AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

History of Art 5251

HOA2R

The Birth and Rebirth of Western Art

Mark Scheme

2008 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.

HOA2R-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 How did Hellenistic sculpture c.323 - c.100 BC demonstrate new themes and ideas? Answer with reference to specific examples.   *(20 Marks)*

For Bands 4 and above two appropriate examples should be discussed and new themes and ideas should also be discussed. Maximum Band 3 if only one example is given. If two relevant examples are given but there is no discussion of novelty, the maximum is Band 3. One example without novelty has a maximum of Band 2.

The Hellenistic period saw achievements in scientific learning, philosophy and the visual arts. Some of the first histories of art were probably written with the idea of a progression to a high point (fourth century BC). Aristotle introduced the idea that the form of the object depended on the maker, material and final purpose. This allowed ideas of 'expression' and the 'individual', as well as 'works of art' created by an 'individual' artist.

- Life-like portraiture developed end of fourth century BC and beginning of third century eg Euthydemus of Bachia c.200 BC (marble); Attalos of Pergamon c.240 BC (marble)

- human instincts/actions represented even if disguised as gods eg Sleeping Eros c.250 BC (bronze original, marble)

- emotion and virtuosity depicted eg Laocoön c.150 BC (bronze original, copy marble)

- allegory used eg Victory of Samothrace c.190 BC (marble) which represents victory

- small and large statues made eg Lysippos Hellenistic Ruler c.150 BC (bronze); Epicurus c.280 BC, bronze statuette of a philosopher

- spiritual trend indicative of virtue shown eg Dying Gaul c.230 BC (marble copy) expressing dignity of the enemy

- extreme naturalism and drama depicted eg Battle of Gods and Giants from the base frieze of Altar of Zeus, Pergamon c.165 BC; Seated Boxer c.180 BC

- new canon of beauty adopted eg Lysippos, Apoxyomenos (Man scraping himself) c.320 BC (bronze original, marble copy) shows a humble activity with immense naturalism and a tall slender figure with a small head. Pose and proportions refute Polykleitos' canon. Similarly Venus de Milo c.150 BC (marble copy) despite classical features

- individual artists identifiable and the preference for the particular over the universal eg Hagesandros, Polydoros and Athanadoros of Rhodes, Laocoön

- emphasis on technical ability and skill eg Dancer c.225-175 BC (bronze)

- introduction of idealised nude female figure.

Other points considered to be valid to be given credit.

2   Discuss the form **and** function of **three** different examples of Roman civic **and/or** religious buildings.   *(20 Marks)*

Candidates must discuss the form and function of **three different** civic **and/or** religious buildings which include stadia, markets, fora, triumphal arches, baths, aqueducts and basilicas or temples.

Maximum Band 3 if only 2 examples are discussed. Maximum Band 2 if only one example is discussed.
Maximum Band 3 if only form **or** function is discussed.

Stadium
- Colosseum, 70-82AD, Rome

- built under Emperor Vespasian.

Form
- elliptical, some 48m high

- framework of loadbearing piers with radial walls

- 3 arched storeys with applied Doric/Tuscan, Ionic, Corinthian orders; solid windowed walls at the top

- tiered seating for 40,000-50,000

- entry/exit system

- arched vaulting system underneath

- originally a canopy.

Function
- gladiatorial combats; spectacles

- entertainment for the masses

- accommodation for contestants, animals and participants

- versatility of space.

Temple
- Pantheon, c.130 AD

- built under Emperor Hadrian.

Form
- rectangular temple-front portico with massive granite columns

- large domed rotunda with open oculus

- huge size made possible by use of concrete

- drum the height of its own radius with hemispherical dome above

- vaulted roof likened to the heavens

- spiritual or religious effect of light streaming in through oculus.

  Function
- dedicated to all the gods

- images of the individual gods would have been housed within.

  Aqueduct
- <u>Pont du Gard</u>, 1stC BC, Nîmes

- commissioned by Marcus Agrippa.

  Form
- 3 tiers of proportioned arches; width of arch at top 6 times total height, 4 times the span of central arches and 3 times for the lesser arches

- prefabricated voussoirs predressed on site

- arched profiles semicircular.

  Function
- to carry water 48 km across plain and valley of River Gardon to Nîmes.

  Market
- Trajan's <u>Market</u>, 98-117 AD, Rome

- built under Emperor Trajan who was most concerned with civic works.

  Form
- 150+ shops and offices on three different levels connected by streets and steps, combined with a large covered market hall

- concrete façade originally articulated with pilasters

- concrete barrel vaults and concrete between party walls; access to upper storeys via concrete stairs (concrete compulsory for stairs and floors post fire 64 AD)

- travertine surrounds to rectangular doors and windows

- street level shops with small windows

- curved corridors, straight streets and passages and vaulted rooms of different sizes.

  Function
- new commercial quarter; trade important for Rome and Empire

- social importance for a city where all worked, shopped and bought from each other.

Other points considered to be valid to be given credit.

3   With reference to specific examples, discuss the architectural characteristics of some Early Christian **and/or** Byzantine churches.   *(20 Marks)*

Candidates may discuss either Early Christian or Byzantine Churches or a combination of examples. Bands 4 and above only if the architectural characteristics of two or more relevant examples are discussed. Maximum Band 3 if a full discussion of the characteristics of one appropriate example is given.

Early Christian
- 313 AD Constantine gave Early Christian church community in Rome land on which to build a church. S. Giovanni in Laterano was based on the Roman basilica building

- the Roman basilica varied in function and form but had an oblong timber-roofed hall divided by columns

- S Sabina, Rome, 423-432 AD had the basilican format translated into a nave, larger clerestory windows and flanking aisles which gave a strong axis west to the door and east to the apse

- Santa Costanza, Rome, c.350 AD has central circular space surrounded by a colonnade of 12 pairs of Corinthian columns, followed by an ambulatory

- outside main walls was a circular portico (now destroyed)

- sixteen clerestory windows give light into central space

- hemispherical dome

- the arches on four cardinal points are slightly wider (allusion to the Cross), they correspond to apses set within outer wall

- other eg Old St. Peters, Rome, c.320 AD, S. Maria Maggiore, Rome, c.432-c.440 AD.

Byzantine
- Hagia Sophia, 532-537AD is an example of the form of Byzantine church

- rectangle enclosing central square space defined by four piers carrying a vast dome

- dome surmounts square and is supported by pendentives (spherical triangles) rising from piers

- square space below dome opens into four further spaces with half domes to east and west

- no principal façade

- S. Vitale, Ravenna, 532-538 AD has a central octagon defined by massive piers at each angle; it is surrounded by an ambulatory and gallery

- seven of eight sides open into exedrae or niches, composed of superimposed groups of triple arches

- eighth side leads into a square chancel and apse

- octagonal vault resting on squinches.

Other points considered to be valid to be given credit.

4 Describe **and** discuss the style of Romanesque sculpture with reference to **three** specific examples. *(20 Marks)*

Candidates should choose **three** examples within the period c.1000-c.1200, maximum Band 3 if only two examples are referred to. Maximum Band 3 if only description of three examples is given, maximum Band 2 for description only of two examples and maximum Band 1 if only one example is described without discussion.

Romanesque sculpture is primarily connected with religious architecture and displays a variety of stylistic characteristics throughout northern and southern Europe.

Linear and expressive
- Gislebertus, <u>tympanum</u>, c.1130, <u>Autun Cathedral</u>: large tympanum carved in relief rests on lintel above doorway and carving on jambs. The Last Judgement contains slender figures of angels with vertically pleated drapes; demons with open jaws are expressive; all figures are dramatic, sophisticated and linear.

Stylisation
- drapery of figures stylised into set folds eg <u>pilgrim</u> wearing shell of St James, <u>tympanum</u>, <u>Autun Cathedral</u>.

Solidity
- solid three-dimensional figures also carved eg <u>narthex</u>, c.1120-32, <u>La Madelaine</u>, Vézelay; carving is bold such as <u>Samson and the Lion</u>, with large heads and textured detail, on a capital.

Zoomorphic
- sculptured capitals showing various realistic and fantastic animals eg <u>goats playing musical instruments</u>, c.1120, <u>St Gabriel's Crypt</u>, Canterbury.

Geometric
- geometric treatment of heads, foliage and animals eg <u>capitals</u> c.1063-67, in narthex of <u>S. Isidoro</u>, Léon.

Other points considered to be valid to be given credit.

5 Compare and contrast **two** Gothic cathedrals, each one from a different country in Europe. *(20 Marks)*

Candidates may choose any two cathedrals to compare and contrast providing that they are from different countries in Europe.

Maximum band 3 if both cathedrals are from the same country or if cathedrals from two countries are simply described without any elements of comparison or contrast.

- Salisbury Cathedral begun 1220 with its two sets of transepts and rectangular east end typifies the compartmentalism of English Gothic whereas Amiens Cathedral begun 1220 with its apsed east end and minimal transepts typifies the unifying spirit of French Gothic architecture

- west front of Amiens has vertical emphasis with a rose window, three deep portals with gables and large quantity of sculpture; west front of Salisbury has a horizontal emphasis, lower with an entrance of three doors, three lancet windows and small towers, sculptural decoration is more scattered

- nave elevation of Amiens has continuous shafts and is almost a wall of glass despite three storeys, triforium has the appearance of unglazed windows; nave elevation of Salisbury much lower with a strong horizontal emphasis and division, clerestorey windows are lancet and the triforium has wide openings, emphasis is created by the contrast between the Purbeck marble and Chilmark stone; arches of the arcade at Amiens are very acute and tall by comparison with those at Salisbury

- plan of Amiens is a nave with single aisles and barely protruding transepts creating a harmonious unified space; at Salisbury the plan has a rectangular profile with two sets of transepts and a rectangular east end by comparison with the semi-circular apse of Amiens

- the choir of Amiens is like a wall of glass compared with the Lady Chapel attached to the east end of Salisbury which is like a miniature hall church

- the crossing is surmounted by a flêche at Amiens and by a tower and spire at Salisbury

- the windows of the nave at Amiens are three and four light with elaborate tracery whereas those at Salisbury are lancet.

Other points considered to be valid to be given credit.

6 With reference to **two** examples of painting **and/or** sculpture made between c.1250 and c.1400, describe **and** discuss how the artist has interpreted a narrative scene from the Bible. *(20 Marks)*

Maximum Band 3 if two valid examples are given but interpretation is not discussed. Maximum Band 3 if only one example is used. If more than two examples are discussed mark all and credit the best two.

Nicola Pisano, Adoration of the Magi, marble relief from pulpit, 1260, Pisa, Baptistery
- depicts Virgin with Christ on lap(quite grown)receiving gift from a kneeling King, behind, second King kneels and third stands; behind the Virgin Joseph's head is visible and on her left is the angel Gabriel; left space taken up with Magi's horses, one grazes; no background visible
- narrative is interpreted with key figures and horses who represent journey
- narrative is interpreted in a bold and human way promoting reality
- composition crowded emphasising figures who fill the space
- high relief and light falling on figures causes shadows which promotes reality
- figures and horses carved to recall classical reliefs, promotes sense of reality
- details, hair and beards, deeply undercut, promote reality of narrative
- figures do not show emotion.

Giotto Lamentation**,** fresco c.1305, Arena Chapel ,Padua
- depicts mourning over dead body of Christ by Virgin Mary, who holds her son for last time; St John standing at his head, his arms raised in grief; Mary Magdalene at his feet; the holy women and other mourners are crowded around, one hunched ,seen from the back, at Christ's head and another seen from the back holding his hand; sky filled with mourning angels
- narrative interpreted in a very realistic way despite embossed haloes
- narrative set against sparse rock landscape emphasises bleakness
- narrative enhanced by the grief expressed in gestures and faces of all figures
- composition emphasises the narrative with the strong diagonals
- monumental figures, boldly modelled with light enhance reality of story
- colour diffuses and enhances the narrative with deepest blue for the Virgin
- narrative interpretation concentrates on grief and human elements of story.

Duccio Crucifixion, egg tempera on wood, 1308-11, rear of Maestà, Siena
- depicts Christ on the cross in the centre; the two thieves shown either side and slightly behind either side; swooning Virgin holds St John's hands; Mary Magdalene in centre; behind disciples and crowd; above Christ small angels
- narrative is unusual in that all 3 victims are depicted
- narrative emphasis is on details and symbolic nature of story
- narrative enhanced by emotion, shown only in body gestures
- narrative set against stylised rocks and gold leaf background
- composition is full and detailed, eye drawn to main figures by gold
- slender, graceful figures; Christ's body attenuated; thieves darker skinned
- narrative links created by line eg crosses and drapery
- colours strong, rich and local
- narrative interpretation is literal, detailed, decorative; centres on key event.

Other points considered to be valid to be given credit.

7 What are the main characteristics of Florentine painting **and/or** sculpture c.1400-c.1430?

Answer with reference to specific examples. *(20 Marks)*

Bands 4 and above only if two or more characteristics are identified in relation to relevant examples. Band 3 maximum if only one characteristic is identified with valid examples. Maximum Band 2 if no characteristics are identified and two appropriate examples are given and maximum Band 1 if no characteristics are identified and one example is given.

Florentine Early Renaissance is typified by interest in rediscovery of classical learning and art. There was an increase in wealth and civic rivalry. There was a rise in the power of merchant families as patrons as well as the guilds to vie with the religious patrons. The rise in humanism meant that the importance of man in his world provided the climate for artists to reinterpret the visual world.

- mathematical perspective was invented by Brunelleschi and quickly adopted by sculptors like Donatello in St George and the Princess c.1416 and Masaccio Virgin and Child 1426

- light was used to create a sense of volume for the figures and convincing settings eg Masaccio St Peter Healing the Sick with his Shadow c.1427 and to reflect off surfaces by gilding eg Ghiberti Annunciation panel 1424

- anatomy was studied and increased understanding gave greater realism to the figures eg Masaccio Baptism of the Neophytes and to understanding of the figure beneath drapery eg Donatello St Mark c.1411

- emotion is created by the artists so that the characters react in human ways eg Masaccio Adam and Eve c.1427 and Donatello Pazzi Madonna c.1420

- realistic settings to scale characteristic of this time such as the landscape in Masaccio Tribute Money c.1427 and Ghiberti Baptism of Christ c.1424

- aerial perspective helped to create a sense of distance and reality is used by Masaccio in the Tribute Money and by Donatello in St. George and the Princess where the carving in the distance is very shallow (rilievo schiacciato)

- classical features and forms are used as models and borrowing to add weight and learning to the images eg Masaccio Trinity c.1427 and Donatello St Mark

- religious figures have an identity and individual appearance eg St Peter in the Brancacci Chapel frescoes 1426 and Donatello St Mark

- relationship with the spectator is considered eg Donatello St John Evangelist c.1408 as he is foreshortened to make him in contact with the viewer and Masaccio Trinity where Mary invites us to view.

- Most works by Fra Angelico, Fra Filippo Lippi and Uccello are not admissible.

Other points considered to be valid to be given credit.

8   Discuss the importance of light **and** colour in Venetian painting c.1450 – c.1500. Answer with reference to specific examples.   *(20 Marks)*

For Bands 4 and above candidates should discuss both light and colour in relation to two or more examples, which may be by the same painter. Band 3 maximum if only light or colour is discussed via two examples, or both light and colour are discussed via a single example. Band 2 maximum if no discussion of either light or colour is attempted but two valid examples are given.

- oil paint used as a means of rendering immense colour range and luminosity of colour eg Giovanni Bellini S Giobbe altarpiece c.1480.

  light
- Venice a city built in water has quality of light that is different in that it is reflected off the canals and the sea

- the atmosphere softened by evaporation renders the quality of light different

- the surfaces of the buildings are eroded and made porous by salt and light reflects differently

- the visual effects created by the water cause the light to change and shift

- also a reflection of the heritage from Byzantium which gave Venice the love of jewelled and sparkling qualities of mosaics eg in St Mark's and the Pala d'Oro St Mark's, 13th Century – 14th Century

- ability to depict this type of light in paintings characterised eg by Giovanni Bellini the Agony in the Garden, c.1460 with the dawn and the light on the distant hills

- the Giovanni Bellini Crucifixion, c.1455 portrays an analogy between the religious event and the mood of the landscape by the light on the lake and on Christ

- Vittore Carpaccio Miracle of the Reliquary of the True Cross 1494 shows these qualities of light on the water and on the gondoliers.

  colour
- commercial links with Byzantium in contact with works of great quality, gold, jewels and enamels like Pala d'Oro

- of mosaics, varied and subtle arrangements of colours in the tesserae to make up the image eg St Mark's mosaics, Salome, Baptistery 14th Century, two cockerels on north transept floor, angels from Genesis in the atrium c.14th Century

- soft and luminous colour as a result of effects of light eg Giovanni Bellini Dead Christ with St John and the Virgin, c.1465

- colour used in a representational way to evoke space and light eg Gentile Bellini Miracle of the Cross at Ponti di Lorenzo, c.1500 which also shows coloured reflections in the canal

- love of colour and texture for its own sake eg Giovanni Bellini Transfiguration, c.1470.

Other points considered to be valid to be given credit.

9 With **reference** to **two** specific examples, describe **and** discuss the characteristics of Flemish religious painting. *(20 Marks)*

Candidates should only use religious paintings as examples. Maximum Band 3 if only one relevant example is used. If more than two examples are discussed mark all and credit the best two. Maximum Band 3 for description only and two valid examples. Maximum Band 2 for description only and one valid example.

Flemish artists interpret religious stories in a particular way that shows specific characteristics

- domestic settings/contemporary interiors: homely settings and contemporary furniture eg Robert Campin The Madonna of the Firescreen, c.1400-25; Rogier van der Weyden Magdalene Reading, c.1440-50

- landscape/townscape: topography interested painters; landscapes/townscapes based on an amalgam of specific places, views and buildings that painters knew eg Jan van Eyck Madonna of the Chancellor Rolin, c.1433-34

- ordinary people/homely characters: eg shepherds in Hugo van der Goes The Portinari Altarpiece, c.1475

- contemporary dress and details: eg Petrus Christus St. Eligius and Lovers, 1449; Jan van Eyck Madonna of the Canon van der Paele, 1436

- light: used to enhance rich decoration in the stories : eg crowns in Jan van Eyck The Ghent Altarpiece, 1432

- emotion: displayed by the religious figures eg Rogier van der Weyden Descent from the Cross, c.1435

- contemporary details of professions: eg tools in Robert Campin Mérode Altarpiece c.1425-28

- use of symbolism eg The Adoration of the Lamb

- oil paint: gives great intensity of colour and opportunity to create highly detailed work including religious symbols eg The Ghent Altarpiece.

Other points considered to be valid to be given credit.

10 What are the main features of High Renaissance sculpture? Answer with reference to specific examples. *(20 Marks)*

For Bands 4 and above candidates must identify more than one feature of High Renaissance sculpture with reference to two or more examples. Maximum Band 3 if only one feature is discussed with two appropriate examples or two features are discussed with just one example; maximum Band 2 if two examples are merely described without identifying features. Band 1 if a single example is merely described.

High Renaissance
- Michelangelo considered to be the most important figure of High Renaissance sculpture

- considered to begin c.1480 and end with the Sack of Rome in 1527

- considered the culmination of 15th C artistic achievements.

Features
- pyramid compositions eg Pietà, 1497-1500

- harmony in composition eg Pietà

- psychological drama and observation eg Pietà

- classical references

- skills in anatomy and technical production eg David, 1501-4

- heroic view of man eg David

- complexity eg Taddei Tondo, c.1504

- creation of perfect reality of representation eg Bruges Madonna, 1501-5

- idealisation of human figure and improvement based on classical prototypes eg Dying Slave.

Other points considered to be valid to be given credit.