



**General Certificate of Education  
June 2010**

**History of Art**

**HART2**

**Themes in History of Art**

***Mark Scheme***

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 to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

Copyright © 2010 AQA and its licensors. All rights reserved.

#### 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 (company number 3644723). Registered address: AQA, Devas Street, Manchester M15 6EX

---

**Unit 2 Marking Scheme**

<b>Mark range</b>		<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 0</b>	No attempt to address the question or meet assessment objectives			
<b>Band 2 1 – 5</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 6 – 10</b>	<b>Basic response to the question</b>	<ul style="list-style-type: none"> <li>Some relevant sourcing, selection and recall at basic level</li> <li>Basic description</li> </ul>	<ul style="list-style-type: none"> <li>Basic analysis and discussion</li> <li>Basic argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Basic clarity, coherence and accuracy of language</li> <li>Basic organisation of material</li> </ul>
<b>Band 4 11 – 15</b>	<b>Limited response to the question</b>	<ul style="list-style-type: none"> <li>Limited sourcing, selection and recall</li> <li>Limited description</li> </ul>	<ul style="list-style-type: none"> <li>Limited 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>Limited organisation of material</li> </ul>
<b>Band 5 16 – 20</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 6 21 – 25</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 7 26 – 30</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>

**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 mark band. From lowest to highest, the mark indicates that the candidate has**

- **Unevenly** met the requirements described in that particular mark band
- **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.

## Subjects and genres

- 01** Compare and contrast **two** paintings which are of the **same** genre. (30 marks)

If candidates only compare or contrast the maximum is Band 5.

If description only and no comparison or contrast is given the maximum is Band 4.

### The question requires candidates to

- Select two paintings (not necessarily by different artists) from the period 500 BC – 2000 AD which are of the same genre.
- Compare and contrast the works in relation to their common genre. This may involve formal analysis, iconographic considerations, stylistic features and interpretation.

### Definition of 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 genre

Genre in painting is taken to be a distinct category, viz narrative (historical, mythological, religious), portraiture, still life, landscape, low life etc.

### General guidance on how the question should be answered

Candidates should identify points of similarity and difference in relation to both formal and interpretational aspects of their chosen paintings.

Formal aspects might include

- composition
- scale
- use of colour and tone
- brushwork, technique and materials
- degrees of finish and detail.

Interpretational aspects might include

- iconography
- ideology
- historical/social context
- aesthetic qualities.

Possible examples might include

**Masaccio *Tribute Money* 1426-27, fresco.**

**Pieter Bruegel the Elder, *The Massacre of the Innocents*, 1565-67, oil on panel.**

### Comparison

- Both are narrative scenes relating New Testament Gospel stories.
- Both employ plausible three-dimensional space conveyed by correct handling of perspective, foreshortening of forms, differences in scale.
- Both update, to some extent, their stories by relocating them in the contemporary world. Masaccio's figures wear timeless draperies but the architecture is loosely 15th century.

### Contrast

- Masaccio's painting presents a sequence of events in time through a continuous narrative in which Peter appears three times; Bruegel shows a simultaneous, multiple narrative composed of many incidents and episodes.

- Masaccio's composition is coherent and legible: through organisation and grouping of figures and their gestures and expressions we are led logically through the self-contained story; Bruegel employs a complex composition: although contained within an irregular trapezoid of village buildings, the events need to be scrutinised carefully to be understood, can be read in any order, and the incidents in the two bottom corners carry the story outside the picture frame.
- Masaccio's figures have a sculptural and often idealised monumentality, and the main group dominates its foreground setting; Bruegel's figures are more generic, and smaller in relation to their setting.
- Masaccio's painting fits within a religious programme commissioned to decorate a chapel; Bruegel makes political currency by showing Herod's soldiers as Spanish troops and German mercenaries.
- Masaccio's fresco is relatively intact; Bruegel's painting has been over painted to disguise the actual atrocity depicted.

Other points considered to be valid to be given credit.

## Materials, techniques and processes

- 02** Comment on how the use of different materials affects the appearance **and** the meaning of **two** sculptures. (30 marks)

If only appearance or meaning is discussed the maximum is Band 4.

### The question requires candidates to

- Select two sculptures, each of which uses different materials, from the period 500 BC – 2000 AD. Two works by the same sculptor are admissible if each uses different materials.
- Discuss how the appearance and meaning of the sculptures is affected by their material(s).

### Definition of sculpture

- Sculpture is understood to mean any three-dimensional work, including relief.
- Sculpture can include installations, performance art, Land Art, etc.
- Examiners should accept the widest interpretation of sculpture provided the choice is three dimensional and candidates are able to analyse their examples in relation to their appearance and meaning.

### Appearance should consider

- Appearance is the visual impact of the work, which may or not conform to an identifiable style.
- The use of materials in relation to formal characteristics and the representation of subject.
- Description of appearance should focus on the use of materials and how these affect the appearance.

### Definition of meaning

Meaning is taken to be the message(s) conveyed by, or attached to, the work.

There may be more than one meaning inherent in or evoked by a work, and meaning may be a subjective response on the part of the viewer or a retrospective critical interpretation, quite as much as it may be an intentional feature of the sculptor's work.

### General guidance on how the question should be answered

Candidates should seek to identify distinctive visual aspects of their chosen works which stem from the materials used in their making. They might consider

- scale
- composition
- detail
- finish
- texture
- colour
- tonality
- combinations of different materials within one work (if appropriate).

Equally, candidates should explore the meaning of their chosen works, which may involve discussion of

- iconography
- ideology
- aesthetic qualities
- historical/social context.

Possible examples might include

**David Smith *Voltri VII* 1962 steel**

**Carl Andre, *Chain Well*, 1964, wood and steel chain**

**Appearance**

- Smith's sculpture is made of reused scrap metal and parts, and it has a weathered, darkened, variegated and patchy appearance on account of its oxidised surfaces; its bold, powerful silhouette is enhanced by the matte appearance of its elements; lighter weld marks are left undisguised and are visible from closer up, underlining how the work is a composite.
- Andre has employed machine-cut rectilinear wooden blocks to create a regular, perforated stack, suspending a steel chain from a hook within its well; the wood has a natural, organic appearance which contrasts with the metallic chain – we are invited to explore the irregular knots and grain of the relatively smooth, modular components.

**Meaning**

- In Smith's work, familiar components (eg wheels) are suggestive of machinery; the overall form suggests a barrow, or plough; the semi-abstract mounted S-shapes evoke a line of figures (labourers, widows?); the functionality of the medium and re-used forms of the chosen material – steel – suggest a message of human toil.
- Andre's work has a more conceptual meaning: its title sets up expectations which are disrupted and deflected by the wooden, grid-like assemblage, while the hook and chain evoke utilitarian references.

Other points considered to be valid to be given credit.



## **Form and function**

- 03** Examine how the purpose of a building may be reflected in its form **and** appearance, with reference to **two** examples. (30 marks)

If only form or appearance is examined the maximum is Band 4.

### **The question requires candidates to**

- Select two buildings from the period 500 BC – 2000 AD.
- Identify the purpose of each building.
- In each case, relate the building's purpose to its form and appearance.

### **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:

- Temporary structures.
- Structures such as bridges, dams, towers, etc.

### **Definition of purpose of a building**

Although generally utilitarian/functional (eg home, place of worship, bridge, etc.), the purpose of a building may be purely aesthetic (eg Watts Towers/Nuestro Pueblo, Los Angeles) or polyvalent (eg Beaubourg, Paris).

### **Definition of form of a building**

The three-dimensional composition and structure of the building is its form, which can be both internal and/or external.

### **Definition of appearance of a building**

Appearance is the visual impact of the building, which may or not conform to an identifiable style.

### **General guidance on how the question should be answered**

The candidate should seek to examine how the form and appearance of their chosen buildings echo their identified purpose.

Form might include

- composition
- articulation of space
- scale
- symmetry/asymmetry

Appearance might include

- height/breadth/depth
- colour and tonal effects through use of materials
- decoration (ornateness/plainness).

Possible examples might include

### ***Canterbury Cathedral***

#### **Form**

- The building is symmetrical, and has the plan of a double-armed cross, referring to Christ's crucifixion.
- It is a major site of Christian worship, drawing attention by its grand and imposing scale.

- The internal divisions are logical and clear, underlining and facilitating the multiple liturgical and devotional functions.
  - long, wide nave for laity and worship
  - enclosed choir for cantors and monks
  - chancel area for priests
  - Trinity Chapel to house Becket's tomb (destroyed by Henry VIII)
  - continuous, broad side aisles connecting nave and choir levels, via pair of steps, to ambulatory around Trinity Chapel, allowing ease of movement for pilgrims.
- Raised eastern crypt and Trinity Chapel/Corona above give prominence to Becket's first and second shrines and amplify pilgrims' sense of spiritual ascent and also highlight the importance of the Archbishop of Canterbury whose Cathedra is in the Trinity Chapel.

### **Appearance**

- Canterbury cathedral lacks architectural unity and its appearance is consequently an amalgam of Romanesque, Early Gothic and perpendicular elements.
- Tall, long proportions underline religious significance.
- Elaborate, decorative stonework (eg. blind arcading, pinnacles) adds visual appeal.
- Stained glass (eg miracle windows around Trinity Chapel ambulatory) serves didactic and spiritual function.
- Imposing western towers and central tower: aspiring to heaven.

### **John Bancroft *Pimlico Academy* (formerly *Pimlico School*) 1967-70.**

#### **Form**

- Split-level, two-storey building, strikingly using a semi-submerged site which gives it a coherent and distinct identity.
- Interconnecting blocks of concrete and glass on a grid like, asymmetrical plan stress a cell-like community of learning.
- Access walkways as perpendicular extensions of exterior pavement suggest logical access to centre of learning as well as highlighting openness to outside world.
- Replication of tilted verticals suggests an upward- (and outward-) looking school, as well as evoking lecterns or books.

#### **Appearance**

- Bold, raw, unadorned, pared down: functionality amplified by lack of ornament, and insistence on stark unclad concrete and floor-to-ceiling glass.
- Only colour note is a light blue on window frames, which gives the school a coherent, consolidated identity.

Other points considered to be valid to be given credit.

## Patronage

- 04** Show how patronage is reflected in the appearance **and** meaning of **two** commissioned works of art. Choose your examples from painting **and/or** sculpture. (30 marks)

If only appearance or meaning is discussed the maximum is Band 4.

### The question requires candidates to

- Select two commissioned works of art from the period 500 BC – 2000 AD (sculptural installations are acceptable).
- Demonstrate how patronage is reflected in their appearance and meaning.

### Definition of work(s) of art

For works of art, examiners should allow the broadest possible range to include

- 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 commissioned

This may range from formally contracted to merely desired.

What is important is that there is a prior initiative behind the work's genesis, and that the work is not merely retrospectively acquired by its owner but intended in advance.

### Definition of patronage

- The commissioning or purchasing of works of art by an individual or group; this can be interpreted broadly to include
  - state patronage
  - patronage by a small body or group
  - collective patronage by a large number of individuals or individual patronage.

### Definition of appearance

Appearance is the visual impact of the work of art, which may or may not conform to an identifiable style.

### Definition of meaning

- Meaning is taken to be the message(s) conveyed by the work.
- There may be more than one meaning inherent in a work, and meaning may be a subjective response on the part of the viewer.
- However, for the purposes of this question, it is understood that the meaning rests at least in part on the agenda, wishes and stipulations of the individual or group commissioning it.

### General guidance on how the question should be answered

The candidate should seek to show how the mechanism of patronage is reflected in the appearance and meaning of their chosen works.

Possible examples might include

#### **Ivor Robert-Jones *Sir Winston Churchill* 1973 bronze.**

An official/state commission, supervised by committee, in context of full-length sculptures of eminent parliamentarians and great Britons.

### Appearance

- A standing, larger than life-size Churchill was an opportunity to redress the balance of earlier seated images.

- Raised high on a strikingly tall pedestal of light mottled granite inscribed with the single word 'CHURCHILL', the commission asserts itself boldly and dramatically.
- Darkly patinated, chestnut-brown bronze stresses venerable status of man.
- Intention for a trademark Churchill 'look' conveyed by a bulky, semi-abstract body, obscured by sheath-like overcoat, set in a dogged stance, dynamically poking his left foot off the plinth, and setting his weight (endearingly, slightly comically) on a thin walking stick.
- Initial concern that his face resembled Mussolini's defused by remodelling and a more distinctive resemblance.
- Churchill faces Parliament, but looks south of the river: the agenda of the committee makes of him a parliamentarian and a free-thinker.

### **Meaning**

- The committee sought to achieve an image which condensed and evoked the multiple elements of Churchill's public persona (idiosyncratic, indefatigable, unflappable, determined, quirky, commanding, independent).
- The strength of the image is in its legibility and simplicity, despite the fact it had to meet many criteria as a public commission.

### ***Anthony van Dyck, Charles I and Queen Henrietta Maria with their two eldest Children, Charles, Prince of Wales, and Mary, Princess Royal, 1632-3.***

### **Appearance**

- A group portrait on a very large scale which makes a strong impact (the commissioning warrant stipulated 'one greate peece'), especially in its original display at the end of Long Gallery at Whitehall.
- Formal grouping in an opulent, classical setting, but informal/domestic air achieved through queen's gaze: the royal family is shown as powerful and cohesive.
- Rigidity of design (central column; Charles' frontal gaze) balanced by flowing movements (cloud-filled sky and busy folds of gold curtain): both power and subtlety conveyed
- Rich palette, and lavish depiction of fabrics, add visual opulence and make the painting aesthetically seductive.

### **Meaning**

- Multiple references to authority and status help to endorse the legitimacy and dynastic continuity of the early Stuarts: Charles wears the ribbon and star of the Garter; Charles' hand rests near the imperial crown of state and the orb and sceptre, and his arm frames his heir, whose facial pose is identical; Henrietta Maria could be taken to be the mother of Mary, presenting her daughter; the family is shown at the heart of the nation, near the Thames at Westminster.
- The two greyhounds defuse some of the remote grandeur of Charles, reminding us he was a man of simple pleasures. Greyhounds are also associated with the Tudors and demonstrate that the Stuarts were their rightful successors.

Other points considered to be valid to be given credit.

---

## Social and cultural status

**05** Discuss the social and cultural status of **two** artists **or** **two** architects. (30 marks)

### The question requires candidates to

- Choose either two artists or two architects from the period 500 BC – 2000 AD.
- Highlight their social and cultural status.

### Definition of social status

This is taken to be the perceived position of the artist/architect in society, such as

- his/her personal and artistic identity
- his/her professional prestige
- his/her financial success
- his/her power and influence.

### Definition of cultural status

Cultural status, although it concerns much of the above, is more closely related to the perceived reputation of the artist/architect in his/her lifetime and to his/her later cultural legacy (which may or not be at odds).

### General guidance on how the question should be answered

The candidate should comment relevantly on the cultural and social status of their chosen artists or architects, by addressing such factors as are outlined above.

Examples might include

**Francesco Borromini (1599-1667)**

**Sir Christopher Wren (1632-1723)**

### Borromini

#### Social status

- A leading architect in mid-seventeenth century Rome, although significantly eclipsed by Gianlorenzo Bernini.
- Originally mason's apprentice in Milan; worked to become independent architect initially through family connections (notably Maderno) in Rome; worked as mason under Maderno and Bernini, before establishing independent practice.
- Reportedly unapproachable, melancholic, (he committed suicide) cranky and eccentric but also allegedly pleasant-looking and with elegant manners; reportedly chaste; notably intellectual (he had a large library); inspired fierce loyalty in his workers; more of a craftsman than a courtier, hence arguably lacking Bernini's cosmopolitan affability and ease with clients.
- Attracted committed patronage from leading Romans (eg Cardinal Francesco Barberini for S Carlo alle Quattro Fontane; Innocent X for Sant' Agnese in Agone) but alienated other potential patrons.

#### Cultural status

- Attracted both plaudits and censure in his lifetime for his designs.
- Negative responses (by Soane and Burckhardt) caused his posthumous reputation to dwindle.
- Rehabilitated as an inventive, ingenious designer in the twentieth century (by Blunt and Portoghesi).

**Wren**

**Social status**

- Leading architect of post-Great Fire London.
- Initially scientist and astronomer.
- Politically loyal to monarchy and religiously orthodox.
- Unimpeded rise to professional prominence and prestige as architect (appointed Surveyor of King's Works from 1669), cemented by completion of St Paul's Cathedral in his lifetime.
- A man of many talents: theoretician, urban planner, building designer, structural engineer.

**Cultural status**

- Universally acknowledged as a great architect whose creation of a new urban topography is recorded in his epitaph: *Si monumentum requiris, circumspice* (if you seek his monument, look around you).
- Occasionally criticised for having monopolised English architecture.
- The quintessential English architect, without peer in his own or any age.

Other points considered to be valid to be given credit.

## Gender, nationality and ethnicity

- 06** Discuss the ways in which gender is represented in **two** works of art. (30 marks)

### The question requires candidates to

- Select two works of art from the period 500 BC – 2000 AD.
- Discuss ways in which the two chosen works represent gender.

### Definition of work(s) of art

For works of art, examiners should allow the broadest possible range to include

- 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 gender

Gender can be understood as an amalgam of differences and distinctions conceived by or imposed on an individual relating to his/her sexual identity. Thus it can refer to positive features asserted by the individual (his/her understanding of his/her maleness/femaleness) and stereotypical, subjective labels attached by society to that individual.

### General guidance on how the question should be answered

The candidate should address the artistic representation of gender according to the definition above.

The following examples are self portraits

#### **Marie Louise Elisabeth Vigée Lebrun *Self Portrait in a Straw Hat* c.1782 oil on canvas.**

- The artist shows herself half length engaging the viewer with an extended hand and an open mouth, carrying a palette and brush: she proudly identifies herself as a confident lady artist, at ease with her professional status.
- Her colourful hat (a reference to Rubens' *Chapeau de Paille*) sets a note of independence, of unconventional and personal taste in fashion.
- Her elegant clothes identify her as a socialite, at ease in a cultivated milieu.
- She presents herself with unpretentious allure; her femininity is attractive and without guile.

#### **Paula Modersohn-Becker *Self Portrait on my Sixth Wedding Anniversary* 1906 oil on board.**

- In the title, the artist has signalled that the painting records an event in her own life, and represents a visual commentary on it: the work is a gendered manifesto of her artistic independence.
- The painting is a challenge to convention and an attack on propriety: she is semi-naked, reflective, self-assured.
- Modersohn-Becker asserts her independence from bourgeois values; her painted initials exclude her husband's, and she presents herself alone.
- The swollen belly does not record a real-life pregnancy, but refers to her creative fecundity.
- Ruddy in colour, and simplified in features, her face conveys a sense of a natural life lived outdoors.
- Femininity is shown in the curving lines of her arms and torso.
- The artist is self-sufficient, self-contained, self-aware.

Other points considered to be valid to be given credit.