

## Teacher Resource Bank

GCE Religious Studies

Unit 3C: *Religion and Art*

Additional Specimen Questions

A close-up, slightly blurred photograph of a document page. The word 'resource' is printed in a large, bold, black font and is highlighted with a thick black underline. Other text on the page is visible but out of focus, including 'counter or L.', '/ri's', 'or supply of n', 'adopted in ad', and 'sonal att'.

**GENERAL CERTIFICATE OF EDUCATION  
ADVANCED LEVEL**



**RELIGIOUS STUDIES UNIT 3C  
RELIGION AND ART**

**RST3C**

**ADDITIONAL SPECIMEN QUESTIONS**

**For this paper you must have:**

- a 12 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 **RST3C**.
- Answer **two** questions.

**Information**

- The maximum mark for this paper is 100.
- The marks for questions are shown in brackets.
- In each question, part (a) tests your knowledge and understanding, while part (b) tests your skills of reasoning and evaluation.
- You will be marked on your ability to use English, to organise information clearly and to use specialist vocabulary where appropriate.

Answer **two** questions.

---

- 1** (a) Examine the function and status of Icons. (30 marks)
- (b) To what extent can Icons be described as works of worship rather than art? (20 marks)
- 2** (a) With reference to the work of Lucas Cranach the Elder, examine the key themes in the art of the Reformation. (30 marks)
- (b) To what extent did the art of Lucas Cranach the Elder contribute to the development of the Reformation? (20 marks)
- 3** (a) Examine the subject matter of Catholic art of the Counter Reformation. (30 marks)
- (b) Assess the view that Catholic Art of the Counter Reformation was little more than Catholic propaganda. (20 marks)
- 4** (a) Examine the religious symbolism used by Holman Hunt in **one** of his paintings. (30 marks)
- (b) Assess the significance of Holman Hunt as a religious artist of his time. (20 marks)

**END OF QUESTIONS**



# General Certificate of Education

## Religious Studies

### *Religion and Art RST3C*

# Additional SPECIMEN Mark Scheme

Mark schemes are normally prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. When published, a mark scheme normally includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in the examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of this 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.

## RST3C: *Religion and Art*

### 1 (a) Examine the function and status of Icons.

Answers could refer to:

#### **Function**

Anagogic function, leading one upwards to a higher realm. From this arises their devotional and religious function in both public and private worship. Thus icons are aids to worship / devotion. Didactic function, teaching religious truths by illustrating events and people in the Bible. Theologically they are witnesses to the principle of incarnation.

#### **Status**

Possess sacred status objects of veneration. Dogmatic status teaches visually what Church teaches verbally. Canonical status derived from their didactic function. Conventional status: because they must conform to a standardised form.

**(30 marks)**

**AO1**

### (b) To what extent can Icons be described as works of worship rather than art?

#### **As works of art**

Clearly are works of art that can simply be viewed as images with religious subject matter; for some they are nothing more than that. Some may view them as idolatry / idols and therefore contra to worship. Worship may imply action and thus Icons are not works / acts of worship.

#### **But**

Icons are viewed as possessing sacred status; they do not aim to depict realism but are full of symbolism that teaches religious truths. They are objects of veneration that are painted to a convention, therefore the artist does not have freedom to express their own ideas as in other works of art. Production of Icon is preceded by prayer thus production of an Icon is seen as an act of devotion in itself.

**(20 marks)**

**AO2**

- 2 (a) With reference to the work of Lucas Cranach the Elder, examine the key themes in the art of the Reformation.**

Protestant themes were a rejection of the miraculous, the cult of saints and devotion to the Virgin Mary. Protestant themes promote Biblical teachings particularly the life of Christ, e.g. clearly seen in Cranach's altar piece at Wittenberg, or 'Old Law and New Law'. Promotes rejection of the corruption and authority of Rome and the Pope (e.g. in Cranach's engravings). Promotes themes of forgiveness (Christ and Adulteress) and ideas of infant Baptism (Christ Blessing the Children).

**(30 marks) AO1**

- (b) To what extent did the art of Lucas Cranach the Elder contribute to the development of the Reformation?**

**Reflection**

Responds to the change in attitudes towards art evident at the Reformation, adopts themes being taught and reflects these in art. Centrality of Christ and biblical teachings, etc. Emphasises visually the ideas that were being promoted in other ways and teachings.

**Cause**

Polemical function, e.g. in engravings helps promote the ideas of reformers against power of Rome. Didactic Function: helps promote visually teachings that were being promoted verbally. But art alone cannot be seen as a major cause of the Reformation. Look for an evaluation of both aspects and some conclusion is to be expected.

**(20 marks) AO2**

- 3 (a) Examine the subject matter of Catholic art of the Counter Reformation.**

Art of Counter Reformation reflected traditions of the Church as defined by Council of Trent. Expect reference with perhaps examples to some of the following: Catholic art reasserting the Catholic position on devotion to Mary, the cult and intercession of the Saints, centrality of the Mass and doctrine of Real Presence. Miracles: reasserting the power of the Church.

**(30 marks) AO1**

- (b) Assess the view that Catholic Art of the Counter Reformation was little more than Catholic propaganda.**

As propaganda: art was used to reassert the power of the Church and to underline its key teachings on key issues, e.g. doctrine of Real presence, the Intercession of the saints, etc. Major works, e.g. that of Bernini used to show power of the Church. As a direct response to ideas of iconoclasm of some reformers, and to inspire awe and wonder. Does it succeed in promoting positive view of the Church? But: devotional aspect is important provides a focus for prayer and devotion, still functions to convey religious teachings rather than propaganda. Supports devotional exercises such as those of Jesuits, etc. Look for clear evaluation of both sides.

**(20 marks) AO2**

**4 (a) Examine the religious symbolism used by Holman Hunt in one of his paintings.**

Expect some general reference to Hunt's use of symbolism in his paintings. Typological symbolism derived from biblical interpretations based on ideas prefiguring later ideas of more significance.

**Shadow of Death**

Christ is portrayed as a working man; shadow on back wall suggests the crucifixion. Other symbolic ideas of the Crucifixion around tools in the rack symbolise tools of torture, plumb line positioned as to be in position of the heart on the shadow. The angle of the saw prefigures the lance that pierced Jesus' side. Mary looking in chest containing gifts of Magi, links nativity and death of Jesus. Mary's unseen horror. Window forming the nimbus around Christ's head, the upper opening in window forms star of David; Christ's clothes prefigure the cloth worn on the cross, etc. **Do not expect all detail for full marks to be awarded.**

**Scapegoat**

Extreme use of typological symbolism. Theme refers to the Jewish ritual of Atonement; Hunt links this with Christ's sacrifice and passion. Red skillet, symbolises crown of thorns; background, terrain and skeletons symbolise the immediate fate of the goat and that of Christ on the Cross. Inscription on frame of Port Sunlight version also provides symbolism, e.g. top and bottom, verses from Isaiah referring to Suffering Servant; on left olive branch recalls the promise of God to Noah, the right has a cross with heartsease flower providing a double symbol of Christ's redemptive act. Seven branch 'menorah' symbolises God's mercy to Jews, thus links God's redemptive acts in Old Testament with the New Testament; seven stars at top symbolise seven gifts of Holy Spirit. Manchester version also has symbol of the rainbow in the painting recalling God's covenant with Noah. **Again do not expect all detail before awarding full marks.**

**(30 marks)**

**AO1**

**(b) Assess the significance of Holman Hunt as a religious artist of his time.**

Answers may make reference to: Hunt's development of style 'symbolic realism', his contribution to religious art, the way he finds fresh expression of religious teaching and religious art. Captures the mood of the age. But paintings cannot be understood without decoding, without knowledge of religious teaching the significance of them is lost. The extent to which his paintings reflect his own beliefs rather than those of the age.

**(20 marks)**

**AO2**

w:\religious studies and classics\support materials\asa2 religious studies\additional specimen questions\2 3c religion and art additional spams in template.doc