

GCE 2004

June Series



Mark Scheme

History of Art

(Component Code HOA2)

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Dr Michael Cresswell Director General

HOA2**Maximum mark: 20**

Band 5	17-20 marks	<p>Either A fully developed answer with a secure knowledge and understanding of artefacts, their context and, if required, their presentation.</p> <p>Or A full and detailed answer concerning meaning and context that clearly demonstrates an understanding of the issues.</p>
Band 4	13-16 marks	<p>Either An answer that demonstrates a sound understanding and knowledge but does not wholly develop observation or argument.</p> <p>Or A sound and well-informed answer concerning meaning and context, but one which is not fully developed.</p>
Band 3	9-12 marks	<p>Either An answer which offers some sound knowledge and observation but contains incomplete information or limited discussion.</p> <p>Or An answer that makes sound general observations and statements about meaning and content, but which is supported by barely adequate use of examples.</p>
Band 2	5-8 marks	<p>Either Some basic knowledge, but information/discussion is superficial.</p> <p>Or Material concerning meaning and context is very basic. Examples perhaps inappropriate.</p>
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. Give an account of the Classical Greek orders with reference to specific examples. In what ways do they differ from each other?

Candidates should be able to characterise the three orders and identify the differences.

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

Doric:

- column, generally fluted shaft, without base, broad often wider at the 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. Erectheum, c.421-05 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-c.130 BC.

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 orders 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 elaborate 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
- e.g. Doric: Basilica Paestum, c.540 BC
Ionic: Temple of Athene Nike Athens, c.427-c.421 BC
Corinthian: Tholos, Epidauros, c.350 BC.

Other valid examples to be taken into consideration.

2. What are the principal characteristics of Roman portrait sculpture? Answer with reference to specific examples.

Candidates should discuss the naturalistic features of Roman portrait sculpture; idealism may be considered.

- Roman desire for life-like portraits; originated from the tradition of having wax likenesses of ancestors made; Portrait Head of a Man (late 1st C. BC) probably made from an ancestor mask as it has no back.

Portraits often made from death masks and their purpose was that the likeness helped the preservation of the dead person's soul.

Portraits also appeared on sarcophagi and funerary stele.

- naturalistic portraits were preferred; concern for actuality often resulted in unflattering images e.g. Emperor Vespasian (c.70 AD) depicted as balding, thick necked and wrinkled.

Wide range of subjects and formats represented:

- emperors e.g. Portrait Bust of Caracalla, (c.215 AD)
portrait statues and busts of emperors were made in quantity for distribution throughout the empire often set up in public places as a recognisable likeness and a symbol of head of state
- Augustus was represented as a military commander e.g. Augustus of Prima Porta, (early 1st C. AD) and priest e.g. Augustus as Chief Priest, (c.12 BC); facial type remains the same throughout reign – youthful.
- other emperors follow style but later there is more naturalism e.g. Equestrian Statue of Marcus Aurelius, (c.176 AD)
- tradesmen e.g. Stele of Shoemaker, C. Julius Helius, (c. 120-130 AD); Stele of corn merchant Ampudius with wife and daughter, (1st C. AD)
- people of high rank e.g. Portrait of a Lady, (c.90 AD); Portrait of Roman Patrician, (c.80-50 BC)
- actors e.g. Statute of C. Fundilius Doctus, (mid 1st C. AD)
- profile portraits of emperors on medals and coins.

Naturalism:

- Portrait Bust of Caracalla represents brutal emperor scowling, turning his head (emphasised by sweep of drapery over his shoulders)
- Patrician Carrying Two Portrait Heads of Ancestors, (c.15 AD): shows Roman desire for portrait sculpture-patrician holding portraits of deceased family; two heads being carried are of similar facial type (of the same family) and so can be considered good likenesses.

Idealism:

- not all Roman portraits are accurate likenesses, some are partly idealised often referring to Greek prototypes e.g. Antonine Woman as Venus, (c.150-160 AD) where the headdress is that of Venus and the features are idealised.

Other valid examples should be given credit.

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

Candidates may discuss either Early Christian or Byzantine Churches or a combination of examples.

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 e.g. Old St. Peter's, Rome, c.320 AD, S. Maria Maggiore, Rome, c.432-c.440 AD.

Byzantine:

- Hagia Sophia, 532-7AD 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, 532-8 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.

Candidates may use other valid examples which should be given credit.

4. Characterise the style of Romanesque church architecture with reference to specific examples.

Candidates should be able to characterise Romanesque church architecture by reference to characteristics and specific examples.

Characteristics:

- generally Romanesque church architecture is characterised by heavy, thick walls, small round arched windows, large piers, towers
- originally flat wooden roofs like Mont St. Michel, 1024-84 but many like St. Etienne, Caen (Abbaye aux Hommes) wooden roof replaced with stone groin vaults c.1105-15
- exterior towers at west end, sometimes with crossing tower e.g. Durham, begun 1093
- heavy, thick walls and huge, closely-spaced piers e.g. St. Etienne, Nevers later 11th C-early 12th C
- round arches e.g. St. James, Santiago de Compostella, c.1120
- barrel vault nave e.g. Ste Madeleine, Vézelay c.1080-1206; groin vaults later see above
- usually long nave with apse at east end e.g. Ste Foy, Conques early 12th C
- small rounded headed windows giving dark, heavy interiors e.g. Peterborough Cathedral, c.1117-90
- decorated portals e.g. Gislebertus Last Judgement Autun Cathedral, c.1140
- decorated/carved/coloured piers e.g. Durham, St Savin sur Gartempe, 11th C
- basilica plans sometimes with transepts e.g. St Sernin, Toulouse, c.1106-c.1130
- regional characteristics e.g. San Miniato al Monte, Florence, c.1013-c.1090 has exterior walls articulated by pilasters and bands of coloured marble.

Candidates may use other valid examples which characterise Romanesque church architecture.

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

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.

- **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 flèche 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 valid examples to be taken into consideration.

6. With reference to specific examples, compare and contrast the painting of Giotto and Duccio.

Giotto (d.1337)

Duccio (d.1318/19)

- rise of humanism and mendicant orders led to a new interest in the human form and man's relationship to the world in Florence. In Siena there was a strong interest in colour and decoration with a clear relationship to Byzantine prototypes. The Virgin was particularly important as patron of the city
- traditional religious subject matter but new humanity in the figures e.g. Giotto Ognissanti Madonna c.1310. Duccio's Rucellai Madonna, 1285 also traditional subject matter and shows delicacy and grace in the figures with small Gothic details and Byzantine general form by comparison with small Gothic details and Byzantine general form by comparison with Giotto's Roman 'matron' Madonna
- both artists completed large religious narratives. Giotto the fresco cycle in the Arena Chapel Padua 1304-13; Duccio the large tempera altarpiece, the Maestà for Siena Cathedral 1308-11
- in both the narratives are important, the Maestà has the most complete Passion cycle
- new interest in emotion typified by the work of Giotto e.g. Kiss of Judas; Duccio created emotion through linear position and grace of figures e.g. Crucifixion, Maestà
- interest in solid form e.g. Giotto Lamentation; Duccio created a sense of decoration and glowing ornamentation e.g. Entry into Jerusalem
- interest in space and relationship to surroundings e.g. Giotto Last Supper, also demonstrated by Duccio in the Last Supper
- interest in expression and gesture e.g. Giotto Lamentation; Duccio interested in details e.g. Washing of Feet
- importance of storytelling and narrative links in Giotto's fresco cycle e.g. Lamentation, Raising of Lazarus and Resurrection Arena Chapel; Duccio creates links e.g. through landscape e.g. the Betrayal, Agony in the Garden and Crucifixion
- repetition of facial types e.g. Joachim, Christ in Arena Chapel; Duccio similarly repeats types e.g. pilate, Herod in Maestà
- Byzantine influence in richness and complexity in Duccio's paintings e.g. Entry into Jerusalem; Giotto shows the influence of Gothic in the naturalism and the classical in broad three-dimensional forms e.g. Joachim and the Shepherds
- composition: Giotto's compositions tend to be more spacious, whereas Duccio's compositions tend to be more compact and staged
- colour: dependant on medium, Giotto's colour tends towards cooler tones whereas Duccio's colour tends towards brighter, more intense tones.

Candidates should be given credit for other valid points.

7. With reference to specific examples, characterise the style of Florentine Renaissance architecture.

Candidates should characterise the principal style of Renaissance architecture in Florence with reference to particular examples.

Characteristics:

- use of classical orders and vocabulary
- proportion and harmony
- symmetry and balance
- technical innovations.

Style exemplified by e.g.:

- Brunelleschi Ospedale degli Innocenti, (1419-24)
- domes over square bays supported by columns and corbels
- classical vocabulary
- pedimented windows above arches
- considered the first Renaissance building.

- Brunelleschi Pazzi Chapel, (begun 1440)
- classical elements: columns, pilasters, Corinthian capitals, arches, domes, roundels
- harmony of elements in proportion to each other and to the whole building
- symmetry
- grey pietra serena and sandstone typical of his work.

- Brunelleschi Dome of Florence Cathedral (c.1420-36)
- innovative construction of ribs and herringbone brick construction inspired by classical ruins
- use of classical vocabulary in details
- whole project seen as a revival of classical grandeur of Rome in Florence.

- Michelozzo Medici Palace, (begun 1444)
- classically inspired elements rustication, cornice
- symmetrical plan and elevation
- courtyard with colonnade and Corinthian columns
- format relates to traditional Florentine palaces e.g. Palazzo Vecchio (c.1298-c.1314).

- Alberti Palazzo Rucellai, (begun after 1446)
- façade based on the use of Doric and Corinthian orders
- use of opus reticulatum as a decorative feature
- general use of classical vocabulary e.g. in window colonnettes
- cornice
- proportion and harmony of the façade.

- Alberti façade of Santa Maria Novella, (begun 1458)
- mathematically proportioned façade based on the square gives harmony to the façade added to a Gothic church
- symmetry and proportion achieved by the relationship of the parts to the whole of the façade
- use of classical vocabulary in details (e.g. pediment) though overall style using coloured marbles recalls Tuscan Romanesque (S. Miniato, c.1090).

Credit given for the use of other valid examples.

8. How and why were light **and** colour important for Venetian painting c.1450-c.1500? Answer with reference to specific examples.

Candidates should discuss both light **and** colour.

- oil paint used as a means of rendering immense colour range and luminosity of colour e.g. 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 causes 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 e.g. in St. Mark's and the Pala d'Oro St. Mark's, (13th C – 14th C)
- ability to depict this type of light in paintings characterised e.g. 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 e.g. St. Mark's mosaics, Salome, Baptistery 14th C, two cockerels on north transept floor, angels from Genesis in the atrium c.14th C
- soft and luminous colour as a result of effects of light e.g. Giovanni Bellini Dead Christ with St. John and the Virgin, c.1465
- colour used in a representational way to evoke space and light e.g. 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 e.g. Giovanni Bellini Transfiguration, c.1470.

Other valid examples to be taken into consideration.

9. What are the main characteristics of Flemish portraiture between c.1400 and c.1500? Answer with reference to specific examples.

Main features:

- realism
 - three quarter view, mostly head and shoulders with hands
 - minute handling of detail
 - form defined in terms of light
 - mostly oil paint used to achieve luminosity and variation of colour
 - small physical scale of portraits.
-
- Robert Campin Portrait of a Man and a Woman, c.1420-30:
 - three quarter view on a large scale, evenly lit, strongly modelled features, strong powers of observation and handling of paint.
-
- Jan van Eyck Leal Souvenir, 1432:
 - strong physical characteristics, sense of individuality, $\frac{3}{4}$ view, finely observed and modelled features.
-
- Jan van Eyck Man in a Red Turban, 1433:
 - three quarter view, finely observed e.g. stubble on chin, form modelled in light, patterns of headgear, minute observation of detail.
-
- Jan van Eyck Giovanni Arnolfini and Jeanne de Chenany (Arnolfini Marriage), 1434:
 - full length in a domestic setting, marriage ceremony or celebration ?, realism, observation of dress and features very realistic, light used to model form tonally.
-
- Rogier van der Weyden Portrait of a Lady, c.1455:
 - three quarter view, attention to general effect and psychology of sitter, tender pallid luminosity, emotional by comparison.
-
- Dirk Bouts Portrait of a Man, 1460:
 - three quarter view hands on a parapet, shown in a room with light through window, finely drawn, refined.
-
- portraits of donors in altarpieces are valid for discussion.

Other valid examples to be taken into consideration.

10. What are the principal features of High Renaissance sculpture? Answer with reference to specific examples.

Candidates must address the issue of the principal feature of High Renaissance sculpture.

- **High Renaissance:**
- Michelangelo considered 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.

- pyramid compositions e.g. Pietà, 1497-1500
- harmony in composition e.g. Pietà
- psychological drama and observation e.g. Pietà
- idealisation of form e.g. Dying Slave, 1513
- skills in anatomy and technical production e.g. David, 1501-4
- heroic view of man e.g. David
- complexity e.g. Taddei Tondo, c.1504
- creation of perfect reality of representation e.g. Bruges Madonna, 1501-5
- idealisation of human figure and improvement based on classical prototypes e.g. Dying Slave.

Candidates should be given credit for other valid points.