

GCE 2004
June Series



Mark Scheme

History of Art *(Component Code HOA1)*

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.

Further copies of this Mark Scheme are available from:

Publications Department, Aldon House, 39, Heald Grove, Rusholme, Manchester, M14 4NA
Tel: 0161 953 1170

or

download from the AQA website: www.aqa.org.uk

Copyright © 2004 AQA and its licensors

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 3644723 and a registered charity number 1073334. Registered address AQA, Devas Street, Manchester. M15 6EX.

Dr Michael Cresswell Director General

1. Domenico Veneziano, **The Annunciation**, between 1438 and 1461.

(a) Comment on the stylistic features of this painting.

- simple and pure composition: very few ornamental features, limited to flowers, capitals; plain wall surfaces/figures' robes; room lacks detail/furniture
- geometric: rectangular shapes dominate; architecture, floor, doors, windows, bench; classical references if defined
- clarity: evenly lit so that each item/element is equally clear/legible; crisp linear detail on figures/capitals, floral arch/garden
- decorative/pretty: delicate pastel colours; elongated, elegant Madonna; slender columns
- undramatic: serene, calm, devout; poses of figures; even lighting; relatively high tonality; pale colours
- ordered; balanced.

(b) Comment on the representation of three-dimensional space in this painting.

- extremely clear articulation of space and figures' position in it; accurate linear perspective; separate and distinct spatial areas compartments
- shallow foreground plane emphasised by prominent entablature and back wall of room; indicated by linear perspective of floor paving/rows of columns; space cut off on right by wall
- Subsidiary, partly enclosed, lower (in height) spaces to right and left; indicated by raised platform, visible ceiling, projecting entablature, row of diminishing columns depicted in perspective, (framing of space)
- path through arched aperture leads into a narrow distant deep space cut off by floral arch/door/gate; path continues perspective lines of paving in foreground; arched aperture frames view of deep space into garden
- blue sky/glimpses of grassed areas/path crossing horizontally indicate continuation of outdoor space in garden beyond room
- Madonna 'framed' and isolated in own separate, semi-enclosed space
- haloes represented in perspective, foreshortened as is chair
- consistent light source, models forms, columns/figures.

Other valid points to be given credit.

2. Edgar Degas, **Hélène Rouart in her Father's Study**, c.1886.

(a) How has the artist represented the figure and the setting in this painting?

- figure: standing, informally behind chair, left arm and both hands supported by chair back; body slightly turned to left
- serious, solemn, not smiling; melancholy, faraway look, eyes don't meet our gaze
- figure: dressed in everyday clothes, not idealised, in familiar surroundings; 'unposed'; hands prominent
- figure: surrounded by contents of father's study, art collection, papers; setting/objects almost as important as sitter; adds to personal/intimate atmosphere
- father's empty chair and papers prominent in foreground; denotes his absence, contributes to sense of his personality/profession
- informality of setting; cropped, informal composition.

(b) Describe the use of colour in this painting.

- limited range
- warm, earthy, oranges/browns/pinks dominate; in harmony with sitter's red hair/ 'Venetian' colouring, focal point of painting; perhaps at its strongest in sitter's hair (with light catching top of head), and chair back
- complementary contrast of blue/orange; cool/warm contrast
- tonally muted; muddy colours; frame/contents of glass cabinet, wall behind figure; strongest hues in figure, Chinese wall-hanging and painting behind left shoulder
- image united by overall rich, subdued colour which contributes to intimate, sympathetic atmosphere/mood, sombre
- naturalistic use of colour.

Other valid points to be given credit.

3. Andrea del Verrocchio, **David**, c.1465.

(a) Discuss the representation and interpretation of the figure in this sculpture.

- idealised yet naturalistic with classical references; elegant pose; slim proportions
- generally relaxed but muscles on left arm and hand tensed
- proud, confident, heroic, looks out directly
- elegantly dressed in Roman style breastplate, kilt and high boots
- pose: weight on right leg, right arm by side gripping lowered sword; left arm firmly on hip suggesting triumphant man of action
- youthful/athletic
- victorious; standing over slain head.

(b) How have the techniques of modelling and casting been exploited in this sculpture?

- excessively smooth patina and highly polished surface contributes to elegance and refinement
- sharp detail on hair, features, decorative details on dress, Goliath's head adds to realism
- rippling muscles on right arm/folds of skirt made possible by modelling
- upright, unsupported figure, projecting arm and sword made possible by tensile strength of bronze; angularity
- association of bronze male figure with classical heroes
- separate casting of Goliath's head and sword.

Other valid points to be given credit.

4. Georg Baselitz, **Untitled (Figure with Raised Arm)**, c.1982-4.

(a) Discuss the sculptor's interpretation of the human figure.

- ungendered/ambiguous gender
- unrelaxed, tense
- standing straight and erect; stable, frontal pose, provided by broad blocks below feet
- ironically heroic; juxtaposition of heroic stance/gesture with primitive style
- defiant/emphatic gesture of left raised arm, clenched fist; reference to national socialism/ African gesture of surrender; right arm stiff by side
- excessively simplified, primitive, childlike; minimal anatomical details
- colour used non-naturalistically.

(b) How have the materials and techniques used affected the appearance of this sculpture?

- long, narrow shape of trunk/wood reflected in proportions of figure; inherent qualities of wood conducive to bold treatment, this exploited to create jagged rough hewn quality; non-European associations
- excessively crude technique; primitive; deliberately avoids appearance of manual dexterity
- aggressive, brutal technique; visible almost random power saw/axe incisions marks; rough edges
- free, apparently spontaneous use of colour on torso, hands, knees and face adds to uninhibited untutored style
- unrefined use of materials and techniques.

Other valid points to be given credit.

5. Deane and Woodward, The University Museum, Oxford, 1855-60.

(a) Analyse the composition of the façade of this building.

- horizontal emphasis: four horizontal bands, basement, lower and upper storeys, roof
- bands all run continuously through central tower apart from at roof level; further emphasised by band of small paired windows above dormers and by banding of different coloured stone
- central tower provides vertical contrast; divides façade into three
- tower itself has four clearly articulated elements-arched entrance, triple light window, double-light window above, capped with high triangular shaped roof
- symmetry (ordered): three bands of six windows on each side of central tower on each horizontal band
- but not absolutely aligned between lower and upper storeys, nor perfectly symmetrically placed in lower storey
- flat façade with minimal projection of central tower
- regular repeated pointed triangular shapes with little/slight variation: windows, roof of tower, gables of main block roof; relieved by larger, echoing features of tower.

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

Principal Architectural elements

- tower with high roof; incorporates decorative features on triple arch (larger version of windows on second storey); roundels and coloured stone on upper storey; cornice.
- steeply pitched roof incorporates bands of plain triangular dormer windows and smaller vents.
- polychromatic stone banding
- window colonettes.

Decorative features

- bands of repeated pointed arched windows both architectural elements and decorative features
- windows on second storey treated more decoratively than lower storey: decorative coloured stone surrounds arches; circular windows above twinned windows
- simpler, less ornate, triangular gabled dormers and vents in roof
- carved portal.

Other valid points to be given credit.

6. Richard. Rogers and Partners, **Lloyds' of London Headquarters**, 1978-86.

(a) Describe the appearance and composition of this building.

- irregular, asymmetrical group of series of clearly distinguished separate blocks/elements/towers; not monolithic
- two tallest towers have projections at top, enclose/frame arched atrium and subsidiary blocks/elements
- complex: varying roof heights, broken silhouette; repeated units; variety of shapes/elements/surfaces
- verticals dominate: two tallest towers; concrete supports; pipes/ducts/lift shafts
- contrast of rectangular elements, relieved by arched form of atrium and rounded/cylindrical profile of staircases; portholes in rectangular units
- mechanistic appearance, machine-like/industrial
- inside out.

(b) Comment on the use of materials in this building.

- materials and related structural techniques not disguised/exposed; principal element in style of building
- materials convey faith in future and celebration of science and advanced technology; important to established/traditional client.
- properties of materials exploited aesthetically and for legibility: contrast of opaque clad elements with glazed areas (servant and served spaces); smooth, reflective surface of stainless steel; pattern of glass/steel atrium; repeated elements of prefabricated units
- materials exploited for functional properties: glazing for maximum light; reinforced concrete for structural strength; prefabricated units for efficiency of construction; stainless steel for durability, exterior pipes/ducts/lifts
- materials exploited for flexibility/obsolescence/easy maintenance: accessible mechanical parts; exterior pipes/ducts/lifts; permanent cranes on roofs of towers.

Other valid points to be given credit.