



**General Certificate of Education (A-level)  
June 2011**

**Religious Studies**

**RST3C**

**(Specification 2060)**

**Unit 3C The History of Christianity *The  
Christian Church in the 20th century*  
Religion and Art**

***Report on the Examination***

---

Further copies of this Report on **the Examination** are available from: [aqa.org.uk](http://aqa.org.uk)

Copyright © 2011 AQA and its licensors. All rights reserved.

**Copyright**

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales (company number 3644723) and a registered charity (registered charity number 1073334).  
Registered address: AQA, Devas Street, Manchester M15 6EX.

## **General Comments**

Whilst the majority of responses came from the religion and art section, it is pleasing to note that there was a significant minority of candidates opting for the section on the History of Christianity, and many of these produced good answers.

### **Section A The History of Christianity (The Christian Church in the 20<sup>th</sup> Century)**

#### **Question 1 *Feminist theology***

- 01** There were some good answers here, showing a good understanding both of feminist theology and of issues relating to the ordination of women. Weaker responses tended not to relate knowledge of feminist theology to the specific issues of the debates about the ordination of women.
- 02** There were some very good responses here, with candidates rightly concentrating on debate about the theological issues.

#### **Question 2 *The Roman Catholic Church in the second part of the 20<sup>th</sup> century***

- 03** There were some very good answers here, which showed knowledge and understanding of a range of changes made to the liturgy of the Mass. A few also made reference to other liturgies. Weaker answers tended to focus on Vatican II in general, rather than on changes to the liturgy.
- 04** There were some good, reasoned responses here, although few really teased out all aspects of the claim in the quotation given.

#### **Question 3 *New forms of Christian fundamentalism in the second half of the 20<sup>th</sup> century***

This was the least popular question in this section, but there were some good responses.

- 05** All candidates were able to show understanding both of the characteristics and the attitudes, although some tended just to concentrate on attitudes to one issue (e.g. women's rights). The question asked for 'key moral issues' and for top levels there needed to be some range of exemplification.
- 06** There were some thoughtful responses here, which attempted to assess the claim effectively, but some were very one-sided.

#### **Question 4 *Black-led churches in the UK today***

- 07** Most candidates had some idea of reasons leading to the development of black-led churches, but some did not really 'examine' them. To gain high marks, they needed to show how the factors they cited led to the development of these churches, rather than merely listing them. Equally, some concentrated on factors such as racism, without exploring wider issues such as liturgy, cultural cohesion and the desire to continue with established patterns of worship.
- 08** There were some good, balanced responses here, as well as some more one-sided answers. Few picked up on the common features of worship and spirituality between black-led and other charismatic churches.

## **Section B Religion and Art**

### **Question 5 *Iconography in the Orthodox Church***

This was the least popular of the questions on this section of the paper.

- 09** Some candidates were able to write quite fully about icons, and the ways in which they are used in worship, but did not explore how they are theological statements. In some responses, the lack of exemplification limited the marks which could be awarded.
- 10** There were some good responses here, with some reasoned and balanced answers. Candidates were able to look at differing understandings of worship, and the lack of a place for icons within a range of traditions. On the other side, they were able to explore the enduring and increasing appeal of the icon, and the ways in which various forms of practice now transcend denominational boundaries.

### **Question 6 *Protestant art of the Reformation***

This was the most popular question on this section of the paper, and some candidates performed very well on both parts.

- 11** Most candidates were able to relate the work of Lucas Cranach the Elder to a range of themes of the Protestant Reformation, and most did so with understanding. They were able to show understanding of the rejection of traditional Catholic themes, and of Papal authority, as well as the emphasis on Biblical teaching. Such answers were able to give clear exemplification. Weaker answers tended to be limited in breadth, or to be a simple 'listing' of features.
- 12** Here too, there were some good answers, with a few candidates scoring full marks. Good answers showed understanding of the circumstances of the time, when literacy was limited, and of the political situation. They used these factors to support their argument. They were also able to show understanding of the wider aspects of the Reformation, and to use this as a counter-argument, to suggest that the Reformation would have happened in any case, without the use of art.

### **Question 7 *Catholic art of the Counter-Reformation***

- 13** There were a few good answers here, which showed understanding of the need to adapt Roman Catholic art to the circumstances of the time, and which gave good and appropriate exemplification from the work of Bernini.
- 14** There were some good answers here, but few really argued the implications of the word 'propaganda' in the quotation. The best were able to look at ways in which Bernini was patronised by the Church, as well as his choice of themes, and conversely, to explore the idea that his art was an expression of his own faith rather than an attempt to influence others.

### **Question 8 *Pre-Raphaelite religious art***

- 15** This question attracted some very good answers, which explored Hunt's ideas of reforming religious art, and his understanding of symbolism. Some showed understanding of his views on the contemporary Church. Good answers were well-exemplified from his work. Weaker responses tended to be merely descriptive.
- 16** The best answers were able to talk about the significance of Hunt's development of style and of 'symbolic realism' as well as the ways in which his work succeeds as a 'reformation' of religious art. Such answers were able to relate their comments well to the historical context.

**UMS conversion calculator** [www.aqa.org.uk/umsconversion](http://www.aqa.org.uk/umsconversion)