AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

History of Art 5251

HOA2 The Birth and Rebirth of Western Art

Mark Scheme

2005 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 specific reference to **one** building, describe the style **and** architectural features of a Doric temple.

   Candidates are expected to describe style and features of **one** named building in particular.

   Maximum Band 3 if only style or architectural features discussed.

   <u>The Parthenon</u> c.447-438BC, Acropolis, Athens: a Doric building

   - Callicrates and Ictinus architects; Phidias supervised sculpture

   - built to house gold and ivory statue of Athena by Phidias.

     Architectural features

   - octastyle peripteral temple; 8 x 17 columns

   - steps to stylobate on which peristyle stands

   - consists of 3 areas (pronaos, naos (cella) and opisthodomos)

   - Doric order consists of columns and entablature; sturdy columns are 4-6 times height of lower diameter; columns consist of fluted shaft which rests on stylobate (no base) and a large plain cushion-like capital; entablature consists of elaborate architrave, metopes (with sculpture) and tryglyphs with a cornice

   - pediments at west and east end (with sculpture).

     Style

   - Doric order is strong and robust and masculine

   - proportion determined by order and give building distinct appearance

   - entasis used (bulging columns to correct optical illusion)

   - platform slopes down at ends for same reason.

   Other valid examples to be considered.

2. Discuss the form **and** function of **three** different examples of Roman civic buildings.

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

Maximum Band 3 if only 2 examples discussed. Maximum Band 2 if only one example discussed.

Maximum Band 3 if only form **or** function 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, 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

Aqueduct

- Pont du Gard, 1stC BC, Nimes

- 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

Forms

- 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 64AD)

- 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

Credit given for reference to civic buildings demonstrating power and propaganda.

Other valid examples to be considered.

3. With reference to specific examples, discuss the stylistic **and** decorative characteristics of the mosaics of Ravenna.

Candidates must discuss the style **and** decorative characteristics

Maximum Band 3 if only style **or** decorative characteristics discussed.

- technique of making decorative patterns and figurative scenes (emblemata) from stone tesserae developed in the Hellenistic period for pavements. During 1st C AD lightweight squares of glass and new cement enabled mosaic to be used for floor and ceilings.

- 5th C AD medium developed especially at Ravenna. Ravenna from 402 to mid 8th C AD capital of the Western Emperors, then ruled by Osthrogoths and Theodoric and then Byzantine viceroys

   Style

- variation in style between the illusionistic e.g. <u>The Good Shepherd</u>, c.425AD, <u>Mausoleum of Galla Placida</u>;

- spatial recession and foreshortened sheep, twist of the shepherd and

- stylised figures and drapery e.g. <u>the Good Shepherd</u>, c.549AD <u>apse</u> of <u>S.Apollinare in Classe</u>

- symbolic interpretation e.g. <u>Miracle of Loaves and fishes</u>, c.549AD, <u>S.Apollinare Nuovo</u>

- stylisation of figures and space because of medium of mosaic

   Decorative characteristics

- glass; qualities of the material and the way it reflects light e.g. <u>Justinian and his retinue</u> c. 547AD <u>S.Vitale</u>

- colours; range of colours e.g. in the <u>chancel</u>, c.540-7 AD, <u>S.Vitale</u>

- patterns; patterns created within the defined figures and pure patterns e.g. <u>apse</u> of <u>S.Apollinare in Classe</u>

- gold tessarae enrich and catch the light e.g. <u>chancel</u> of <u>S.Vitale.</u>

Other valid examples to be considered.

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

Candidates should choose **three** examples within the period c.1000-c.1200, maximum band 3 if only two examples referred to.

Maximum Band 3 if description only.

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

Linear and expressive

- Gislebertus, tympanum, c.1130, Autun Cathedral: 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 e.g. pilgrim wearing shell of St. James, tympanum, Autun Cathedral

Solidity

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

Zoomorphic

- sculptured capitals showing various realistic and fantastic animals e.g. goats playing musical instruments, c.1120, St Gabriel's Crypt, Canterbury

Geometric

- geometric treatment of heads, foliage and animals e.g. capitals c.1063-67, in narthex of S.Isidoro, Leon.

Other valid examples to be considered.

5. Discuss the architectural **and** decorative style of **one** Gothic cathedral. In what ways do the architecture and its decoration relate to each other?

Candidates should discuss both architectural and sculptural style of one named cathedral within Northern and Southern Europe from c. 1140-1527.

Maximum Band 3 if the relationship is not discussed.

One of the main strands of the Gothic cathedral style was the development towards the integration of architecture and sculpture, along with stained glass, in the total work of art.

Chartres

- begun 1194; completed over a long period and demonstrates various aspects of the Gothic style

- one of the first to integrate architecture and sculpture in the design of the portals

Architectural style

- cruciform plan; wide choir; piers
- rib vaulting
- 3 storey nave with arcade, triforium and clerestorey
- walls pierced by large windows including 3 roses above lancets
- pointed arches
- flying buttresses on 3 arches, one above the other with baluster supports
- vertical west facade with towers
- 3 deeply recessed portals on west front, north and south transepts

Decorative style

sculpture:

- on west, north and south portals (c 1145-1210); overall some 10,000 figures of high quality, individually characterised and identified by recognisable emblems e.g. Abraham with his son Isaac in front of him and standing on the ram, north transept portal
- rich narrative often depicted in detail, giving realism to the figures e.g. holy dove whispering in St Gregory's ear
- pictorial treatment of figures
- linear drapery defines and gives patterns
- stained glass :
- abstract beauty of colours and reflected light
- jewel- like quality admired and enhances spiritual mood
- colours glow e.g blue on 12thC glass of lancets of west portal
- rose windows have large areas of rich coloured glass depicting religious figures; north portal rose window has intricate tracery in a circle of diamonds which gives movement

Relationship

- fluted drapery and richly patterned backgrounds blend with the fabric of the cathedral, while as columns the statues are part of the structure
- sculpture integral to the architecture despite the almost freestanding figures
- subject matter spreads across the portals and creates a unity in architecture
- stained glass complements the architecture in form and appearance
- stained glass scheme of figures related to the sculptural figure scheme

Other valid examples to be considered.

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.

   Candidates should discuss the interpretation of the story in each example.

   Maximum Band 3 if interpretation not discussed.

   Maximum Band 3 if only one example used. If more than two examples discussed mark all and credit the best two.

   Nicola Pisano, <u>Adoration of the Magi</u>, 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 Virgin is visible Joseph's head and on her left 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 <u>Lamentation</u>, 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 <u>Crucifixion</u>, 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 e.g. crosses and drapery

- colours strong , rich and local

- narrative interpretation is literal, detailed, decorative; centres on key event.

Other valid examples to be considered.

7. Compare **and** contrast **two** buildings by different architects, who used classical style and features.

Candidates should compare and contrast two buildings from Florentine architecture c. 1400-c.1500 by two different architects. Candidates may compare and contrast two buildings that contain features other than just the classical.

Maximum Band 3 if comparison **and** contrast not addressed

Example
Michelozzo Palazzo Medici, begun 1444

- built for Cosimo de' Medici to be imposing but not ostentatious

- recalls traditional palaces

- hollow square with large open central courtyard

- symmetrical with main entrance doorway

- 3 storeys, ground floor originally loggia (filled and changed 16thC 18thC)

- rustication graded; ground -rough hewn; piano nobile -smoother blocks ; top-unbroken surface

- between ground floor and piano nobile string course which act as sills

- enormous cornice which casts shadow on top, based on classical entablature but no architrave or frieze ,1/8 height of palace

- windows divided into two lights by a colonnette, round headed

- courtyard has open arcade, bent to form a hollow square; round headed arches and columns with a wide frieze above them the arches

Alberti Palazzo Rucellai, begun c.1446

- built for the Rucellai family

- first attempt to apply classical orders to a palace façade

- 3 storeys with vertical divisions created by pilasters; ground floor- Doric piano nobile- rich Corinthian, top floor-simpler Corinthian

- height of storeys set by pilaster orders

- Doric order shorter so base added with a bench, the back made up with a diamond pattern imitating the Roman constructional method (*opus reticulatum*) which achieves a textural and decorative effect

- each storey has a complete entablature proportioned by the pilasters

- top storey cornice height consistent with the top storey order and proportioned with whole building

- two main doors in wider bays with coats of arms

- horizontal division with entablatures decorated with Rucellai badges

- each cornice acts as a sill for windows

the two palaces contain similarities:

- both refer to traditional Florentine palace design

- both show symmetry, proportion and use of classical features

contrasts:

- Palazzo Rucellai is more sophisticated than Palazzo Medici

- Alberti uses classical vocabulary to give an overall 'antique appearance'

- Michelozzo does not use the classical orders but uses massive rustication

- Alberti uses the orders to give overall classical architectural style and proportions

- Michelozzo's design is closer to fortress- like traditional Florentine palaces.

Other valid examples to be considered.

8. Describe **two** specific works by different painters working outside Florence. In what ways do they differ?

Candidates may choose any **two** paintings by different painters working outside Florence between c.1400-c.1500

Maximum Band 3 if the differences are not addressed. If more than two specific works discussed, mark all and credit the best two.

> **Piero della Francesca <u>Baptism of Christ</u>**, egg tempera on wood, late 1440s

- originally centre for altarpiece for Sansepolchro Cathedral

- depicts moment when John the Baptist pours water over the head of Christ

- composition geometric and organised, use of golden section

- perspective:sense of distance created by diminution of figures and objects

- figures: geometrically simplified, sculptural folds of drapery help define monumental form

- light: cool, clear, displayed in the reflection in the river, over landscape and used to model figures

- colour: clear, soft and cool e.g. sky; strong colour on one angel

- details: delicate e.g. curls of angel's hair

> **Giovanni Bellini <u>Agony in the Garden</u>**, egg tempera on wood, c 1465

- refers to drawing by Jacopo Bellini in his sketchbook and Mantegna's painting   of the same subject

- depicts Christ praying on the Mount of Olives, Peter, James and John sleep

- composition: twisting hills, stunted tree, angular rocks, sweeping paths

- perspective: distance created by diminution of figures and paths but also by colours through atmospheric perspective; fluent transitions of space

- figures: angular positions, foreshortened sleeping disciple; intricate folds and sharp edges to drapery; inaccurate anatomy

- light: sunrise, undersides of clouds yellow and orange; shadows on hills; dawn light spills across landscape and falls on figures; insubstantial transparent cherub

- colour: rich, warm and deep, softly defined by light

- details: delicately painted and touched by light e.g. Christ's hair, the sandals

Differences

- size, subject matter and purpose

- composition: <u>Baptism</u> is geometric, logical; <u>Agony</u> is organic and flowing

- perspective: used by both artists; in <u>Baptism</u>, mathematical and logical; in <u>Agony</u>, created more by light and colour

- figures: in <u>Baptism</u> strong, columnar and mathematical; in <u>Agony</u> smaller, less competent but evocative

- light: in <u>Baptism</u>, cool ,clear light, every area equally lit; in <u>Agony</u> plays an important role, defines time of day, gives warmth and unity to the landscape and creates distance and mood

- colour: in <u>Baptism,</u> cool and local; in <u>Agony</u>, warm and diffuse

- details: in both delicate but in <u>Agony</u> defined more by colour and light.

Other valid examples to be considered.

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

Candidates should only use religious paintings as examples.

Maximum Band 3 for description only.

Maximum Band 3 if only 1 example used. If more than two examples discussed mark all and credit the best two.

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

- domestic settings/contemporary interiors: homely settings and contemporary furniture e.g. 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 e.g. Jan van Eyck Madonna of the Chancellor Rolin, c.1433-34

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

- contemporary dress and details: e.g.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 : e.g. crowns in Jan van Eyck the Ghent Altarpiece, 1432

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

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

- use of symbolism e.g. The Adoration of the Lamb

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

Other valid examples to be considered.

10. With reference to **three** paintings, one each by Leonardo, Raphael and Michelangelo, characterise the style of the High Renaissance.

    Candidates should discuss the High Renaissance style with reference to the three examples.

    Maximum Band 3 if only 2 examples, maximum Band 2 if only 1 example, if only more than 3 examples discussed, mark all and credit the best three.

    High Renaissance period centred on Florence and Rome at the end of the 15th C until the Sack of Rome in 1527; it represented the epitome of the classical and realist style, characterised by

    - complexity of composition demonstrated in setting and figure grouping of Raphael <u>School of Athens</u>, fresco,1509-11, <u>Stanza della Segnatura</u>, Vatican

    - harmony: arrangement of figures and groups within architectural setting based on mathematical proportions e.g. <u>School of Athens</u>

    - skills: in anatomy and technical production e.g. foreshortened figures in Michelangelo's <u>Doni Tondo</u>, tempera on panel, c .1503-4

    - idealisation: of form and facial types though based on life studies e.g. <u>School</u> <u>of Athens</u>

    - psychological relationships: real interaction of figures e.g. disciples in Leonardo <u>Last Supper</u>, oil fresco, c.1495-8, S. Maria delle Grazie, Milan

    - perspective: use of complex mathematical and aerial perspective which interacts with the setting e.g. <u>Last Supper</u>

    - colour: sophisticated use of colour and colour relationships e.g. <u>School of Athens</u>

    - light: use of light and light sources to create illusion of reality e.g. <u>Last Supper</u>

    - sophistication: increased sophistication and complexity of subject matter reflecting interaction of Christian and Neo-platonism e.g. <u>Doni Tondo.</u>

    Other valid examples to be considered.