



General Certificate of Education (A-level)
June 2013

History of Art

HART1

(Specification 2250)

Unit 1: Visual Analysis and Interpretation

Final

Mark Scheme

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 events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised 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 students' 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.

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HART1

Aims

When you are marking scripts your aim should be:

- 1 to identify and reward the achievements of candidates;
- 2 to ensure consistency of assessment for all candidates, regardless of question or examiner.

Approach

Please be *positive* when marking scripts, looking to reward relevant points that candidates make rather than to penalise what they don't know.

A specification of this type must recognise the variety of experiences and knowledge that candidates bring to the examination.

Please use the full mark range.

The Principles of 'Best Fit'

This paper requires candidates to make three extended responses in essay format. A grid is used which, while recognising the need to consider different aspects of each response (AO1, AO2 and AO3), also attempts to consider the response as a whole.

Ultimately the response should be placed at a level that 'best fits' its qualities.

The Marking Grid

The marking grid covers the generic qualities of all essays written as responses on this paper in

terms of their knowledge (AO1), their understanding (AO2) and their ability to communicate (AO3).

Guidance is also provided on how to select the correct mark within a chosen mark band.

Annotating Scripts

It is important that the way you arrive at a mark should be recorded on the script.

This will help

- you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustment need to be made.

To this end you should:

- identify points of merit
- write a brief summative comment at the end of each response, in line with the chosen mark band descriptor to avoid ambiguity
- put a total in the margin at the end of each response.

Unit 1 Mark Scheme

Mark range		AO1 Knowledge Source, select, recall material to demonstrate knowledge effectively	AO2 Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments	AO3 Communication Present a clear and coherent response
Band 6 17 – 20	Excellent response to the question	<ul style="list-style-type: none"> Wholly accurate, detailed and appropriate sourcing, selection and recall Entirely inclusive description 	<ul style="list-style-type: none"> Excellent and sustained analysis and discussion Thoroughly relevant and well-considered argument and judgement 	<ul style="list-style-type: none"> Thoroughly clear, coherent and accurate use of language Sustained and wholly relevant organisation of material
Band 5 13 – 16	Good response to the question	<ul style="list-style-type: none"> Accurate and appropriate sourcing, selection and recall Comprehensive description 	<ul style="list-style-type: none"> Good analysis and discussion Germane argument and judgement 	<ul style="list-style-type: none"> Very clear, coherent and accurate use of language Competent organisation of material
Band 4 9 – 12	Competent response to the question	<ul style="list-style-type: none"> Generally relevant sourcing, selection and recall Relatively comprehensive description 	<ul style="list-style-type: none"> Competent analysis and discussion Some meaningful argument and judgement 	<ul style="list-style-type: none"> Clear, coherent and accurate use of language Adequately effective organisation of material
Band 3 5 – 8	Limited response to the question	<ul style="list-style-type: none"> Limited sourcing, selection and recall Partial description 	<ul style="list-style-type: none"> Simplistic analysis and discussion Limited argument and judgement 	<ul style="list-style-type: none"> Limited clarity, coherence and accuracy of language Some appropriately organised material
Band 2 1 – 4	Inadequate response to the question	<ul style="list-style-type: none"> Poor sourcing, selection and recall Weak description 	<ul style="list-style-type: none"> Little or ineffective analysis and discussion Little or no argument and judgement 	<ul style="list-style-type: none"> Unclear and inaccurate use of language Ineffective organisation of material
Band 1 0	No attempt to address the question or meet assessment objectives			

Four marks are available for each mark band. From lowest to highest, the mark indicates the candidate has -

- **Just** met the requirements described in that particular mark band
- **Adequately** met the requirements described in that particular mark band
- **Clearly** met the requirements described in that particular mark band
- **Convincingly** met the requirements described in that particular mark band, but just failed to meet the requirements set out in the next band.

- 1 Giuseppe Baldryghi, *Self-Portrait with his Wife*, c.1757-59 (oil on canvas) (160 cm x 125 cm) (Galleria Nazionale di Parma).

Discuss how the artist has represented the figures in this painting **and** analyse the composition. (20 marks)

If only a discussion of the representation of the figures is given or only an analysis of the composition is given, the maximum is Band 4.

Figures

- artist and wife take up central position
- painter stands, bends towards wife gazing down at her and proudly presents her to the viewer with significant hand gesture
- artist's pose and expression suggests fondness and communication
- wife seated and engages directly with viewer
- cropping of wife's feet and ankles brings figures closer to viewer
- artist and wife modelled and detached from background
- artist identified; headdress and loose fitting garment
- wife dressed fashionably in white satin dress and holds fan; poses in role of 'sitter'
- wife communicates hint of amusement with viewer through slight smile
- wife sits relaxed leaning elbow on table, cat in crook of arm
- intricate detail of expensive garments reflects Giuseppe Baldryghi's success and status as an artist
- sense of movement and repose in the two figures echoed in the cat and bird
- painted nude figure with club overlooks artist
- female bust at left

Composition

- enclosed interior and cropped view of artist's studio
- figures placed in immediate foreground
- light falls on the couple; painter's brushes, bird on right, heavy blue silk curtain draped over screen
- dark background increases intensity of focus on figures
- detailed figures stand out from background
- rich colours, contrasting and repeated in foreground, producing compositional links which take the eye around the painting
- blue curtain leads eye diagonally to wife from the top right
- brushes point diagonally to wife
- placing of figures form left diagonal down to wife's right arm
- the orthogonals of the painter's cabinet and table on right draw eye into centre of painting
- circular movement suggested through gestures and contours of figures
- sense of tripartite vertical division
- poised cat and caged bird add an element of animation.

Other points considered to be valid to be given credit.

- 2** Barry Flanagan, *Leaping Hare*, 1981 (gilded bronze and stained wood stand) (67.9 cm x 69.5 cm x 17 cm) (Southampton City Art Gallery).

Discuss the representation of the subject matter **and** consider the sculptor's use of materials. (20 marks)

If only a discussion of the representation of the subject matter is given, or only consideration of the use of materials is given the maximum is Band 4. If only bronze is considered the maximum is Band 4.

Subject Matter

- Approximately life size
- freestanding figure of hare in movement supported on geometric wood stand
- hare's slender form simplified
- overall lack of detail
- detailed face
- elongated proportions and therefore unrealistic
- hare portrayed in extended action creates illusion of swift, leaping movement
- lack of detail, along with reflective effects of gilded bronze, creates greater sense of fluidity and speed
- horizontal emphasis of overall composition suggests sculpture to be viewed in profile
- stand elevates hare
- visually the stand evokes a fence
- compositionally, stand provides verticality and a balance to the horizontal form of the hare.
- form of stand suggests iconic status.

Use of Materials

Bronze Hare

- modelling of surface visible; originally modelled in wax, plaster or clay
- tensile strength of bronze allows for fully extended legs and ears (not possible in stone)
- high polished surface of gilded bronze reflects light
- adds greater visual impact
- emphasises the fluid lines of the hare
- gives a precious status.

Stained Wood Stand

- constructed wood stand
- deep blue stained latticed battens of stand provide contrast with gilded hare
- blue and gold complement each other
- scale of stand proportionally large, raising hare off the ground as if suspended in mid-air
- stand's blue colour evokes the sky and sense of being in mid-air
- angular design of stand rigid and geometric; latticed blue battens built up in rectangular and triangular forms
- open stand creates contrast to the opaque form of the hare
- large scale and shape of the stand indicates that it should be seen as part of the whole sculpture

Other points considered to be valid to be given credit.

- 3** George Edmund Street, *Royal Courts of Justice – main entrance façade*, 1868-82 (stone) (The Strand, London).

Analyse the composition of this building **and** consider how the architectural features express its importance. (20 marks)

If only composition or expression of importance is discussed, the maximum is Band 4.

Composition

- symmetrical (forming abcba bay rhythms): outer large polygonal towers, identical inner towers and gabled bays
- flanking bays repeated on either side of entrance
- central spire, pinnacles, turrets and gables dominate roofline
- composition culminates in slender cross-topped spire
- ground level main entrance provides central focus
- central ground level entrance
- central bay widest
- repetition of pointed arches and triangular motifs at differing scales
- composition opened and closed by large polygonal towers
- irregular use of horizontal banding
- variety of vertical elements and features.

Architectural Features and Importance

- accumulation of architectural features gives the building an imposing scale
- main entrance is formed by a pointed arch with decorated archivolt and a triangular gable
- lavishly decorated central bay, turrets and towers express grandeur and complexity
- large tripartite lancet window with rose window above dominates upper level of recessed central bay
- many rooms and functions are expressed by multiple windows of varied scale
- use of masonry work adds sense of importance
- sculptural detail and craftsmanship imply high cost of building and therefore importance
- statues on the apex of the gables and spire give added meaning
- projecting bays form framework and lead to central bay
- sense of integrity and wholeness given by use of same coloured stone throughout
- style and features resemble church architecture of a past age - suggests moral authority.

Other points considered to be valid to be given credit.