

Version 3.0



**General Certificate of Education
June 2010**

History of Art

HART1

Visual Analysis and Interpretation

Mark Scheme

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Unit 1 Mark 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 – 4	Inadequate response to the question	<ul style="list-style-type: none"> Poor sourcing, selection and recall Weak description 	<ul style="list-style-type: none"> Little or ineffective analysis and discussion Little or no argument and judgement 	<ul style="list-style-type: none"> Unclear and inaccurate use of language Ineffective organisation of material
Band 3 5 – 8	Limited response to the question	<ul style="list-style-type: none"> Limited sourcing, selection and recall Partial description 	<ul style="list-style-type: none"> Simplistic analysis and discussion Limited argument and judgement 	<ul style="list-style-type: none"> Limited clarity, coherence and accuracy of language Some appropriately organised material
Band 4 9 – 12	Competent response to the question	<ul style="list-style-type: none"> Generally relevant sourcing, selection and recall Relatively comprehensive description 	<ul style="list-style-type: none"> Competent analysis and discussion Some meaningful argument and judgement 	<ul style="list-style-type: none"> Clear, coherent and accurate use of language Adequately effective organisation of material
Band 5 13 – 16	Good response to the question	<ul style="list-style-type: none"> Accurate and appropriate sourcing, selection and recall Comprehensive description 	<ul style="list-style-type: none"> Good analysis and discussion Germane argument and judgement 	<ul style="list-style-type: none"> Very clear, coherent and accurate use of language Competent organisation of material
Band 6 17 – 20	Excellent response to the question	<ul style="list-style-type: none"> Wholly accurate, detailed and appropriate sourcing, selection and recall Entirely inclusive description 	<ul style="list-style-type: none"> Excellent and sustained analysis and discussion Thoroughly relevant and well-considered argument and judgement 	<ul style="list-style-type: none"> Thoroughly clear, coherent and accurate use of language Sustained and wholly relevant organisation of material

Four marks are available for each mark band. From lowest to highest, the mark indicates the candidate has

- **Just** met the requirements described in that particular mark band
- **Adequately** met the requirements described in that particular mark band
- **Clearly** met the requirements described in that particular mark band
- **Convincingly** met the requirements described in that particular mark band, but just failed to meet the requirements set out in the next band.

- 1 Meindert Hobbema, *The Avenue at Middelharnis*, 1689 (oil on canvas) (103.5 cm × 141 cm) (National Gallery, London).

Analyse the ways in which the artist has depicted space **and** discuss his interpretation of nature. (20 marks)

If only analysis of depicted space or discussion of interpretation of nature is given the maximum is Band 4.

Depiction of space

- low horizon, three-quarters of canvas is sky, sense of deep space
- massive clouds add depth to the sky, create interest and variety in the large expanse of sky
- panoramic view, sense of great depth and space via viewpoint
- tone, dark foreground, lighter middle distance and light background create recession, dark trees against light sky; aerial perspective
- more detail/focus in the foreground
- overlapping: trees and buildings overlap the sky; give sense of space
- diminution of scale of the figures and buildings create sense of deep space
- relative size of figures/buildings give sense of scale to landscape
- colour, predominantly green but complementary red in the buildings leads the eye back to the town on the horizon
- perspective in the road, ditches, buildings and tops of the trees creates sense of deep space
- tracks leading out to the sides of the canvas and the edges of the ditches unite the sides to the central track giving a sense of continuous space and distance, they also lead the eye around the space depicted within the painting.

Interpretation of nature

- naturalistic/realistic, not romanticised or idealised etc
- large tranquil sky creates an elegiac mood; sense of weather conditions, stillness
- scale of the figures in relation to the landscape and vast sky indicate that nature is dominant
- the verticals of the trees emphasise the flatness of the land
- aspects of the landscape are man-made: tracks, ditches, planted trees and field boundaries create a grid
- man at work in the landscape, ruts evident on the track indicate a working landscape
- contrast between man-made and naturalistic aspects of landscape.

Other points considered to be valid to be given credit.

- 2 Sir Jacob Epstein, *Jacob and the Angel*, 1940 - 41 (alabaster: a stone-like substance) (214 cm × 110 cm × 92 cm) (Tate Britain, London).

Analyse the use of the material and the techniques employed to make this sculpture **and** consider the ways in which they contribute to the interpretation of the figures. (20 marks)

If only analysis of materials or interpretation of the figures is given the maximum is Band 4.

Material and techniques

- the block formation of the alabaster can be seen in the shape of the wing and the base, the two figures are contained within the shape of the block
- low tensile strength therefore closed forms, limbs do not protrude
- low tensile strength evident in the necessity for a base and central support, large feet and legs provide support
- forms of the limbs, heads, feet and hands massively carved
- lack of fine detail except on face of angel and hair of Jacob
- highly polished surface
- carving, drilling and undercutting used to create the limbs
- carving, rough surface of Jacob's hair, rough base and central support, stylised carving of the angel's hair.

Interpretation of figures

- inherent colour and translucency create a sense of human warmth, highly polished surface, association with skin
- inherent patterns in the stone give a sense of veins under the surface
- block formation containing the figures creates a strong sense of mass, enclosed forms create a strong bond between the figures
- physical presence of life-size figures
- simplified, stylised anatomy and facial features
- containment within a block creates a sense of physical strength, sense that the angel is supporting Jacob, Jacob is passive
- the angel's head is lighter suggesting spirituality and purity
- way in which the hair is carved creates a sense of movement in the angel, Jacob's hair has no movement, static.

Other points considered to be valid to be given credit.

3 Architect unknown, *Salisbury Cathedral - west front*, (c.1220 - 58) (stone) (England).

Describe the appearance of this building **and** comment on the relationship between structure and decoration. (20 marks)

If only description of appearance or commentary on the relationship between structure and decoration is given the maximum is Band 4.

Appearance

- scale of building and lavishness of decoration create grand, imposing effect
- tower with tall spire set over the crossing: smaller towers and spires attached to the end of the transepts and west front; upward direction repeated throughout
- long nave, shorter transept, west front wider than the nave, aligned so that the transept is at a right angle to the nave
- steeply pitched roofs: gables on the west front and transept are decorated
- all elevations are divided into bays
- bays are divided by buttresses, cloister walls and transept have attached buttresses, flying buttresses on nave
- rows of pointed, arched windows: simple triple lights in clerestory, large triple lancets on the west front
- stringcourses run continuously across the elevations at the level of the base of the windows
- highly decorated west front and tower, rows of sculptures set in pointed arched niches, no plain surfaces
- decorated porch with central portal and two side portals set under pointed arches, two small doors on either side of the porch
- symmetrical, balanced and ordered, west front is identical on either side of the main portal

Structure and decoration

- central tower with spire soars dramatically, pinnacles where spire meets the tower mark the transition from square to polygonal form, decorated stringcourses give a horizontal emphasis
- buttresses provide support for the tall walls pierced by windows, add three-dimensional element to flat surfaces, flying buttresses add lightness to otherwise massive structure
- the importance of the west front is emphasised by being wider than the nave and by being the most decorated structure
- applied decoration eg sculpture and structure that is decorative eg flying buttresses
- repeated pattern of windows, windows are large in relation to the walls, triple lancet on the west front emphasises the importance of the west front
- traceried band and stringcourses arranged in rows on the west front create a horizontal emphasis
- gables and small towers decorate the roofline of the west front.

Other points considered to be valid to be given credit.