General Certificate of Education

History of Art 2251

HART2   Themes in History of Art

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.

Unit 2 Marking 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 1 **0**		No attempt to address the question or meet assessment objectives		
Band 2 **1 – 5**	**Inadequate response to the question**	• Poor sourcing, selection and recall • Weak description	• Little or ineffective analysis and discussion • Little or no argument and judgement	• Unclear and inaccurate use of language • Ineffective organisation of material
Band 3 **6 – 10**	**Basic response to the question**	• Some relevant sourcing, selection and recall at basic level • Basic description	• Basic analysis and discussion • Basic argument and judgement	• Basic clarity, coherence and accuracy of language • Basic organisation of material
Band 4 **11 – 15**	**Limited response to the question**	• Limited sourcing, selection and recall • Limited description	• Limited analysis and discussion • Limited argument and judgement	• Limited clarity, coherence and accuracy of language • Limited organisation of material
Band 5 **16 – 20**	**Competent response to the question**	• Generally relevant sourcing, selection and recall • Relatively comprehensive description	• Competent analysis and discussion • Some meaningful argument and judgement	• Clear, coherent and accurate use of language • Adequately effective organisation of material
Band 6 **21 – 25**	**Good response to the question**	• Accurate and appropriate sourcing, selection and recall • Comprehensive description	• Good analysis and discussion • Germane argument and judgement	• Very clear, coherent and accurate use of language • Competent organisation of material
Band 7 **26 – 30**	**Excellent response to the question**	• Wholly accurate, detailed and appropriate sourcing, selection and recall • Entirely inclusive description	• Excellent and sustained analysis and discussion • Thoroughly relevant and well-considered argument and judgement	• Thoroughly clear, coherent and accurate use of language • Sustained and wholly relevant organisation of material

If only one example is given the maximum is 15 marks

If no examples, or inappropriate examples are given the maximum is 5 marks

Five marks are available for each band in each Assessment Objective. The lower mark indicates that the candidate has **unevenly** met the requirements described in that particular band, the next 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.

Subjects and genres

01 Analyse the differences **and** similarities between **two** sculptures which are of the **same** subject or genre. *(30 marks)*

If candidates **only** analyse either differences or similarities the maximum is 20 marks.

The question requires candidates to
- Analyse the two sculptures in relation to their shared subject or genre, identifying differences and similarities. Candidates should offer both an illustration and an investigation of the ways the subject/genre has been interpreted by the artist, in other words identify the 'how' and 'why' of both works. This may involve comparison and contrast of formal aspects, stylistic aspects, iconographic considerations and contextual areas.

Definition of a subject
- Subject is what the sculpture is about, which may be suggested by its title.
- Subject might be religion, portrait, the human figure in various forms – in movement, couples, the nude, etc, animals and so on.
- Subject may be narrative (a representation of an event) or descriptive (a representation of a person or persons, animal(s), object(s), concept(s) etc).
- There are a vast number of possible subjects, and examiners must accept the broadest interpretation of subject.
- Candidates may choose subjects which are identical (eg for religious subjects Michelangelo's Vatican (1499) and Florentine (c.1550) *Pietàs*
  [but two religious sculptures which address different events or moments would also be valid eg the Volterra group of the Deposition of Christ (thirteenth century, Volterra cathedral) and the Lisbon Christ the King (1959), as would, for religious subjects, depictions of two different people eg Donatello's Penitent Magdalene (1455, Museo dell'Opera del Duomo, Florence) and Bernini's Saint Teresa in Ecstasy (1652, Santa Maria della Vittoria, Rome)]
- Candidates may choose generic subjects (eg Giambologna's Turkey (1567, Bargello, Florence) and Brancusi's Bird in Space (1930s, Peggy Guggenheim Foundation, Venice).

Definition of a genre
- A genre is understood to mean a type or category of subject. Some examples of sculptural genres are: portrait busts, standing figures, equestrian sculptures, carved altarpieces, funerary monuments, memorials, statuettes, mobiles.

General guidance on how the question should be answered
- Candidates may analyse their chosen examples formally, iconographically, stylistically and contextually, as appropriate.

The following examples are from the Florentine Renaissance.
Possible examples might include
Donatello, *David*, (c.1432), bronze, 1.58 m, Bargello, Florence
- Lifesize, or slightly smaller.
- Frail, youthful nude, with wide-brimmed bucolic hat fringed with laurel, and boots, holding a sword.
- Introspective expression.
- Emphatic, provocative contrapposto pose.
- Helmeted head of dead Goliath lies between David's legs, its 'live' wing running up David's inner leg.

Michelangelo, *David*, (1504), marble, 5.17 m, Accademia, Florence
- Monumental figure.

- A fully grown adult nude.
- Bodily proportions subject to exaggeration (eg over-large hands and head).
- Confident, assertive contrapposto pose.
- Alert head turned to confront rival.
- Stone held in right hand and sling in lightly flexed left.

Formally
- Both are single standing nude figures in contrapposto; Donatello's <u>David</u> is life-size (or slightly smaller), looking down, wearing a wide-brimmed laurel-fringed hat and boots and holding a sword, whereas Michelangelo's is a monumental, adult male holding a stone in right hand and a sling in left, staring to his left.

Stylistically
- Both are classical in inspiration, detailed, naturalistic, lifelike and yet idealised. Donatello's <u>David</u> carries decorative embellishments on the boots and hat and exudes a seductive grace; Michelangelo's <u>David</u> holds an heroic, even imperious stance and has an intense, mesmeric gaze.

Iconographically
- Both depict the biblical hero; Donatello's <u>David</u> is introspective, provocatively posed, arguably effeminate, shown contemplating Goliath's head at his feet, whereas Michelangelo's <u>David</u> turns his alert head defiantly to confront his rival, and has over-large hands and head.

Contextually
- The earlier <u>David</u> was a private commission for the Medici family, designed to enhance their living space, probably their palace garden, and may have projected neo-Platonic ideas; the later <u>David</u> was commissioned by the Florentine Republic for display in front of its administrative headquarters in the Palazzo Vecchio in order to amplify publically its independence and broadcast its status.

Other points considered to be valid to be given credit.

Materials, techniques and processes

02 Comment on how different techniques and processes affect the appearance of **two**
buildings. *(30 marks)*

The question requires candidates to
- Select two buildings, which involve different techniques and processes in their construction, from the period 500 BC – 2000 AD.
- Comment on ways that these different techniques and processes impact on the appearance of the buildings.

Definition of building
Apart from obvious examples of built structures that enclose space, examiners should allow a broad understanding of the term building, to include
- Both permanent and temporary structures.
- Structures such as bridges, dams, towers, etc.

Definition of techniques and processes
- Techniques and processes embrace technical, technological, engineering and construction principles, which may or not be innovative, and which relate to the handling, arrangement and deployment of the building materials in question.

Definition of appearance
- Visual appearance is the way the building looks; it may not have a distinctive appearance which can be identified as a style.
- Consideration of the appearance of the totality of the building (ie the exterior and the interior, as appropriate; also, sides and façades/frontages) is desirable.

General guidance on how the question should be answered
Candidates should seek to relate the building techniques and processes to the overall look of the building, and may consider
- Structure.
- Scale.
- Composition.
- Finish.
- Decoration/ornament.
- Visual effects and keynotes of the building, eg imposing, harmonious, decorative, massive, austere, stable, unbalanced, textured, reflective, organic, colourful.

Possible examples might include
The Pantheon, **Rome (c.125 BC) architect uncertain**
- The internal appearance is of wide-open space without support, achieved by hiding and disguising the load-bearing piers and relieving arches, and amplified by the dramatically projecting cornice above the ground floor.
- The dome spans 43.3 m and its apex is 43.3 m above the pavement, thereby enclosing a notional and perfect sphere (a fact of aesthetic and symbolic significance). High specification possible through expert building techniques. Slow application and methodical tamping of concrete, as well as tapering in thickness (6.4 m at base; 1.2 m around oculus) and weight-spreading ring of voussoirs all allowed for creation of awe-inspiring dome. Coffering (originally gilt) further reduced weight and added to visual effect as well as imposing symbolic meaning to the dome.
- External appearance is imposing but compromised by loss of original gilt bronze roof cladding. Monolithic marble columns, transported whole (as opposed to the Greek system

of columns made of stone drums), create eye-catching frontage to the deep, trabeated, octastyle portico.

Piano and Rogers, *Pompidou Centre,* Paris, (1977)

- A multi-purpose cultural centre (exhibition, performance, archive, research and commercial spaces).
- Hi-tech steel-and-glass construction leads to clarity and legibility of building.
- An 'inside-out' design: exposed skeleton; components and structure always on view; building as machine.
- Service ducts (yellow = electricity; red = transport; blue = water; green = air) and Perspex sheathed escalator on outside.
- Flexible and efficient jointing; flexible floor plan.
- Wear and tear meant major restoration (under Piano) begun in 1997.

Other points considered to be valid to be given credit.

Form and style

03 Analyse the visual characteristics of **two** paintings that each illustrate **different** stylistic approaches. *(30 marks)*

The question requires candidates to
- Select two paintings (not necessarily by different artists) that reflect different stylistic approaches.
- Analyse the visual characteristics of the paintings that illustrate different stylistic approaches.

Definition of a painting
Examiners should accept a painting in the broadest terms: as an essentially two-dimensional object, painted in any recognised paint medium (or media), on any support.

Definition of visual characteristics
These are the qualities or aspects of the painting which give the painting its distinctive appearance.

Definition of stylistic approaches
Style is the distinctive visual appearance of the painting, its 'signature'. Candidates should be expected to identify components of the painting's style without necessarily ascribing a name or label to it.

General guidance on how the question should be answered
The candidate should relate the different stylistic approaches to the appearance of the chosen paintings, by considering features such as
- Composition.
- Scale.
- Application of pigment.
- Palette.
- Degrees of finish and detail.
- Creation of pictorial space.
- Modelling and creation of forms.
- Use of line and shape.
- Other distinctive aspects of the artist's practice.

The following examples are from the modern period.
Possible examples might include
Edouard Manet, *Olympia*, (1863), oil on canvas, 130 cm x 190 cm, Musée d'Orsay, Paris
- A provocative image of a named prostitute painted on an academic scale and exhibited at the official Parisian Salon of 1865, where it scandalised polite opinion.
- *Peinture claire* represents a revision of traditional practice and produces a novel look to the painting: particularly apparent in the reflective creams of the model's skin and whites of the bed linen.
- Example of Spanish art (Velázquez, especially) provides indistinct, dark setting.
- Pose of Olympia a quote from Titian's Venus of Urbino, but her appearance is different: unflattering, lacking in senuousness.
- Negress and cat provide discrete anecdotal elements; spray of flowers treated with bravura and Impressionistic freedom.

Ernst Ludwig Kirchner, *Self-Portrait as Soldier*, (1915), oil on canvas, 69 cm x 61 cm, Allen Memorial Art Museum, Oberlin College, Ohio

- A symbolic self-portrait, set in the artist's studio, with model and painting on easel.
- Harsh, bright, clashing colours, many non-naturalistic (eg skin tones).
- Some modelling of forms, but often cursory, linear treatment (eg facial features).
- Artist's face is masklike; the model is schematic and reminiscent of tribal carving.
- Plunging, non-uniform perspective.
- A quickly-worked painting.
- Style is expressive, compelling, shocking, crude, childlike.

Other points considered to be valid to be given credit.

Historical and social contexts

04 Discuss how events in history are interpreted in **two** works of art, each by a **different** artist.

(30 marks)

The maximum is 15 marks if the work of only one artist is discussed.

The question requires candidates to
- Select two works of art from the period 500 BC – 2000 AD and discuss their historical and/or social meanings.

Definition of a work of art
For art, examiners should allow
- Conventional forms (ie painting, sculpture)
- More recent forms (ie installation, performance, etc, photographs where displayed in art galleries and/or generally understood in a fine art context, etc).

Definition of events in history
- Apart from obvious historical occurrences of lesser or greater duration, examiners should allow the broadest understanding of events to include changes and developments (political, economic, social, religious, technological etc)
- Images that have no connection with any conceivable event in 'history' - ie symbolic or purely decorative scenes - are not allowed.

Definition of 'interpreted'
- The artist's response as embodied in the work of art represents his/her interpretation. The artist may interpret the event(s) in a variety of ways: as an individual, as a member of a group, or as an agent. As part of the way events are 'interpreted' candidates may explore aspects of artistic motivation through the artist's own agenda as well as through the precepts and ideas of an artistic movement and the expectations of commissioners and patrons, individual or corporate, as appropriate.

General guidance on how the question should be answered
- Candidates should discuss the formal and contextual ways in which the historical events are interpreted, thereby paying attention to both visual appearance and to meaning.

Possible examples might include
Auguste Rodin, *The Burghers of Calais*, (1888), bronze, variable dimensions but slightly over life-size, versions in various locations
- This public sculpture is a late-nineteenth century commission from the town of Calais to commemorate the selfless surrender of Eustache de Saint Pierre and five fellow burghers to the besieging army of Edward III in 1347, and was sited outside Calais town hall.
- Figures are depicted naturalistically and are anti-heroic, sullen, worn, conveying stoical resignation.
- Group displayed at viewer's eye level to enforce empathy and identification with the burghers' plight.
- Over life-size scale gives a slightly monumental feel to the human predicament.
- Rodin's interpretation faithful to accounts of burghers' near nakedness, their wearing of nooses and carrying of keys to town and castle.
- Absence of heroism or valour reflects a contemporary response to the disastrous Franco-Prussian war of 1870.
- Context of display underlines values of civic responsibility.

Picasso, *Guernica*, (1937), oil on canvas, 349 cm x 776 cm, Reina Sofía Museum, Madrid

- A contemporary painting of a Nazi bombing of a Basque market town by the Luftwaffe Condor Legion, on behalf of Franco's Nationalists, during the Spanish Civil War (1936-38).
- Commissioned by Spanish Republicans in exile in Paris for 1937 Spanish Pavilion at Universal Exhibition and taken up eagerly by the anti-Nationalist Picasso.
- Propagandistic painting on a huge scale intended to enlist support for the Republic and outrage at the murderous bombing.
- Although recognisable, forms are simplified and presented in a linear way.
- Immediacy of scene conveyed by monochrome palette, bold and simplified forms, expressive faces.
- Documentary authenticity conveyed by newsprint effect, and light bulb at apex of composition.
- Symbolic content, commenting on the Spanish bullfight: bull and horse.

Other points considered to be valid to be given credit.

Patronage

05 Discuss how patronage contributed to the appearance **and** to the meaning of **two** buildings.
(30 marks)
Maximum 20 marks if only appearance or meaning is discussed in relation to patronage.

The question requires candidates to
- Select two buildings (not necessarily by different architects) from the period 500 BC – 2000 AD.
- Consider how the patronage of the buildings makes a contribution to both their appearance and to their meaning.

Definition of a building
Apart from obvious examples of built structures that enclose space, examiners should allow a broad understanding of the term building, to include
- Both permanent and temporary structures.
- Structures such as bridges, dams, towers, etc.

Definition of patronage
Here, patronage refers to the sponsoring by an individual or group of individuals of a building, or part of a building.

Definition of appearance
Appearance concerns the visual characteristics of the building and the way it looks.

Definition of meaning
Examiners are encouraged to take a wide view of the concept of artistic meaning. In this case, meaning may be
- Related to the agenda and expectations of the patron(s).
- Related to the interpretation, both contemporary and retrospective, of the building.

General guidance on how the question should be answered
Candidates should identify aspects of the appearance and meaning of their chosen examples which have been affected by circumstances of patronage.
For appearance, these may include
- Formal qualities.
- Composition.
- Scale.
- Decoration.
- Use of materials.
- Visual features (welcoming, elegant, refined, forbidding, powerful, complex, simple, etc).

Concerning meaning, candidates may relevantly comment on
- The intentions and motivations of the patron(s) (political, religious etc).
- Responses (historical, social, religious etc) to the building as an embodiment of a patron's/patrons' intentions.
- Critical reception and debate concerning aspects of the patronage of the building.

Possible examples might include
Michelozzo, *Palazzo Medici*, Florence (1444 - 1460)
- Dynastic city palace built for Cosimo de' Medici, banker and de facto ruler of Florence.
- Sited on main N-S axis through city centre, to stress central position of Medici family in city affairs.

- Messages of power and authority projected on outside:
  - imposing three-storey façade with block-like rustication on first storey;
  - massively projecting cornice;
  - Medici symbols prominently shown (eg on angle of building).
- Medici power legitimated by the continuity of architectural styles (eg in traditional Florentine Gothic style of second and third storey windows).
- Medici's social conscience shown by continuous stone bench.
- Humanistic refinement of Medicean private life shown by elegant, decorative arcaded courtyard and airy open garden.

Le Corbusier, *Notre Dame du Haut*, Ronchamp (1955)
- Essentially a Roman Catholic commission: a reconstructed pilgrimage church, needed as part of post-war repair and regeneration of a semi-rural community.
- A religious commission, with the local community and the Roman Catholic church as patrons. Dominican friar Father Couturier was a motive force in getting Le Corbusier to design it.
- Appearance stresses messages of renewal (dovelike shape of roof), devotion (plain colour scheme; prominent but simple altar table and pulpit) simplicity (bare concrete and whitewashed walls) and spirituality (organic/mystical shapes of eg carillon tower; irregular fenestration).
- An antidote to baroque ornament and fussiness: a purified architecture of renewal.

Other points considered to be valid to be given credit.

Gender, nationality and ethnicity

06 Illustrate how **two** works of art **or** architecture engage with ethnicity **and/or** nationality.

(30 marks)

The question requires candidates to
- Select two works of art or architecture (which need not be by different artists/architects) from the period 500 BC – 2000 AD.
- Explore the engagement of these works with ethnicity and/or nationality.

Definition of works of art
For art, examiners should allow
- Conventional forms (ie painting, sculpture, etc).
- More recent forms (ie installation, performance etc, photographs where displayed in art galleries and/or generally understood in a fine art context, etc).

Definition of works of architecture
- Structures that enclose space.
- Temporary structures.
- Un-built projects where it is clear what was intended.
- Structures such as bridges, dams, etc.

Definition of 'engage with'
Examiners should be sympathetic to the fact a work of art may engage with ethnicity and nationalism both in terms of the personal agenda of the artist and through interpretations of the work of art.

Definition of ethnicity
Ethnicity can be considered as the distinct cultural identity of an ethnically, racially or religiously defined community. Examiners should be aware that ethnicity can be celebrated, criticised or treated in a neutral way, according to the artist's agenda.

Definition of nationality
Nationality is the sense of identity conferred by the country of one's birth or adoption, and its implied and acquired values.

General guidance on how the question should be answered
Answers may illustrate the artist's own artistic engagement, on the grounds of his/her own nationality and/or ethnicity. Equally, answers may illustrate the engaged representation of nationality and/or ethnicity in works of art/architecture independently from the artist's/architect's own background and intentions.
Examiners should be mindful that nationality and ethnicity need not be considered as separate.

Possible examples might include
Chris Ofili, *The Holy Virgin Mary*, (1996), paper collage, oil paint, glitter, polyester resin, map pins, elephant dung on linen, 244 cm x 183 cm, Tate Britain, London
- A reinvention of the Mother of God as a black African.
- A provocative, subversive image, designed to arouse debate.
- The africanised Virgin Mary is a radical adaptation of the standard iconographic type.
- Recycled pornographic images used as patterned decoration.
- Popular, non-traditional media and support: references to African dress and culture.
- Bright colours and simplified forms; bold patterns and rhythmical shapes.
- Painting raised on two knob-like bases, like a fetish or a totem.

- Elephant dung a provocative non-art medium.

   Mark Wallinger, *Mark Wallinger is Innocent*, (1998), photograph
- Large-scale photograph of the artist on the concourse at Wembley Stadium, holding a flag of Saint George displaying the title of the work.
- Engages with issues of nationality, as well as individual and artistic identity.
- One of a number of flag-based works by Wallinger (eg *Oxymoron*, a Union flag in colours of Irish tricolour).
- Milling football crowd asserts white male Englishness; Wallinger associates himself with this setting, but distances himself through the ironic, clichéd graffito.

Other points considered to be valid to be given credit.