1700 and *Assembled
blessings* by Lang
Shining (Giuseppe
Castiglione) from 1723.

How are their forms and
meanings shaped by
their different historical
contexts?



Left: Rachel Ruysch, *Flowers in a vase*, 1700

Right: Giuseppe Castiglione (Chinese name Lang Shining), *Assembled blessings*, 1723



Response

Even though Ruysch's *Flowers in a Vase* and Shining's *Assembled Blessings* both depict vases with flowers, the forms and meanings are unique due to the historical context. Lang Shining's 1723 painting was created for the historical purpose of expressing the validity of the rising Yongzheng Emperor in order to refute rumors of his possible corruption and falsity. The technique used by Lang Shining in the doubling of each of the flowers and grains resembles the wealth and bliss which the maker believed he would bring to China. Furthermore, the flourishing flowers embody the idea that the Emperor is in harmony with nature, which in the Chinese tradition was believed to bring peace and comfort as seen in traditional Chinese landscape paintings. Moreover, The form of this painting is a combination of Eastern and Western techniques due to an increase in cultural interactions between China and Europe. The use of light and shade as well as the singular light source is reminiscent of Western art, however, the colour palette and the use of ink on silk is a traditional Chinese form.

Response, cont.

Whilst Shining's painting uses flowers in a vase optimistically to symbolise the prosperity to come, Rusych's 1700 painting contrastingly uses flowers to symbolise the decay and fatality of life. The variety of flowers pictured from different countries, and at different stages in life reflect the triviality of luxury, and the inescapability of death, an idea which was prominent in vanitas art of the 16th and 17th century. The use of form in the overflowing vase generates feelings of affluence, similar to the flourishing flowers of Shining's work. Additionally, both of the paintings use rather simple backgrounds, asking the viewer to focus on and understand nature in new ways rather than considering the literal meaning of the image. As seen in both paintings, the form and meaning has been greatly enhanced by their different surrounding historical context

The Exam

- Get to the classroom 15 minutes early
- Bring extra pens and water bottle
- Wear a watch
- Before writing your response, spend a few minutes making an outline for how you plan to answer the question.
- This outline should include the identification of the artwork's movement or style as well as subject/form/context keywords you came up with
- Aim to write a paragraph each for subject/form/context or for your three key words
 - Eg: botanical, collage, Enlightenment for Delany's *Sea Daffodil*

The Exam

- Exam responses must be written in paragraph form using full sentences
- Please do not use dot points or subheadings
- Please try to write as legibly as possible
- If you finish a question/analysis early, use the extra time to revise your response or earlier responses – don't just sit there!
- Come up with ways to counter the stress of the exam environment: get a good night sleep the night before, listen to music or exercise before the exam, practice slow deep breathing

The Mystery Artwork (only for AHT200)

- Make an educated guess on the artist, title, and date
 - The title is often related to the subject
 - It's okay to guess the decade or part of the century rather than the exact date
 - Eg: 1920s, early twentieth century
- See if you can identify the movement/style: eg. Post-Impressionism, Futurism, etc.
 - This will help you with your analysis: how can you relate the key characteristics of the movement or style to the mystery slide?
- Fall back on the formula of subject/form/context to guide you through an analysis
- Don't forget the formal qualities of the work: medium, scale, composition, relationship to viewer, etc.
- Be specific!

Good luck!!!