



## General Certificate of Education

# History of Art 5251

*HOA1 Ways of Seeing*

## Mark Scheme

*2006 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..

## Ways of Seeing

1 Vermeer, Officer and Laughing Girl, c.1655 –1660.

(a) Comment on the figures **and** their setting in this painting.

- male and female seated at table in corner of domestic interior
- figures not full length; cut off below waist
- figures engage with each other diagonally across table; do not engage with onlooker
- male figure, has back to onlooker; very close to picture plane
- male in flamboyant pose: right arm on hip; left hand just visible below chin; lost profile; wears equally flamboyant dress; large hat at jaunty angle; frilled cuff; red jacket
- female dress restrained, modest by contrast; holds glass of wine; directly faces male smiling
- prominent map on wall, indicating status of household, partly obscured by open window
- flirtatious atmosphere created by: figures' closeness to picture plan, interaction between figures, only corner of room depicted
- scale of figures in relation to setting lends to intimacy of scene.

(b) Comment on the use of light **and** tone in this painting

- natural light from partly open window on left illuminates scene
- fully illuminates female face and upper body, map and back wall, table top
- highlights on glass, studs on female's chair, stripes on girl's sleeves
- male's back and chair, lower part of girl/table in deep shadow
- strong/dramatic tonal contrasts
- light from window catches male's left shoulder, ribbon on hat
- light models form, indicates three-dimensional space: table, figures.
- soft natural light and strong tonal contrasts contribute to intimate atmosphere and psychological drama.

2 David Hockney, Mr and Mrs Clark and Percy, 1970 –71.

(a) How has the artist represented the figures **and** their setting in this painting?

- female standing to left, male seated/slouched on right, on either side of open window; figures wear casual clothes; male's right foot buried in deep pile rug
- unnatural, contrived poses: female has right hand on hip; male sits awkwardly with cigarette in left hand, Percy on left knee
- figures do not engage with one another, both look out at onlooker; knowing, coy facial expressions
- figure set in room with view of balustrade, trees, building seen through open shutters
- a few carefully placed objects add to 'staged' effect; vase of lilies, picture, telephone, lamp, book, table
- objects including rug/view of exterior/chair, clothes indicate a self-consciously stylish/fashionable interior/location
- lack of emotional warmth; relationship of figures to one another; cool colouring
- impersonal, 'commercial art' technique further adds to emotionally detached atmosphere, nonchalant mood.

(b) How has the artist represented space **and** three-dimensional form in this painting?

- stage/platform like space defined by back wall of room, diagonal placement of table and right hand edge of rug and diagonal placing of figures
- overlapping forms; table overlaps female's dress
- window recess indicated by diagonal of floor between legs of male and light tone of panel behind female/floor between figures
- light which comes from window casts shadows: vase of lilies, legs and body of male figure, back wall to left and right hand
- light models forms: cat, vase, flowers, head of figures
- tone: lightest tone indicates deeper space through window
- colour: palest colour in view through window also indicates distance
- contrast between indistinct forms outside and well-defined forms inside further indicates more distant space of outdoors.

3 Bartolommeo Ammanati, Leda and the Swan, c.1535.

(a) Analyse the composition of this sculpture

- contrived and complex
- dominated by diagonal; from left elbow of Leda to top of swan's wing; reinforced by upward gaze of the swan and downward gaze of Leda
- contrasting diagonal from top of swan's wing to shell, bottom right
- echoing forms: neck of swan, left arm of Leda; wing of swan, right knee of Leda
- counterbalancing rhythms: upward movement of swan downward movement of Leda
- irregular silhouette
- sinuous 's' curves and zig-zag lines; pose of swan and Leda.

(b) Comment on the representation of Leda and the Swan in this sculpture.

- Leda in contrived twisting pose; right arm round swan's neck, left arm holding drapery above head: right knee bent, right foot resting on shell; head bent to right looking at swan
- Leda and swan engaged with each other, no contact with onlooker
- sensuous/erotic: Leda's pose/dress; interaction between swan and Leda; 'softness' of swan's feathers; Leda's expression
- idealised treatment of figure
- highly finished in parts
- naturalistic detail; swan's feathers, hair, folds of drapery, surface of shell
- supremely elegant/refined
- sense of delicate dance-like movement.

4 Henry Moore, Reclining Figure, 1939.

(a) Comment on the sculptor's representation of the figure in this sculpture.

- figure represented reclining on left arm, knee bent, head raised, relaxed pose
- simplified, no detail
- static, stable
- abstracted; not naturalistic; but recognisable aspects of female form; head, arms, breasts, knees, buttocks
- horizontal emphasis; only head projects above upper line
- predominantly rounded, organic forms/hollows
- human forms synthesised with natural forms/imagery, bones/shells/caves/hills
- solid/void contrast; positive space; concave/convex contrast
- internal silhouettes; changing views of flowing/swelling rhythms.

(b) How have the qualities of wood affected the appearance of this sculpture?

- long, low, narrow(ish) format determined by dimensions of tree trunk
- length and strength of trunk lends stability and scale evoking timelessness/permanence
- natural warm colour/graining of wood retained/visible; direction of grain respected
- unbroken outlines (apart from head) due to difficulty of carving projecting forms
- visible tool marks
- correspondence between natural wood and organic forms exploited
- polished, relatively smooth surfaces enhance natural/organic imagery; sense of eroded forms, hollows and bumps
- qualities of wood enables easy drilling and carving to achieve positive spaces and opening out of form.

5 Persius, Stüler and Hesse, The Orangerie, 1851–1864.

(a) Analyse the composition of this building

- composed of two horizontal layers/tiers, shorter upper layer centrally placed above lower
- symmetrical: lower tier tripartite; slight projection of outer sections
- horizontality of whole stressed by entablature above columns and pilasters/continuous balustrade of lower tier, balustrade and entablatures/open colonnade on upper tier
- horizontality counterbalanced by two towers, less emphatic, verticality of arches, columns/pilasters
- predominantly open forms; only attic storey of lower tier has unpierced wall area
- ordered/proportioned; harmonious relationship of clearly distinct parts/elements
- repeated square/rectangular motif: towers, blind windows
- geometric: contrast of semi-circular arches/niches and square/rectangular motifs
- contrast of solid and void giving strong light and shade contrast.

(b) Identify the architectural elements and decorative features of this building.

- two pierced/open square towers
- towers linked by bridge supported by open colonnade on upper tier
- balustrades: at roof height throughout lower section; across bridge on upper section
- lower tier dominated by open loggia of three widely spaced rounded Roman arches with attic storey; outer arches/sections smaller than central one and project slightly
- free standing smooth shafted Doric columns supporting undecorated entablature, twinned on either side of central arch on lower tier
- smooth pilasters in attic storey of lower section; twinned where flanking outer arches
- sculpture decoration: in niches/spandrels of arches; figure sculptures/urns on central section of balustrade on lower tier
- square blind windows.

6 Gropius, The Bauhaus Archive Museum, 1976 –78.

(a) Identify the stylistic elements of this building.

- pure and precise forms
- simplicity: ornament free
- flat plain surfaces (of prefabricated sections) dominate, uninterrupted by windows/architectural features
- opaque surfaces relieved by glazed walls at entrance area
- clearly separated and distinct parts
- repeated forms
- geometric
- uniform white
- mechanistic/industrial forms; shaft-like ‘sheds’, railings
- effect of undisguised materials makes important contribution to style.

(b) Analyse the composition of this building.

- asymmetrical: group of 3 main elements: two groups of towers (five on left, four on right) fronted by ramp which joins at linking connecting wing (Golden Section)
- asymmetry enhanced by dissimilarity in horizontal lines in each tower block and group of subsidiary lower rectangular blocks on right
- repeated curved forms form silhouette and horizontal emphasis; horizontality emphasised by lines of prefabricated sections
- contrast of curved and rectangular forms: curved ‘sheds’ at top of towers, sweeping curved ramp contrast with rectangular blocks and areas between sections
- contrast of vertical and horizontal: vertical towers contrast with roofs of lower blocks and horizontality of ramp
- whole composition unified by white.