



## **General Certificate of Education**

# **History of Art 2251**

## **HART1**

## **Visual Analysis and Interpretation**

# **Mark Scheme**

*2009 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.

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## Unit 1 Mark Scheme

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

Four marks are available for each band in each Assessment Objective. The lower mark indicates that the candidate has **just** met the requirements described in that particular band; the next mark indicates that evidence is **adequate**, the next that evidence is **clear** and the next mark indicates that evidence is **convincing** but that the candidate has just failed to meet the requirements set out in the next band.

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- 1 Joseph Wright of Derby, *An Experiment on a Bird in an Air Pump*, 1768 (oil on canvas) (184 cm x 244 cm) (The National Gallery, London).

Describe the figures and their setting in this painting **and** analyse how the artist has used light and tone to create mood. (20 marks)

Maximum 12 marks if only description or analysis is given.

**Figures and setting**

- pyramidal group arranged around a table; two figures seated in front of the table; figures close to the picture plane; posed group
- gap to allow viewer to enter the scene
- significant gestures
- wide variety of ages and characters; realistic
- man conducting the experiment engages with the viewer
- group is composed of smaller groups
  - young couple on the left are absorbed in each other
  - two small girls being comforted by older man
  - silhouetted boy and man on the left
  - man on the right looking thoughtful
  - boy at the window with arms raised; set apart from main group
  - principal figure in the centre, possibly scientist wearing red robe
- formal clothing shows wealth; scientist is in a loose robe; figures painted in great detail
- set in a very dark room
- table at which they are seated is highly polished
- apparatus set on table in centre of picture/group
- night sky visible through the window.

**Mood**

- dramatic effect of light and tone created gives a theatrical effect; figures appear to emerge from the darkened room
- full moon and shifting clouds create a mysterious atmosphere
- light coming from a hidden source
  - adds an element of suspense
  - holds the figures in a moment of anticipation
  - highlights responses of the individuals eg fearful expression of girls
- single bright light source in the centre of the table
  - dramatises faces
  - dramatises the moment by creating deep shadows on the head and outstretched hand of the scientist
  - emphasises the drama of the experiment.

Other points considered to be valid should be given credit.

**2** Auguste Rodin, *Balzac*, 1898 (bronze) (270 cm high) (Musée Rodin, Paris).

Describe the portrayal of the figure in this sculpture **and** comment on the artist's interpretation. (20 marks)

Maximum 12 marks if only description or interpretation is given.

**Description**

- above life size
- rugged face; unruly hair; characterful large head
- figure wrapped in a large cloak/robe that disguises the shape of his limbs and body; hanging folds
- the body is left generalised by the effect of the cloak/robe
- the form of the left arm under the cloak is evident
- emphasis on the head; head is more detailed
- sombre, serious expression
- head thrown back and the eyes stare into the distance; deep set eyes
- figure leans; one foot forward; twist in body
- surface texture; patination.

**Interpretation**

- monumental; physical yet distant presence
- expressive; theatrical; striking a dramatic pose
- the head is leonine and proud
- not idealised; the head is shown with all its flaws; face coarse
- attention focused on the head; body concealed.

Other points considered to be valid should be given credit.

- 3** Robert Smythson, *Hardwick Hall - garden front*, c.1597 (stone and glass) (private residence) (Derbyshire, England).

Analyse the composition of this building **and** comment on the features and characteristics that indicate its status. (20 marks)

Maximum 12 marks if only analysis of the composition of the building or comment on the features and characteristics that indicate status is given.

**Composition**

- composed of three unequal horizontal storeys; almost a fourth storey created by the top storeys of the towers; plus basement
- horizontality emphasised by the entablatures/string courses running above the windows; entablature of the colonnade on the ground floor; balustrade on the roof level
- horizontality counterbalanced by the verticals of the towers; columns of ground floor colonnade; alignment of the windows; mullions of the windows; chimneys
- symmetrical composition
- ordered/proportioned; harmonious relationship of clearly distinct parts
- regular fenestration vertically and horizontally aligned with subtle variations in spacing
- divided into bays; three in the centre (each composed of a double window unit), side bays and side towers
- colonnade supported by banded columns on the same forward plane as the towers
- articulated façade; centre projects slightly, towers project forward and the façade is stepped back at either side; towers set away from the corners of the façade.

**Status**

- large building
- extensive use of finely cut, durable stone
- ostentatious use of glass indicates the wealth and status of the owner
- the angular austerity conveys an impression of strength and power; the multiple towers give a sense of the strength and power of a castle
- the parapets on the towers ornamented with the initials of the owner and crowns indicate personal wealth and power
- large number of chimneys indicate many fireplaces/many rooms
- the classical allusions eg colonnade indicate education and cultural sophistication
- clear unimpeded view of building conveys status; parkland setting implies status.

Other points considered to be valid should be given credit.