



General Certificate of Education

History of Art 5251

HOA1 Ways of Seeing

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.

HOA1 – Ways of seeing

1. Jacob Van Ruisdael, *Banks of a River*, 1649.

(a) How has the artist represented Nature in this painting?

- with grandeur: panoramic sweeping view; dramatic light/weather effects; broad massing of light/dark areas
- not idealised: prominent gnarled tree; grey clouds in sky; dark tonality/shadows; rutted paths
- overpowering: figures and distant town very small in relation to landscape; peasants have to 'labour' against natural forces; Nature dominates
- economic source/provides work for humans: figures at work; peasants on way to/from market in distant town
- erosion of bank/trees/paths imply effects of nature on shaping the landscape over time
- distant church spires allude to God's creation of Nature
- with realism: natural light, particularised detail indicate realist aim though not a direct transcription of one place; but real aspects have been selected and composed to make scene such as contemporary dress/architecture, rivercraft.

(b) Comment on the artist's depiction of space in this painting.

- from a high view point, allowing for high degree of information and a certain detachment from scene
- low horizon (just less than half) large sky add to sense of grandeur and deep space
- panoramic view gives sense of great depth/distance
- diminution of scale especially town adds to illusion of great distance
- overlapping forms: space cut off at left by tree; river winds behind implying continuation of space; clouds overlapped by horizon
- winding paths give sense of continuous space and distance
- bridge unites in left to right direction giving continuity
- small figures give scale and add to sense of grand dramatic space
- tone/light: broad tonal bands, dark foreground/lighter middle ground/light distance; sky reflected in river; all add to illusion of great space.

Other valid points to be taken into consideration.

2. Camille Pissarro, *Kitchen Gardens at the Hermitage, Pontoise*, 1874.

(a) How has the artist represented the scene in this painting?

- naturalistically/realistically: matter of fact record of every day, ordinary rural scene
- captures a moment in time: formal qualities include apparently unarranged ‘casual’ random composition; buildings/fences/vegetation ‘cut off’ at right and left; irregular line of roofs/cluster of buildings; ‘arbitrary’ corner of kitchen garden main motif
- figures not posed; at work engaged in activity, unaware of viewer
- figures in contemporary rural/peasant dress
- figures small in relation to scene; part of natural/social/economic structure; integrated to scene; figures situated in middle ground, vegetables, heap of grass foregrounded
- rural vernacular architecture
- variety of tree species including withered/dead ones.

(b) Comment on the use of colour **and** brushwork in this painting.

Colour

- predominantly light palette to represent outdoor daylight/sunlight
- naturalistic: greens/blues/turquoise and pinky/yellowy/ochres
- stronger small accents of red of chimneys
- colour in shadows
- complementary colours

Brushwork

- visible brushstrokes: not detailed; figures comprised of two or three brushstrokes only; single rectangular brushstroke of chimneys and many other examples
- varied brushstrokes to simulate different textures of nature: continuous linear strokes for tree branches; solid square strokes applied diagonally for cabbages; longer rectangular ones for leeks;
- broad horizontal strokes on ground behind cabbages
- brushes loaded with various thicknesses of paint; impasto in foreground, thinner and more fluid for sky; dry, fluffy, feathery strokes for poplars.

Other valid points to be taken into consideration.

3. Michelangelo, *The Medici Madonna and Child*, 1521-1534.

(a) Comment on the artist's representation of the subject in this sculpture.

- Madonna, seated with left leg crossed over right; right arm tight against her side for support, pushing weight forward to right and left shoulder forward from right; Madonna clasps Child with left arm; Child sits astride Madonna's left leg; Madonna wears long robe with ribbed yoke, and turban-like head gear
- extremely active, muscular Child; twisting rhythmic, serpentine pose
- Child's face turned away from viewer
- Madonna unsmiling, looking at child? Tilt/bow of head and left arm express protection; maternal
- Madonna, calm, elegant thoughtful
- strong contrast between active playful energy of Child and more static controlled dignified Madonna
- folds of drapery, pose of Child and tilt of Madonna's head make complex fluid rhythms
- idealised image.

(b) How have the qualities of marble and the technique of carving affected the appearance of this sculpture?

- format of sculpture reflects tall rectangular block, with virtually no projections and no piercing
- broader at base for support; due to marble's lack of tensile strength
- solid base (throne); support for Madonna's left foot still present because of unfinished state
- deep undercutting under drapery folds, and Child's back give play of light and shadow
- hardness of marble allows for detailed shallow carving on Child's hair, Madonna's head
- smooth polished surfaces on drapery Child's body, Madonna's face and neck
- unfinished areas, especially, base and under Child's left leg show marks of claw chisel.

Other valid points to be taken into consideration.

4. Alexander Calder, *Antennae with Red and Blue Dots*, 1960.

(a) Comment on the style and appearance of this sculpture.

- abstract, biomorphic organic forms; circles
- references to natural forms: antennae/eyes/branches/leaves/wings
- apparently random composition; ever-changing profiles/configurations
- delicate, sensitively balanced
- weightless
- playful, light-hearted: movement, primary colours, intricate
- contrast of solid flat shapes and line.

(b) Comment on the materials and techniques used in this sculpture.

- constructed from 20th century ‘industrial’ materials ‘like an engineer’ to move in currents of air
- materials and method of construction undisguised
- movement: bent wire and cut flat metal shapes suspended; group of cantilevered wires each attached to the one above; counterbalanced by metal plates attached to ends; whole is articulated to provide random movement in currents of air or if touched, each arm being able to move separately
- spatial effects, absence of mass: linear open-form made possible by combination of sheet metal and strength of thin wire and method of construction; each element/arm and its position in space visible at any one time; no fixed outline/composition; one flat shape pierced enhances spatial effect
- balance equilibrium: light-weight materials allow for suspension and sensitive balancing of forms, visually and physically
- ‘antennae’ identifiable by materials: red and blue circles attached to free end of two extra-long wire arms.

Other valid points to be taken into consideration.

5. Baldassare Longhena, *Santa Maria della Salute*, 1630-1687.

(a) Identify and describe the architectural features of this building.

- hemi-spherical dome on octagonal base with pierced lantern: dome has small oeil-de-boeuf; lantern surrounded by balustrade and obelisks; subsidiary cupola with pierced lantern
- large spiral volutes/scrolls connecting base of dome to lower body of church
- double height arched entrance with smooth shafted engaged Corinthian columns, on high pedestals, with entablature, pediment which apparently breaks forward obscuring a secondary façade, with identical Corinthian order
- round arched windows between projecting side chapels on lower storey; twinned arched windows on base of dome
- side chapels: four Corinthian pilasters support entablature on lower storey; tripartite lunette window framed by two pilasters which support a pediment on upper storey, pediment has central circular decoration
- imposing flight of steps
- pierced bell tower with segmental pediments and lantern.

(b) Comment on the style and appearance of this building.

- grand scale: monumental dome; double height ‘Triumphal arch’ entrance, with columns on high pedestals; grandiose steps; giant scrolls
- very ornate: profuse sculptural decoration; niche sculptures; almost no plain wall surface; two levels of free-standing sculptures, (on top of volutes and at corners of each pediment); garlands; Corinthian capitals; sculptures on top of lanterns.
- dynamic/exuberant composition: ‘picturesque’ asymmetrical grouping of dome, cupola, bell tower (campanile); enhanced by setting
- irregular silhouettes: octagonal plan; projecting side chapels; free-standing sculptures silhouetted; obelisks at base of lantern
- little flat surface; recesses and projections giving play of light and shadow
- imposing mass of stone ‘worked’ into a complex theatrical image.

Other valid points to be taken into consideration.

6. John Nash, *The Royal Pavilion, Brighton*, 1815-1821.

(a) Analyse the composition of this building as seen in this photograph.

- horizontal emphasis: ‘row’ of domes; roof line below domes carries through central pavilion; balustrades on side pavilions; fenestration
- countered by numerous and varied vertical accents: central pavilion provides the most prominent in itself; columns/windows through two storeys, columns break through capitals on central pavilion; chimneys; minarets; long rectangular windows on lower storey on side pavilions
- symmetrical: left and right pavilions mirror each other as do chimneys and minarets; tripartite
- regular, repeated pointed forms silhouetted: finials of domes; chimneys; minarets; obelisks round central dome and above columns on first storey of side pavilions
- composed predominantly of curved forms; domes; rounded central pavilion; double bowed fronts of side pavilions; ‘eye’ shaped windows round central dome; circular motifs on subsidiary domes; round topped windows.

(b) Comment on the style and architectural features of this building.

Style

- ostentatious/extravagant/flamboyant: rich textures; tracery; ribbed domes and other surface decoration; exotic non-European forms; ornate
- festive: colour/architectural forms/decoration give appearance of pleasure pavilion
- historicist; Indian/Mogul/Oriental; ‘picturesque’

Architectural features all mostly used decoratively providing an exotic appearance

- five onion domes with finials: richly textured; large central dome has band of ‘eye’ shaped windows

Central Pavilion

- free-standing columns which break through capitals, horseshoe arches, ‘honey-comb’ tracery screen form the curved arcade
- columns flank full length windows of Oriental style

Side Pavilions

- engaged columns on lower storey, flank full-length windows; more widely spaced round-topped windows on upper storey balustrade between two storeys
- minarets with projecting balconies.

Other valid points to be taken into consideration.