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A-LEVEL

# Religious Studies

RST3C The History of Christianity OR Religion and Art  
Mark scheme

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2060  
June 2015

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Version 1.0: Final Mark Scheme

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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

## Examination Levels of Response

### Religious Studies (Advanced) A2 Level Descriptors

<i>Level</i>	<b>A2 Descriptor AO1</b>	Marks <i>Unit 4 italics</i>	<b>A2 Descriptor AO2</b>	Marks <i>Unit 4 italics</i>	<b>A2 Descriptors for Quality of Written Communication in AO1 and AO2</b>
<b>7</b>	A thorough treatment of the topic, which may be in depth or breadth. Information is accurate and relevant. A thorough understanding is shown through good use of relevant evidence and examples. Where appropriate good knowledge and understanding of diversity of views and / or scholarly opinion is demonstrated. Knowledge and understanding of connections with other elements of the course of study are demonstrated convincingly.	<b>28-30 41-45</b>	A very well-focused response to the issue(s) raised. Different views, including where appropriate those of scholars or schools of thought, are discussed and critically analysed perceptively. Effective use is made of evidence to sustain an argument. Appropriate evaluation is fully supported by the reasoning. There may be evidence of independent thought. The argument is related perceptively and maturely to the broader context and to human experience.	<b>19-20 28-30</b>	Appropriate form and style of writing; clear and coherent organisation of information; appropriate and accurate use of specialist vocabulary; good legibility and high level of accuracy in spelling, punctuation and grammar.
<b>6</b>	A generally thorough treatment of the topic which may be in depth or breadth. Information is almost all accurate and mainly relevant. Clear understanding is demonstrated through use of relevant evidence and examples. Where appropriate, alternative views and / or scholarly opinion are satisfactorily explained. Knowledge and understanding of connections with other elements of the course of study are clearly demonstrated.	<b>24-27 36-40</b>	A well-focused response to the issue(s) raised. Different views, including where appropriate those of scholars or schools of thought, are discussed and critically analysed. Appropriate evaluation is supported by reasoned argument. There may be evidence of independent thought. The argument is related clearly to the broader context and to human experience.	<b>16-18 24-27</b>	
<b>5</b>	A satisfactory treatment of the topic. Information is mostly accurate and mainly relevant. A reasonable understanding is demonstrated through use of some evidence and examples. Where appropriate, some familiarity with diversity of views and / or scholarly opinion is shown. Some knowledge and understanding of connections with other elements of the course of study are demonstrated.	<b>20-23 29-35</b>	A satisfactory response to the issue(s) raised. Views are explained with some supporting evidence and arguments, and some critical analysis. An evaluation is made that is consistent with some of the reasoning. Some of the response is related satisfactorily to the broader context and to human experience.	<b>13-15 20-23</b>	Mainly appropriate form and style of writing; generally clear and coherent organisation of information; mainly appropriate and accurate use of specialist vocabulary; good legibility and fairly high level of accuracy in spelling, punctuation and grammar.
<b>4</b>	Key ideas and facts are included; demonstrates some understanding and coherence using some evidence and examples. Where appropriate, brief reference may be made to alternative views and / or scholarly opinion. Limited knowledge and understanding of connections with other elements of the course of study are demonstrated.	<b>15-19 22-28</b>	The main issue is addressed with some supporting evidence or argument, but the reasoning is faulty, or the analysis superficial or only one view is adequately considered. Little of the response is related to the broader context and to human experience.	<b>10-12 15-19</b>	Form and style of writing appropriate in some respects; some of the information is organised clearly and coherently; some appropriate and accurate use of specialist vocabulary; satisfactory legibility and level of accuracy in spelling, punctuation and grammar.
<b>3</b>	A summary of key points. Limited in depth or breadth. Answer may show limited understanding and limited relevance. Some coherence.	<b>10-14 15-21</b>	A basic attempt to justify a point of view relevant to the question. Some explanation of ideas and coherence.	<b>7-9 10-14</b>	
<b>2</b>	A superficial outline account, with little relevant material and slight signs of partial understanding, or an informed answer that misses the point of the question.	<b>5-9 8-14</b>	A superficial response to the question with some attempt at reasoning.	<b>4-6 5-9</b>	Little clarity and organisation; little appropriate and accurate use of specialist vocabulary; legibility and level of accuracy in spelling, punctuation and grammar barely adequate to make meaning clear.
<b>1</b>	Isolated elements of partly accurate information little related to the question.	<b>1-4 1-7</b>	A few basic points, with no supporting argument or justification.	<b>1-3 1-4</b>	
<b>0</b>	Nothing of relevance.	<b>0</b>	No attempt to engage with the question or nothing of relevance	<b>0</b>	

## Section A The History of Christianity

### The Christian Church in the 20th century

#### Indicative content

**Note: This content is indicative rather than prescriptive and students are not obliged to refer to all the material contained in this mark scheme. Any legitimate answer will be assessed on its merits according to the generic levels of response.**

#### Question 1 Feminist theology

0	1	<b>Examine the contribution of feminist theology to an understanding of the roles and status of women in the Church.</b>
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Students may take role and status together or separately.

Answers may include:

- Reference to the ways in which feminist theology has offered alternative understandings of some of the following and how these have been perceived as furthering the role and status of women within the Church.
- References to the way feminist theology has sought to:
  - offer a feminist critique of the Bible
  - provide a feminist understanding of Christology
  - support alternative readings of text and theological understanding and attack those attitudes that make women feel excluded / second class
  - provide a critique of traditions that suppresses women's voices and roles in Church
  - criticise the language of the Church and liturgy which presume male priesthood
  - criticise Church notions of authority which are male-oriented
  - criticise male hegemony.

Credit may be given for reference to Mary Daly, Elisabeth Schüssler Fiorenza, Rosemary Radford Ruether, Daphne Hampson, Letty Russell or other feminist theologians, but reference to specific writers is not required for the highest levels.

**Both** aspects must be addressed within the answer for Level 5 and above.

**[30 marks]**

**AO1**

0	2
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**Assess the claim that feminist theology has successfully promoted the place of women within the Church.**

**In support**

- Has offered a particular approach towards Christology and understanding of God that may be seen as empowering women.
- Feminist theology has been successful (to a point) in overcoming patriarchal attitudes within Church structures which has enabled women to play a fuller part within some traditions of the Church eg reducing dominance of male clerical authority, the placing of women in important advisory, academic or pastoral roles on equal footing with men.
- May be regarded as offering a particular impetus to and help promote the ordination of women to priesthood, and the female episcopate.
- Has allowed a feminist / female reading of texts and thus develop a theological understanding that has helped empower women.

**Other views**

- Has had little effect on promoting specific female spirituality within the Church.
- Little effect in affecting traditional structures in some areas of the Church eg Roman Catholicism, Eastern Orthodox.
- Some within churches regard feminist theology as an academic exercise and it has done little or does little at grass roots level to promote place of women in the Church.
- Place of women in the Church has come about through other cultural means not just feminist theology.

**[20 marks]**

**AO2**

**Question 2 The Roman Catholic Church in the second part of the 20th century**

<b>0</b>	<b>3</b>
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**Outline the changes made to the liturgy of the Roman Catholic Church at the Second Vatican Council (Vatican II) and examine the effects of those changes.**

**Changes**

**The Liturgy of the Mass**

- Move to update Mass and make it more meaningful to the laity.
- Allows more lay participation; reduction in ceremonial.
- The use of vernacular language; reworded Eucharistic Prayers.
- The adoption of a westward facing position by priest.
- Provision for reception of Holy Sacrament in both kinds (bread and wine).

**Pastoral Offices** (eg Funerals, Weddings and Baptisms)

- Use of vernacular in all pastoral offices.
- Revision of rites for infant and adult baptism.
- Rite of Confirmation altered.
- Additional rite for the anointing of sick rather than just extreme unction at point of death.
- Rites for burial to express more clearly the ‘paschal’ character of Christian death.
- Rite for burial of infants revised.
- Marriage rite revised to make clear the meaning of marriage and duties of the couples towards one another.

**Divine Office**

- Simplification of Divine Office to take into account modern conditions of daily life.
- Encouragements for laity not just religious to undertake saying of Divine Office collectively or individually.

**Effects**

- Updated the liturgy of the Catholic Church to be more in keeping with 20th century living and language.
- Reduction of ceremonial.
- Mass particularly allows greater participation of laity.
- Pastoral offices made more fitting to current conditions.
- Divine Office no longer just preserve of religious but laity too.
- Increased use of modern biblical translations and improved lectionary.
- Overall in many respects liturgy of RCC leaps forward.
- Liturgical changes also contribute to changes in architecture of buildings.
- More modern liturgical music.

Maximum Level 4 if outline only.

**[30 marks]**

**AO1**

0

4

**To what extent did changes to the liturgy empower the laity?****Empowered the laity**

- The central idea in revision was that there ought to be greater lay participation in the liturgy.
- ‘Mother Church earnestly desires that all the faithful should be led to that fully conscious and active participation in liturgical celebrations.’
- Previous popes had consistently asked that the people be taught how to chant the responses at Mass and that they learn the prayers of the Mass in order to participate intelligently but revision at Vatican II allowed and thus empowered laity to do more. Though arguably majority of lay participation in sanctuary was ‘post conciliar’ effect not part of ‘Sacrosanctum Concillium’.
- Laity encouraged to take more active role in Baptism and Confirmation.
- Allowed for (baptised) member of laity to provide emergency baptism when no priest present.
- Encouraged lay leadership of Divine Office when no religious present.

**Other views**

- Extent to which empowerment can be viewed.
- Made no provision initially for lay involvement in administration of sacrament.
- Laity merely encouraged to take part more rather than any sense of empowerment.
- The liturgy was fixed and no layman could change anything.
- Lay participation often more at a local level and often in contradiction to the directions of the Council.

**[20 marks]****AO2**

**Question 3    New forms of Christian fundamentalism in the second half of the 20th century**

<b>0</b>	<b>5</b>
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**Examine reasons for the rise of Christian fundamentalist groups in the United Kingdom (UK) in the 20th century.**

Answers may refer to some of the following:

- develops out of an evangelical revival post WW II
- reaction against liberalism of society or other mainstream religious groups
- the alliance of fundamentalism with the evangelical Alliance and the influence of evangelicalism within and beyond mainstream churches
- the fragmentation of already established evangelical groups into smaller splinter groups, especially house groups
- defence of inerrancy of the bible is attractive to some
- the influence of particular charismatic leaders
- Increase in access to televangelist ideas through broadcasting
- the use of the internet
- the longevity of small groups and increased expansion of such groups through independent tithing
- as a reaction to the increase of other religions eg Islam
- some as a reaction to science
- influences of new forms of religious engagement eg Alpha courses etc.

**[30 marks]      AO1**

<b>0</b>	<b>6</b>
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**‘Christian fundamentalism is too rigid for modern society.’**

**Assess this view.**

**In support**

- Often runs counter culturally and regarded as being dissonant with liberal and inclusive society.
- Attitudes towards certain moral issues may be seen as too hard line and at variance to norms of society and / or intellectual thought.
- Often regarded as being prejudicial and too exclusive.
- Seeks to exercise too much control morally and intellectually.
- In post modern society still upholds the absolutes of ‘meta narrative’.

**Other views**

- It is attractive because it gives an authoritarian lead which some value.
- It upholds conservative religious attitudes in face of liberalism.
- Authority of fundamentalism often overshadowed by other more mainstream religious groups.
- In post modern society offers direction and focus which some may feel is lacking in ‘pick and mix’ of religious affiliation of the time.

**[20 marks]      AO2**



**Question 4 Black-led churches in the United Kingdom (UK) today**

0	7
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**Examine the distinctive styles of worship found in black-led churches in the United Kingdom (UK).**

Distinctive in regular worship including:

- role of the 'spirit'
- spontaneity
- role of Bible
- use of testimony and prophecy
- personal altar calls: 'Baptism of the Spirit' etc
- the role of the congregation
- attitudes to preaching and by whom
- healing services
- 'Washing the feet of the Saints' as part of communion
- students may also refer to distinctive practices of rites of passage.

For top levels expect some reference and exemplification of variety. This may be by reference to particular churches or types of churches, and their differing cultural origins, eg:

- Brotherhood of the Church and Star.
- New Testament Church of God.
- Celestial Church.
- Mount Zion Spiritual Baptist Church etc.

The examples given above are **not** prescriptive: other examples will be regarded as being equally valid.

**[30 marks]****AO1**

0	8
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**‘Worship in black-led churches is too distinctive for it to be regarded as part of ‘mainstream’ Christianity’.**

**Assess this view.**

**In support**

- Some practices are highly distinctive and at variance to mainstream religious praxis.
- They fulfil a need for cultural identity with parent churches from other cultures and do not meet the needs of mainstream Christian worship.
- May be seen as running counter to needs of mainstream worship and therefore too distinctive.
- Some require far more spontaneity of congregation than is common in some types of mainstream worship, eg in prayer, preaching and music.

**Other views**

- Development of black-led churches is but another expression of religious praxis in post-modern age.
- What is ‘mainstream’ in post-modern age?
- Some aspects of worship in black-led churches are crossing over into more mainstream worship eg Gospel music, expression of personal testimony etc especially in more evangelical churches.
- Black-led churches are not always in minority nor as distinctive as they once were and are beginning to be regarded mainstream in themselves.

**[20 marks]**

**AO2**

## Section B Religion and Art

### Indicative content

**Note: This content is indicative rather than prescriptive and students are not obliged to refer to all the material contained in this mark scheme. Any legitimate answer will be assessed on its merits according to the generic levels of response.**

### Question 5 Iconography in the Orthodox Church

0

9

**Examine the form and function of icons.**

#### Form

Icons are Holy images / writings (haggio graphes).

Although most popular form is a flat panel painting in tempera, the defining characteristic of icons is the convention in which they are made and their subject matter not the medium that is used.

Thus icons may take a variety of forms.

- Flat panel paintings in tempera for both public and private devotional use.
- Cloth eg Epitaphion.
- Mosaics using tesserae, eg found in cupolas and apses – icon of Christ Pantocrator visible inside cupola, or icon of Theotokos visible in apse.
- Frescoes eg on the walls of orthodox buildings depicting saints etc.
- Wood carvings eg on some iconostases and other examples.

#### Function - which also derives from their status

- Anagogic function: leading upwards to the spiritual realm.
- Devotional and liturgical function: both in public and private worship, arising out of sacred status – as objects of devotion and blessing.
- Didactic function teaches religious truths as effectively as the word, arising from their dogmatic status and canonical status – icons teach visually what is taught verbally.
- Orthodox tradition puts both word and image on an equal footing.

Maximum Level 5 if only one aspect dealt with (form or function).

**[30 marks]**

**AO1**

1

0

**‘An icon is more a work of worship than a work of art.’****Assess this view****In support**

- An icon is first and foremost a liturgical and devotional object.
- Icons are written to a doctrinal convention laid down by Church.
- Icon writing is undertaking as a religious act.
- They are not typical works of art in either form or function.
- Their purpose is strictly religious and to aid worship and / or impart theology.
- They are works of theology rather than art as subject matter is not free choice of artist.

**Other views**

- Icons are a particular type of art that is put to a religious use.
- Icons can be viewed simply as art, the response to them is one which provokes worship and thus changes the nature of understanding of them.
- Icons viewed by secular people may be regarded simply as works of art not works of worship.
- Icons can stand alone and apart from a religious setting and still be appreciated as art.
- They are particular to worship in certain denominations, other traditions may not view them as having any liturgical value and thus regard them not as works of worship and in some cases even idolatry.

**[20 marks]****AO2**

**Question 6 Protestant art of the Reformation**

1

1

**Examine the ways in which the art of Lucas Cranach the Elder expressed the themes of the Protestant Reformation.**

Students may refer to a variety of genre and examples. The key objective is: how did Cranach's art reflect the reformation themes and the theology behind them?

**Woodcuts**

- 'Law and Grace' reflected in one image the key theological emphases of the Protestant reformation, produced in conjunction with Luther (1520), adopted and adapted in subsequent versions and genre by both Cranach and others. Became the 'foundational image of the Reformation' (Noble).
- 'True Church False Church'. Produced as propaganda emphasising the true nature of Lutheran reformed church over the corruption of Catholic Church.
- 'Passional Christi und Antichristi'- produced in conjunction with Melancthon contrasting images used to illustrate the theology expounded in Melancthon's text which the images accompanied.
- Illustrations by Cranach for Luther's translations of Bible especially 1535 edition images provide visual commentary on the biblical texts.

**Panel Paintings**

- Christ and the adulteress, theological teaching on forgiveness freely given.
- Christ Blessing the Children, theological teaching of acceptance of faith.
- Both examples illustrative of biblical material only, shows theological importance of scripture.
- Reworking in several versions of 'Law and Grace'.

**Altar pieces**

- Wittenberg – provided a visual commentary on Lutheran teaching on sacraments.
- Weimar and Schneeberg both contain images reflecting Lutheran theology expounded in 'Law and Grace'.
- All three examples show Lutheran redefining of the altarpiece moving away from an object of devotion to an object with a didactic purpose.

**[30 marks]****AO1**

1	2
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**'The art of the Protestant Reformation was only a reflection of the changes taking place at the time.'**

**Assess this claim.**

**In support**

- The Reformation was a theological movement not an artistic one, thus the art of the reformation was an illustration or reflection of the changes, themes and theological teachings already taking place.
- Art provided contemporary visual comment of the changes taking place.
- Art was not always easily accessible to all whereas teachings and ideas could be disseminated quickly and more widely.
- The Reformation relied on people accepting changes and these changes were often motivated by deeper truths, rather than art.
- Contribution of art, although important was not necessary so could be regarded as mere reflections.
- Luther himself ambivalent about art, it was useful to a point as aiding instruction, especially to 'simple folk', of ideas expressed in other ways eg sermons catechisms, hymns and writings.

**Other views**

- Art was a means of instruction.
- Art useful in providing a visual stimulus to course of Reformation to help get laity onside.
- Examples of woodcuts as foundational images expressing theology, or being used as positive propaganda and polemical material.
- Art was not merely a reflection but actually instrumental in bringing some changes about or further upholding those which had already occurred.

Reference to work of Scribner, Pettegree and Koener may be cited.

**[20 marks]**

**AO2**

**Question 7 Catholic art of the Counter-Reformation**

1

3

**Outline the views of the Council of Trent on nature and purpose of religious art and examine how Catholic artists responded to them.**

**Views**

Final session of Council of Trent dealt with Religious Art and stated that:

- The Council of Trent proclaimed that architecture, painting and sculpture had a role for devotion but also as a medium for propaganda supporting the theological decrees of the council.
- Traditional doctrine that images only represented the person depicted, and that veneration to them was paid to the person(s) depicted was reasserted.
- Any work that might arouse 'carnal desire' was inadmissible in churches, religious images must not be lewd and excite to lust but should be decorous and seemly.
- Depictions of Christ's suffering and explicit agony were regarded as desirable and proper. (As were trials and martyrdom of saints).
- The place of art as an aid to devotion to Blessed Virgin Mary was upheld.
- Nothing should be seen that was disorderly, or confusedly arranged, the meaning of the image must be clear. Religious art should not contain anything that was regarded as profane, or indecorous.
- No image was to be placed in a church or holy building without Episcopal approval.

**Responses**

- Majority heeded the decrees eg Bernini; Caravaggio (expect use of examples to substantiate).
- Majority noted decrees about decency and use of inappropriate subject matter (little use of nudity etc).
- Artists were required to adhere to decrees if patronage was to be forthcoming, many did so.
- Notable exception – Veronese, but got around problem at appearance before officials by agreeing to change the name of painting rather than subject matter.
- Unnamed artists, over painted nude figures eg Sistine Chapel Last Judgment.
- Artists working for Roman Catholic patrons adhered to wider teachings of Council of Trent about art in choice of subject matter.
- Key works of artists eg Bernini and / or Caravaggio etc were clear and direct in their symbolism and message; and focused on theological truths rather than complexity of design that had reflected the artist's skill (counter mannerism).

Maximum Level 4 if only outline dealt with.

**[30 marks]**

**AO1**

1	4
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**'The views of the Council of Trent on religious art had little lasting effect on the artists of the time.'**

**Assess this claim.**

**In support**

- There was some initial tightening up of control but this relied on the policing of the decree which was not always effective.
- Artists reluctant to change their work and only paid lip service to the decrees eg case of Veronese and 'Last Supper'.
- Artists developed their own style often at variance to the constriction of the decrees and often sought patronage elsewhere.
- Movements within religious art developed alongside the decree of the Church and became distinctive in their own right, giving artists more freedom.
- Rise of private patronage as against patronage of the Church allowed further freedom.
- Baroque style becomes less Catholic and more nondenominational.

**Other views**

- Artists who relied on Church patronage had to conform or patronage withdrawn.
- Some artists were brought to disciplinary hearings initially eg Veronese.
- Subject matter reflected the theological and ecclesiological ideas put forward by the Council, eg works of Bernini, Rubeens, Caravaggio etc.
- Some extant paintings modified with reference to decrees about decency and naked flesh.

**[20 marks]**

**AO2**



**Question 8 Pre-Raphaelite religious art**

1

5

**With reference to either ‘The Shadow of Death’ or ‘The Light of the World’, examine how Holman Hunt understood the nature and purpose of religious art.**

**Nature and purpose of religious art**

- A reaction against the ‘frivolous and sentimental art of the day’.
- To make Christ ‘real’ to the viewer and provoke a personal response.
- To paint true to nature.
- True to scripture (Holy writ).
- Symbolic realism.
- To make religious art appeal across the religious divides of his time.

**Shadow of Death**

- Use of realistic imagery within a clear biblical context.
- Based upon Biblical passages (Philippians 2 and others).
- Detail almost of a photographic quality.
- Little sentimentality, especially in depiction of the Virgin Mary.
- Christ seen as a working man, Virgin as working mother (appealing to protestant work ethic and views of the Virgin).
- Use of typological symbolism.

**The Light of the World**

- Shows Christ in realistic sense.
- Background and detail of painting very detailed and realistic.
- Depicts Christ as ‘Light’ for everyman (eg symbols on Lantern and on clasp of cope).
- Clear biblical references depicted in the art. (Fall of man: ‘Behold I stand at the door and knock’ etc).
- Lack of sentimentality.
- Paints true to nature.
- Use of symbolic realism.
- Succeeded in gaining appreciation crossing denominational divide.

Maximum Level 4 if only an examination of the nature and purpose of religious art with no reference to either painting.

**[30 marks]****AO1**

1

6

**'Holman Hunt brought about a reformation in the religious art of his time.'**

**Assess this view.**

**In support**

- He attacked the religious art of his day as being ineffectual, frivolous and inclined to promote disdain and / or disbelief which led to a reform of both content and style in his work.
- With realism and use of typological symbolism he produced art that was reformed in terms of message and content eg thoroughly biblically based and not drawn from other traditions.
- Desire of Pre-Raphaelite Brotherhood was to reform all art, and Holman Hunt particularly was instrumental in reforming religious art to a point.
- Made religious art more meaningful and cross denominationally more acceptable to his time therefore a degree of reform.

**Other views**

- Students may debate was it a reform or a 'recovery' of what had been lost post Raphael?
- Holman Hunt was only one of a small and particular group of artists, reforms seen in his art were not always universally copied or acclaimed by others producing religious art.
- His religious output was small in comparison.
- His art was particular to him and was more a matter of a particular style rather than universally reforming.
- His religious art was often very complex with use of often extreme symbolism not necessarily regarded as reforming but confusing.

Students may refer to scholars such as Barringer; Gieblehausen; Jacobi; Lochnan; Maas, or to Holman Hunt's own writings.

**[20 marks]**

**AO2**