AQA

ASSESSMENT and

QUALIFICATIONS

ALLIANCE

General Certificate of Education

History of Art 5251

HOA2 The Birth and Rebirth of Western Art

Mark Scheme

2006 examination – June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this 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 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.

HOA2-The Birth and Rebirth of Western Art

Maximum mark: 20

Band 5	**17-20 marks**	**Either**	A fully developed answer with a secure knowledge and understanding of artefacts, their context and, if required, their presentation.
		Or	A full and detailed answer concerning meaning and context that clearly demonstrates an understanding of the issues.
Band 4	**13-16 marks**	**Either**	An answer that demonstrates a sound understanding and knowledge but does not wholly develop observation or argument.
		Or	A sound and well-informed answer concerning meaning and context, but one which is not fully developed.
Band 3	**9-12 marks**	**Either**	An answer which offers some sound knowledge and observation but contains incomplete information or limited discussion.
		Or	An answer that makes sound general observations and statements about meaning and content, but which is supported by barely adequate use of examples.
Band 2	**5-8 marks**	**Either**	Some basic knowledge, but information/discussion is superficial.
		Or	Material concerning meaning and context is very basic. Examples perhaps inappropriate.
Band 1	**1-4 marks**	An answer that is **either** fragmentary or incomplete, **or** provides limited information, much of which is inaccurate or irrelevant. No coherent structure.	
Band 0	**0 marks**	No relevant material.	

1   With reference to **three** specific examples, discuss different representations of the human male figure in Greek sculpture from the Archaic and Classical periods (c.600BC – c.400BC).

Candidates should choose examples which represent the range of the period.

For band 4 and above three appropriate examples must be discussed. Maximum band 3 if only two examples are discussed, maximum band 2 if only one example is discussed.

- Kouros from Anavyos c.530BC: male nude, stiff pose, head upright, gaze ahead, arms by sides with fists clenched, leg forward with stylised emphasis on muscles of chest and legs, narrow waist, broad shoulders. Mechanical quality, symmetrical around horizontal axes. Marble.

  Kouros (youth) could have three main functions, a dedication to a god, a memorial to a man, or representation of a god.

- Kritios Boy, c.480BC: Marble. More relaxed pose of youthful male nude, head slightly to right (originally glass eyes), right leg slightly bent at knee, weight shifting to left gives figure some animation. Muscles of legs and torso more organic and rhythmic. Impression of flesh and being more alive using devices such as exaggerated muscle near the pelvis to give idea of potential movement.

- Warrior from Riace, c.475 – 450BC bronze with bone, glass paste, silver and copper. Weight on right leg, right hand lower, left raised (carrying spear or shield), head to one side, delicacy and detail of hair, beard, toes. Ideal male nude figure and convincing figure of man in prime of life. Still pose but alive with potential energy.

- Doryphorus copy of Greek bronze original by Polyclitus c.440BC which demonstrated his 'canon' of proportional relationships. Spearbearer pauses instant before steps forward, suggestion of movement. Spear in left hand (originally) left shoulder tense and slightly raised. Left leg no weight and hip drops, torso on this side extended. Right arm relaxed by side and shoulder lower. Right leg supports his weight so hip raised. Torso contracted and extended, classical balance of opposites. Figure seems to be in action.   Front, back and side views are lucid.

  Examples demonstrate increased desire for naturalistic, lifelike statures which also conform to the developing ideal of the beauty of the male nude. Newly invented poses transformed the symmetry and frontality of the static kouros in figure which gave the illusion of potential movement and freedom.

  Other suitable examples are acceptable. Roman copies of Greek originals are acceptable as examples but they should be acknowledged as such. Relief and frieze are also acceptable.

  Other valid examples should be considered.

2   Outline the importance of the arch in Roman architecture and, with reference to specific examples, discuss the different ways in which it was used.

For band 4 and above candidates should identify the importance of the arch for Roman architecture and give examples of the different ways it was used.

- Roman architecture is generally an arcuated (based on the arch) system of construction.

- The arch is the key element of Roman architecture and along with its development, vaults, and the dome, it forms the principal characteristics of Roman architecture which makes use of rounded and plastic forms.

Importance:

- structural: arch is the basis of construction and enables the variety of space, height and width to be covered e.g. Colosseum, 70 – 82 AD.

- functional: arch forms part of the functional aspect of Roman engineering spanning large distances singly or in combination e.g. Aqueduct Segovia, Spain 1st /2nd C AD.

- aesthetic: importance as a visual component of Roman building creating lighter and bigger structures e.g. Colosseum.

Uses:

- basis for structure of triumphal arches e.g. Arch of Titus 81 AD.

- functional for aqueducts e.g. Pont du Gard, Nîmes 1st C AD and hypocausts e.g. Baths of Caracalla, 212–216 AD.

- used to create a pleasing building e.g. Nero's Golden House, Rome, 54 – 68 AD.

- from the arch, barrel and groin vaults developed enabling large spaces to be covered e.g. Baths of Caracalla, Trajan's Market, 98 – 117 AD.

- domes, a kind of rounded vault developed with arches as part of the support system e.g. Pantheon, c.130 AD.

Other valid examples should be considered.

3   Describe and discuss **three** different images of Christ during the Early Christian and Byzantine Period.

For band 4 and above three appropriate examples must be discussed. Candidates can use examples from painting, sculpture or mosaic. Maximum band 3 if only two examples are discussed, maximum band 2 if only one example is discussed.

- Christianity was legalised in 313 AD and from then it was necessary to create a new visual language for the representation of Biblical scenes in particular the need to represent Christ.

- Sarcophagus of Julius Bassus, c.359AD New Sacristy St. Peter's: Christ is seated in upper register, dressed in a Greek pallium, associated with philosophers and teachers. He is clean shaven and recalls images of a youthful Apollo. He seems to have eternal youth.

- Miracle of Loaves and Fishes, c.504AD, S. Apollinare Nuovo, Ravenna: Christ stands in the centre with two disciples, carrying loaves and fishes, either side. He is beardless, wears a pallium of imperial purple cloth and stands with arms outstretched to bless the loaves and fishes. The disciples hands are covered, common at this time for subjects bringing tribute to their leader. Idea of Christ as Emmanuel – God with us.

- Sarcophagus, c.390 AD, S. Ambrogio, Milan: Christ stands with the apostles before entrance to Jerusalem giving the New Law to St. Peter (as God has handed the Ten Commandments to Moses). Mature appearance, appropriate for Christ the law-giver. Sculptor has looked to images of Zeus/Jupiter for inspiration. Christ wears a Roman toga.

At this time Christ is represented as teacher, healer or law-giver, scenes such as the Crucifixion are avoided. His authority is emphasised.

Other valid examples should be considered.

4   What architectural developments were made in Romanesque architecture? Answer with reference to **three** specific examples.

For band 4 and above three appropriate examples must be discussed. Maximum band 3 if only two examples are discussed, maximum band 2 if only one example is discussed.

Candidates should discuss architectural developments in Romanesque period as defined by the dates.

- In early Middle Ages church naves were covered with flat timber roofs. These were replaced with stone vaults because:
  - they reduced the risk of fire;
  - they gave a grand and serious effect;
  - they provided better acoustics for Gregorian chants, a new part of the service.

- **tunnel vaults** : the churches were covered with simple tunnel vaults e.g. nave of St. Sernin, Toulouse c.1080 –1120, Santiago da Compostela, c.1120.

  or a series of tunnel vaults placed transversely e.g. St. Philibert, Tournus, c.1066.

- **groin vaults** : developed where the weight was carried on the four corners instead of the whole wall e.g. Speyer Cathedral, c.1082 –1106.

- **ribbed groin vaults** : improved the technology for spanning wide naves; satisfied the desire for well-lit, fire-proof and aesthetically pleasing space e.g. Durham chancel aisles (1093 – 5), chancel (1104), nave (1130).

- **rib vaults** :
  - technical advantage, ribs built first and webs filled in later with lighter infill;
  - visual effect – ribs created defined units;
  - aesthetic, structural and visual effects heightened when combined with tall thin shafts attached to piers e.g. Notre Dame, Jumièges c.1037 – 66.

  - rib vaults with pointed arches e.g. Durham, 1093 – c.1130 heralded Gothic but Durham essentially Romanesque with round arches, block capitals and mouldings, simplicity, size of the piers with geometric patterning.

- **east ends** : emphasis increased on some cathedral churches at the east end e.g. St. Sernin shows the culmination of the idea of the celebration of mass by every priest.
  Chapels off the apse for celebration of mass and display of relics. Long nave and wide transepts with galleries above aisles intended to accommodate pilgrims; one of the many pilgrimage churches on route to Santiago da Compostela.

Other valid examples should be considered.

5   Discuss the characteristics of the Early Gothic style with reference to **two** cathedrals.

For band 4 and above candidates must discuss the characteristics of the Early Gothic style using two appropriate examples.

Candidates should discuss characteristics which relate to the Early Gothic Style.

- **pointed arches**: used before but first at St. Denis, Paris in the chevet c.1140 – 44 to create tall slender arches; enabled reduction of the depth of the walls and increased height e.g. Notre Dame, c.1163 and Salisbury, 1220.

- **rib vaults**: use of rib vaults which were lighter and more easily constructed, building the ribs and filling in the webs with lighter material, this meant less weight on the walls e.g. Notre Dame, Salisbury.

- **light**: ribbed vaults and pointed arches allowed greater window space and therefore more light to enter the church; allied with the philosophy of Abbot Suger was the idea of God as the 'superessential light' reflected in 'harmony and radiance'; chevet at St. Denis bathed in light illustrated this philosophy.

- **east ends**: regional variations; e.g. France, the Early Gothic Style produced the elaboration of the apse into a chevet with radiating chapels e.g. St. Denis; Cistercian churches had flat-ended east ends; in England east ends were often flat-ended too e.g. Salisbury.

- **decoration**: more naturalistic capitals and mouldings appeared e.g. Canterbury, c.1175; more use was made of sculptural decoration, particularly the west end and on portals, as well as towers e.g. Laon, c.1190.

Other valid examples should be considered.

6   With reference to **two** specific examples, what were the contributions of Nicola **and/or** Giovanni Pisano to Italian sculpture?

For band 4 and above candidates should identify two specific examples by Nicola and/or Giovani Pisano and the contributions to Italian sculpture.

Candidates should identify the examples by Nicola and/or Giovanni Pisano. These could be individual sculptures, a relief or a whole part pulpit.

Nicola Pisano (1225 – c.1284) and his son Giovanni Pisano (1245 –1319) worked in and around Pisa, Pistoia and Siena.

revival of interest in classicism and realism:
- evident in the sculptures from the Pisa Baptistery pulpit, 1260, by Nicola Pisano; pulpit has a complex programme and a combination of reliefs and geometric forms.
  Fortitude demonstrates the introduction of the classical format for a nude figure reminiscent of a Hercules.
  Nativity, Annunciation and Annunciation to the Shepherds quotes directly from classical sarcophagi from the Camposanto. The Madonna has the appearance of a Roman Matron and shows great realism.

introduction of Gothic influence, naturalism and emotion:
- evident in the Pistoia pulpit, 1301, by Giovanni Pisano; pulpit demonstrates unity of architectural and sculptural elements, dramatic intensity and varying treatment of surface; poses of figures increase in size and projection; contrasts between bare and crowded areas; varied and intense visual language.
  Massacre of the Innocents shows diagonal axes of composition, triangular and wedge shape forms; formal language reinforces the emotions of pain and horror; variety of expressions clear; naturalistic forms.

Other valid examples should be considered.

7 Compare **and** contrast **one** Florentine painting in the Early Renaissance style before 1450
with **one** Florentine painting in the International Gothic style before 1450.

For band 4 and above candidates must choose an example of each style painted before 1450, and
clearly compare **and** contrast.

Candidates must choose one painting (which may be panel or fresco) in each style to compare and
contrast.

Masaccio (c.1401– c.1428) Tribute Money from the Brancacci Chapel, Sta Maria del Carmine,
begun c.1426, Early Renaissance style.

Gentile da Fabriano (c.1370 – 1427) Adoration of the Magi, from the Strozzi Chapel, Sta Trinita,
1423, International Gothic style.

- Tribute Money is a fresco from a large cycle; the Adoration is panel painting with a predella, egg
  tempera on wood.

- **narrative**: Tribute Money represents a continuous narrative of three scenes; in the centre Christ
  tells Peter to remove a coin from the fish's mouth, shown on the left, to pay the tax collector,
  shown on the right. The Adoration represents, in a multiple narrative, the Journey of the Magi
  throughout the three lunettes and the Adoration in the main panel; the predella depicts the
  Nativity, the Flight into Egypt and the Presentation in the Temple; the frame is integral to the
  narrative.

- **figures**: In the Tribute Money the figures are represented in a semi-circle in the centre; they are
  broadly modelled, solid and monumental. In the Adoration the figures are defined by their dress,
  such as the Kings; there are elements of naturalism such as the groom and classical influence such
  as the handmaiden; the Virgin and Child are depicted in an elegant and linear manner.

- **perspective**: the Tribute Money conforms to a mathematical one point perspective with Christ's
  head as the vanishing point; the scenes and landscape take place in one space and conform to the
  same scale; evidence of aerial perspective. In the Adoration, though figures and landscape in the
  lunettes diminish, the sense of space is empirical; in the main panel the figures are ranked in
  rows; haloes are not shown in perspective as in Tribute Money.

- **light**: the Tribute Money has a uniform light source from the chapel window to the right; cast
  shadows help create the sense of realism. In the Adoration the light is generalised and spiritual
  though the Nativity is a night scene; the figures are modelled in light and shade.

- **colour**: Tribute Money has bold colours in accordance with the fresco medium; in the Adoration
  colours are local, rich and jewel-like.

- **composition**: Tribute Money creates a semi-circle but unified composition created by gesture,
  unity of space and appearance. The Adoration has a crowded composition, detailed and intricate
  with a large number of figures on the right of the main panel directing the diagonal to the Virgin.

- **realism**: Tribute Money has an overwhelming sense of realism of time and place of the event and
  of the individual figures in the story. The Adoration contains many naturalistic details clearly
  observed such as the horses, grooms, falcon, spurs, dogs, stag; detail is precise but the overall
  impression is not of a real scene.

- **costume:** In the <u>Tribute Money</u> Christ, Peter and the other disciples are dressed in Roman toga style clothes but the tax collector appears in contemporary dress. In the <u>Adoration</u> the Kings identified with the Strozzi family are richly attired in sumptuous dress with large amounts of embroidery and gold, giving rich textures.

  Masaccio's <u>Tribute Money</u> demonstrates the Early Renaissance style with its use of mathematical perspective, classicism, realism and sense of unity of place. Gentile da Fabriano's <u>Adoration of the Magi</u> demonstrates the International Gothic style with its emphasis on decoration, pattern, surface detail combined with competent first hand observation of natural world and an empirical pictorial space.

Other valid examples should be considered.

8   Discuss the style of **one** painter working outside Florence. Refer to specific examples in your answer.

For band 4 and above candidates must choose at least two examples.

Candidates may choose any painter working outside Florence during this period.

Mantegna (1430 –1506) worked under Squarcione in Padua until 1456 when he became court artist to the Marquess of Mantua. He had a precocious talent and a life-long interest in classical antiquity. He possessed acute powers of observation. He used firm line, perspective and strong drama to heighten the drama of his compositions.

- **classicism:** interest in classicism demonstrated in figure style and use of classical buildings in the background e.g. Agony in the Garden, c.1455 and The Meeting from the Camera degli Sposi, Palazzo Ducale, Mantua c.1474.

- **naturalism:** acute observation of the family members in the portraits of Cardinal Francesco Gonzaga and members of his family and entourage at the reception depicted in The Meeting.

- **perspective:** clear perspective of the winding road and foreshortened figures in the Agony in the Garden. Using perspective, a sense of illusion is created that The Meeting is part of the whole room (e.g. by the drapes); the picture space and the position of the figures are clear.

- **line:** hard edges to the rocks in the Agony in the Garden. 'Stony manner' (Vasari) is slightly softened in The Meeting.

- **light:** strong light sometimes used to heighten drama of compositions e.g. Agony in the Garden; light also used in clear cool manner from one direction to create realism and to model figures e.g. The Meeting.

- **colour:** colour bold and local e.g. in the Agony in the Garden (tempera) or much paler as demanded by fresco technique in The Meeting.

Other valid examples should be considered.

9 In what ways did Flemish painters introduce naturalism into religious paintings? Answer with reference to **three** paintings.

For band 4 and above candidates must discuss naturalism in three appropriate examples. Maximum band 3 if only two paintings are discussed, maximum band 2 if only one painting is discussed.

Candidates should refer to religious paintings only.

Flemish painters of this period depicted religious stories and scenes but included elements which added naturalism and demonstrated their powers of observation often of their surroundings and life.

- **landscape**: painters often included landscape into the backgrounds of their paintings which showed contemporary scenes often compiled from different places e.g. Jan van Eyck, Madonna of the Chancellor Rolin, c.1433 – 4.

- **townscape**: painters often included specific buildings in backgrounds showing towns, often combined to give an ideal scene e.g. Jan van Eyck, the Ghent Altarpiece, Adoration of the Lamb, c.1432.

- **figures**: contemporary figures are often introduced into religious scenes e.g. Hugo Van der Goes, The Portinari Altarpiece, 1475, the peasant shepherds in the central panel.

- **details**: naturalistic details were often included e.g. Jan van Eyck, Madonna of Canon van der Paele, 1436 where there are spectacles.

- **everyday objects**: included in religious paintings e.g. Master of Flémalle (Robert Campin), the Mérode Altarpiece, c.1425 – 8, Joseph is shown in his carpenter's shop with tools.

- **interiors**: religious figures and scenes were represented in contemporary interiors e.g. Robert Campin, The Virgin and Child before a Firescreen, between 1400 –1425; e.g. Dieric Bouts, Last Supper, from Altar of Five Mystic Meals 1464 – 8.

- **light**: light is used naturalistically through a window or falling on particular objects e.g. Dieric Bouts, Last Supper.

Candidates may use any relevant examples between 1400 –1527.

Other valid examples should be considered.

10 What are the characteristics of Leonardo's paintings that make him a major figure of the High Renaissance? Refer to specific examples in your answer.

For band 4 and above candidates should discuss characteristics of Leonardo's paintings in the context of the High Renaissance, and refer to at least two paintings.

Leonardo (1452–1519) was trained as a painter and sculptor in the studio of Andrea del Verrocchio, however, his innate curiosity led him to study natural phenomena, the human body, to invent and to record his findings. His credo was 'all sciences are vain and full of error not born of experience'. Vasari regarded him as the founder of the High Renaissance style.

- **complexity**: his paintings display complexity of composition e.g. <u>Adoration of the Magi</u>, c.1481.

- **harmony**: his compositions are harmonious with no apparent transitions e.g. <u>Virgin and Child with St. Anne</u>, 1508 – 10.

- **anatomy**: skilful observation and understanding of anatomy giving the human form realism and this combined with observation of gesture and expression gave his figures spiritual and psychological meaning e.g. <u>Last Supper</u>, c.1495–8.

- **sfumato**: the misty and soft blending of colours demonstrated in the <u>Virgin and Child with St. Anne</u>.

- **chiaroscuro**: the pictorial technique of light and dark modulated to create effects of relief or modelling was perfected by Leonardo e.g. <u>Mona Lisa</u>, 1503 – 6.

- **visual experience**: his paintings, whilst accurately recording nature, such as plants and rocks, depicts his figures in a landscape which is close to a visual experience e.g. <u>Virgin of the Rocks</u>, c.1483.

- **skill:** high level of skill in variety of media and confidence in that ability e.g. <u>Adoration of the Magi.</u>

Other valid examples should be considered.