AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

History of Art 5251

The Birth and Rebirth of Western Art HOA2

Mark Scheme

2007 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   Describe the **three** Greek Orders and show how they differ in form and style. Make reference to specific examples in your answer.

Candidates should be able to describe the three orders and identify the differences in form and style.

Maximum Band 3 if only 2 orders are discussed. Maximum Band 2 if only 1 order is discussed. Maximum Band 3 if only description is given.

Greek architecture is a trabeated (post and lintel) system of construction.

Doric

- column, generally fluted shaft, no base, broad often wider at lower end with large plain capital
- entablature consists of architrave, frieze of metopes and triglyphs and cornice
- sometimes displays entasis (convex swelling of the shaft)
- e.g. Parthenon, 447 – 38 BC.

Ionic

- column, generally fluted shaft, with base, slender with capital of volutes
- entablature consists of architrave, frieze often decorated with sculptural reliefs, and cornice
- e.g. Erechtheum, c.421 – 405 BC.

Corinthian

- column, generally fluted shaft, with base, tall and slender, with capital consisting of acanthus leaves
- entablature consists of architrave, often more elaborate, frieze and large cornice
- e.g. Temple of Olympian Zeus, Athens, c.174 BC– c.130 AD.

Differences

- orders determine the proportions and give the building its distinctive appearance
- Doric more robust and often thought to be the more masculine order compared with the more slender and taller and more feminine Ionic and Corinthian orders
- Doric order with metopes and triglyphs recalls construction origins in wood; metopes often decorated with sculpture; friezes of Ionic and Corinthian may be decorated with sculptural reliefs
- Ionic and Corinthian more decorative orders with more elaborated mouldings
- Doric strong, simple and massive. Columns sturdy 4-6 times width in height Ionic and Corinthian more elegant and flamboyant. Columns 8-10 times width in height
- Doric capitals large and cushion like. Ionic capitals flat on side with pronounced volutes. Corinthian capitals have four faces alike of acanthus leaves with curling tendrils.

Other points considered to be valid will be given credit.

2   Discuss the subjects **and** characteristics of Roman sculpture with reference to **three** specific examples.

Candidates are expected to discuss both the subjects and the characteristics of Roman sculpture.

Maximum Band 3 if only 2 examples are discussed. Maximum Band 2 if only 1 example is discussed. Maximum Band 3 if only the subjects or characteristics are discussed.

Subjects
- portrait busts; e.g. Emperor Vespasian, c.70 AD marble

- full length portrait statues e.g. Augustus of Primaporta, 1st C AD marble

- equestrian portraits e.g. Marcus Aurelius, 161 – 180 AD bronze

- funerary sculpture e.g. stele of corn merchant Ampudius with wife and daughter, 1st C AD

- commemorative sculpture e.g. reliefs from Trajan's column 113 AD marble

- celebratory sculpture e.g. frieze from Arca Pacis Augustae, 13 – 9 BC

- propaganda sculpture e.g. reliefs from Arch of Titus, c.81 AD marble.

Characteristics
- decorum: dignity, gravity, down to earth virtues of the Roman Republic e.g. portrait of husband and wife, 1st C AD

- realism: e.g. Portrait bust of Caracalla, c.215 AD showing a brutal scowling face; or Portrait of a Lady, c.90 AD marble

- 'likeness' e.g. Patrician carrying two portrait heads of Ancestors, c.15 AD marble; tradition of wax likenesses of ancestors; ancestors masks restricted to patricians preserved in atria and brought out for funerals

- symbols of status: statues made of the Emperor in quantity to distribute throughout Empire often set up in public places as a likeness and symbol of the head of state e.g. Augustus of Primaporta

- variety of formats and subject matters: e.g. actor statue of C. Fundilius Doctus mid 1st C AD or tradesmen e.g. stele of shoemaker C. Julius Helius, c.120 – 130 AD

- idealism: some sculpture idealised e.g. Antonine Woman as Venus, c.150 – 160 AD marble

- space and movement: reliefs from the Arch of Titus representing when trophies from Temple of Jerusalem were paraded through Rome.

Other points considered to be valid will be given credit.

3   Describe and discuss **two** sculptures from the Early Christian period between c.300 and c.800.

     Candidates should clearly identify two specific examples.

     Maximum Band 3 if only 1 example is described and discussed.

- Christianity was legalised by Constantine in Edict of Milan 313 AD

- Early Christian sculpture was essentially symbolic and content was important

- clear relationship with classical sculpture.

     <u>The Good Shepherd</u>, c.300 marble
- representation based on Christ's words "I am the shepherd: giveth his life for his sheep"

- figure stands in classical pose, holding by the legs the sheep which is draped across his shoulders

- figure has curly hair and together with the fall of the drapery recalls classical sculpture

- hair of the Shepherd and wool of the sheep is carried out in great detail.

     <u>Sarcophagus of Junius Bassus</u>, c.359 marble
- Junius Bassus was prefect of the city of Rome

- reliefs on the tiers, each scene has a separate space between colonnettes

- relationship between the scenes thematic

- Christ shown enthroned in centre of top register; he is a seated figure flanked by Peter and Paul giving the image of authority

- Christ dressed in a Greek pallium associated with teachers

- Christ shown as adolescent, like a classical image of Apollo, the eternal youth recurs in Early Christian art

- colonnettes are variously decorated with foliate capitals

- no background, figures fill spaces

- lambs in spandrels

- colonnettes 'support' an entablature

- ill-proportioned figures based on classical prototypes.

Other points considered to be valid will be given credit.

4   Identify the characteristic features of Romanesque religious architecture with reference to **three** specific examples.

Candidates may choose examples of churches, abbeys or cathedrals from either Northern or Southern Europe or both.

Maximum Band 3 if only 2 examples are discussed. Maximum Band 2 if only 1 example is discussed.

- Romanesque religious architecture generally is characterised by heavy, thick walls, small round arched windows, large piers and towers

- originally churches had flat wooden roofs like <u>Mont St Michel</u>, 1024 – 84, but many were replaced with stone groin vaults like <u>St. Etienne</u>, Caen (Abbaye aux Hommes) c.1105 – 1115 exterior towers at the west end, sometimes with a crossing tower e.g. Durham begun 1093

- heavy thick walls and huge, closely spaced piers e.g. <u>St. Etienne</u>, Nevers late 11th C, early 12th C

- round arches e.g. <u>St James</u>, Santiago de Compostella c.1120

- barrel vault over nave e.g. <u>Ste Madeleine</u>, Vézelay c.1080 – 1206; groin vaults later

- usually long nave with apse at the east end e.g. <u>Ste Foy</u>, Conques early 12th C

- small round headed windows giving dark, heavy interiors e.g. <u>Peterborough Cathedral</u>, nave c.1155 – c.1175

- decorated portals e.g. Ghislebertus <u>Last Judgement Autun Cathedral</u>, c.1140

- decorated/carved/coloured piers e.g. <u>Durham</u>, <u>St Savin sur Gartempe</u>, 11th C

- basilica plans sometimes with transepts e.g. <u>St. Sernin</u>, Toulouse, c.1106 – c.1130

- regional characteristics e.g. <u>San Miniato al Monte</u>, Florence c.1013 – c.1090 has exterior walls articulated by pilasters and bands of coloured marble.

Other points considered to be valid will be given credit.

5   Outline the main developments in Gothic religious architecture with reference to **three** specific examples.

Candidates should discuss the main developments.

Candidates may use examples from any country in Northern or Southern Europe provided that the main developments are addressed.

Maximum Band 3 if only 2 examples are discussed. Maximum Band 2 if only 1 example is discussed.

- Gothic architecture developed in terms of both technical achievement and aesthetic fulfilment of the ideals of Abbot Suger

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

- **rib vaults**: developed to create lighter and more easily produced constructions with less weight on the walls e.g. Notre Dame

- **plan:** developed in France into a more integrated plan and bays became rectangular e.g. Amiens, begun 1220

- **east ends:** elaboration of east ends from an apse to a chevet with radiating chapels e.g. Amiens

- **windows:** ribbed vaults and pointed arches allowed greater window space and more light to enter the building which fulfilled the philosophy of Abbot Suger of the idea of God as "superessential light" reflected in "harmony and radiance" e.g. Amiens

- **bar tracery:** e.g. developed at Reims, (begun 1211) from plate tracery e.g. Chartres, (begun 1194)

- **decoration:** more naturalistic capitals and sculptural decoration of the portals e.g. Chartres (begun 1194)

- **clerestory windows:** grew taller and with the help of the other technical developments this enabled height of nave to increase from e.g. 37m at Chartres to 48m at Beauvais, 1230 – 40

- **flying buttresses:** developed fully at Chartres and at Reims where they are highly decorated and sculpted

- **west façades:** three tier geometric pattern of Notre Dame west façade 1210 – 15 develops into an integrated and vertically emphasised west façade at Reims, c.1255 – 60

- **nave elevation:** arcades become narrow and separated from tall clerestory windows by low triforium e.g. Amiens

- **piers:** developed from individual supports to bundles of shafts reaching to the clerestory where they branch out into ribs of the vault e.g. Amiens.

Other points considered to be valid will be given credit.

6   How was the subject of the Madonna and Child represented in the period c.1250 – c.1400?
     Answer with reference to **two** specific examples.

     Candidates can choose works (either painting and/or sculpture) from any point between
     c.1250 – c.1400 and discuss the representation.

     Maximum Band 3 if only 1 example is discussed.

- The Virgin Mary was venerated from the 4th C By 13th C she played an important role as she
  was viewed as free from original sin and her cult was promoted by the Franciscans.

- A Franciscan in the 13th century wrote popular hymns that referred to the sorrowful mother
  weeping beside the cross and emphasising the need to visualise the scenes of sorrow. These
  ideas were important for artistic interpretation.

  Giotto Madonna and Child, (the Ognissanti Madonna) c.1310 panel
- Madonna seated on throne, a monumental figure with Christ Child on her arm

- solid, full figure wrapped in blue and red like a Roman matron

- throne is in the Gothic style

- volumetric emphasis of the drapery

- clear volumes set in a clear identifiable space

- simplicity of form

- angels kneel in front creating space; angels and saints stand at the side, some behind

- Christ has a more child-like appearance.

  Duccio Madonna and Child Enthroned, (Maestà) 1308 – 11
- Madonna in centre gracefully seated on her throne Christ on her arm

- elegant figure draped in blue and red

- delicate painting of the veil

- rich and grand representation

- cloth behind her emphasises richness

- linear emphasis of drapery and sinuous outline

- deep rich colour reflected by the gold; Madonna as Queen of Heaven and patron saint

- angels and saints surround her in tiers

- Christ Child draped like a small adult

- delicate stylised features of the Madonna.

Other points considered to be valid will be given credit.

7   Describe **two** sculptures produced in Florence by different sculptors which demonstrate the influence of classical style and/or characteristics.

Candidates should choose two examples of sculpture, relief or free standing that have been executed by Florentine sculptors in Florence.

Maximum Band 3 if only 1 sculpture is discussed or if two works by the same sculptor are discussed.

- Idea of 15th C in Florence was rebirth of classical culture (Renaissance). Alberti recognised the sculptors Donatello and Ghiberti amongst his Florentine contemporaries who "were not to be ranked below any who was ancient"

- Humanism played a key role in establishing the importance of man in his world and his intellectual ability and interest in classical learning and literature

- Sculptors interpreted both the spirit of classical style and specific characteristics of classical form.

    Ghiberti <u>Creation</u> panel from <u>Gates of Paradise</u>, 1424 – 52, bronze
- continuous narration; combines four episodes: <u>Creation of Adam</u>, <u>Creation of Eve</u>, <u>Temptation and Expulsion</u>; Eve on the right adopts the pose of Venus pudica

- Adam on the left recalls prototypes of classical River Gods

- classical influence in the drapery of God the Father on left

- classical influence in the use of nude

- reclining Adam on left is in front of <u>Temptation</u>; Adam on right is separated by a small wicket fence from the <u>Expulsion</u>

- range of relief from high to low demonstrates virtuosity

- psychological engagement with the story e.g. in the bowed head and intense expression of God.

    Donatello <u>David</u>, c.1430, bronze
- first life size nude statue in round since antiquity

- reflects knowledge of general classical prototypes such as Antinous by pose and classical stance

- comparative naturalism of limbs, softness of flesh and details of hair

- classical ideal of victorious athlete

- nudity contrasts with hat, greaves and Goliath's large sword which emphasises the divine nature of his victory

- possible classical/neo-platonic source now unknown

- skilled and refined execution shows virtuosity and standing of sculptor.

Other points considered to be valid will be given credit.

8   Compare and contrast **two** paintings, each by a different painter working outside Florence.

Candidates may choose any paintings completed by painters working outside Florence.

Maximum Band 3 if only 1 painting is discussed or if two paintings by the same painter are discussed.

Piero della Francesca (c.1415 – 1492) from Borgo San Sepolcro: The Baptism of Christ, 1450s panel
Giovanni Bellini (c.1430 – 1516) from Venice: Agony in the Garden, c.1460 panel

subject matter
- Baptism shows Christ at the moment when John the Baptist pours water from the River Jordan over His head; Agony depicts Christ praying with the three disciples in the Garden of Gethsemane whilst Judas approaches on the road with the Roman soldiers.

composition
- Baptism has strong geometric division (Golden Section) with a strong vertical in the tree and a horizontal through the dove; Agony has a carefully constructed landscape (? From a drawing by Jacopo Bellini) but the sense of space and distance is created by light and colour flowing over the hills trees, river and bridge.

line
- Baptism has strong outlines to the figures but is calm and serene; Agony has linear and twisting rhythms created by the landscape.

form
- Baptism has large geometrically simplified forms e.g. in the column-like figure of Christ; in Agony the figures have a sense of volume but they are not anatomically accurate but they have a solid presence as do the rocks.

light
- Baptism has a cool clear harmonious even light with little shadow; Agony depicts dawn breaking and the orange glow catches the undersides of the cloud, shadows retreat from the hills as the sun bathes the landscape in light.

colour
- Baptism has pale bright and clear colours with some strong red and blue on one angel; Agony has sophisticated and warm use of colour in the clothes and in the landscape at dawn, the ethereal angel is transparent like glass.

perspective
- Baptism has a strong sense of perspective created by diminution of objects in the landscape and winding paths; Agony creates a sense of distance by the paths also but by using colour and light there is better sense of flow from foreground to background.

naturalism
- Baptism has delicate details of hair and pleats; Agony achieves naturalism through the landscape in particular the fine lines on the river but also the sleeping disciple and the sandals.

technique

- <u>Baptism</u> is painted in a precise and smooth manner with colours clearly defined in tempera; <u>Agony</u> is also painted in tempera with a fine technique but blends colours and uses a spatter technique for the pebbles on the ground.

classicism

- <u>Baptism</u> in the stance of Christ and the sense of harmony achieves a classical style; <u>Agony</u> pays little homage to classical antiquity but concentrates on the emotion and narrative of the scene.

Other points considered to be valid will be given credit.

9   Discuss the style of **one** painter working in Northern Europe between c.1400 and c.1527. Answer with reference to **two** specific works.

Candidates can choose any painter working in Northern Europe within this period.

Maximum Band 3 if only 1 example is discussed.

Albrecht Dürer (1471 – 1528), son of a goldsmith settled in Nuremberg in 1455. Enormous output in woodcuts, copper engravings, paintings and drawings. Following a visit to Venice (1505 – 7) he studied mathematics, geometry, Latin and other intellectual pursuits unusual for a German artist but as a result of direct influence from Italy in particular Mantegna, Bellini and Leonardo. He took Italian Renaissance ideas and theories to the north where he combined them with the individualism of the northern tradition.

<u>Self-portrait</u> 1498, Prado
- half-length

- posed against an open window with a landscape background

- finely dressed in black and white with a cap and a brown cloak

- curled hair and beard; gloved hands clasped on a parapet

- emphasis on delineation of details

- linear treatment of figure rather than creation of volume displays Dürer's graphic style and Gothic-tradition

- hard-edged style shows influence of Mantegna

- fine technique in common with his drawings.

<u>Self-portrait</u>, 1500, Munich
- half-length

- marked with his initials

- hieratic frontal pose usually reserved for Kings or Christ

- shows himself in a Christ-like pose in literal interpretation of imitation of Christ but also his belief in the artist's creative gift from God

- dressed in fur-trimmed jacket on which his hand rests; the sleeves are slashed

- golden brown clothes and hair caught in the light against a dark background

- demonstrates his skill in observation and execution of detail.

Other points considered to be valid will be given credit.

10   Identify the principal features of High Renaissance architecture with reference to **two** specific buildings.

Candidates should discuss the principal features of High Renaissance architecture.

Maximum Band 3 if only 1 building is discussed.

Principal features of High Renaissance architecture

- classical prototypes and forms

- symmetry

- harmony in repetition of elements

- clarity of function

- use of classical vocabulary

- grandeur.

    Bramante (c.1444 – 1514), <u>Tempietto</u>, commissioned 1502, Rome
- circular

- recreates antique form (matyrium, building erected on site of a martyrdom)

- hemispherical dome

- specific antique sources e.g. <u>Temple of Sibyl</u>, Tivoli

- Tuscan Doric colonnade with correct classical entablature

- elements of Christian liturgy used in the frieze

- close to the spirit of antiquity

- peristyle and cella; width of the peristyle equal to the height of cella.

    Bramante, <u>House of Raphael</u>, 1512: known from drawings
- classical prototype (insula or block of flats)

- strict symmetry

- rustication on the ground floor

- 'piano nobile' smooth with Doric order; tabernacle frames to the windows

- repetition of identical forms, windows, balconies,

- separation of two storeys by a course of smooth style stone

- influential for future palace design

- clarity of elements

Examples demonstrate the simplicity, clarity, harmony and sense of unity of High Renaissance architecture.
Other points considered to be valid will be given credit.