



**General Certificate of Education (A-level)
June 2011**

History of Art

HART2

(Specification 2250)

Unit 2: 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 events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process 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 standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised 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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HART2

Aims

When you are marking scripts your aim should be:

- 1 to identify and reward the achievements of candidates;
- 2 to ensure consistency of assessment for all candidates, regardless of question or examiner.

Approach

Please be *positive* when marking scripts, looking to reward relevant points that candidates make rather than to penalise what they don't know.

A specification of this type must recognise the variety of experiences and knowledge that candidates bring to the examination.

The Principles of 'Best Fit'

This paper requires candidates to make three extended responses in essay format.

A grid is used which, while recognising the need to consider different aspects of each response (AO1, AO2 and AO3), also attempts to consider the response as a whole.

Ultimately the response should be placed at a level that 'best fits' its qualities.

The Marking Grid

The marking grid covers the generic qualities of all essays written as responses on this paper in terms of their knowledge (AO1), their understanding (AO2) and their ability to communicate (AO3).

Guidance is also provided on how to select the correct mark within a chosen mark band.

Annotating Scripts

It is important that the way you arrive at a mark should be recorded on the script.

This will help

- you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustment need to be made.

To this end you should:

- identify points of merit
- write a brief summative comment at the end of each response, in line with the chosen mark band descriptor to avoid ambiguity
- put a total in the margin at the end of each response.

NB: If you consider an example invalid you must check with your Team Leader or Principal Examiner before discounting it.

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	<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 6 – 10	Basic response to the question	<ul style="list-style-type: none"> Some relevant sourcing, selection and recall Basic description 	<ul style="list-style-type: none"> Basic analysis and discussion Simplistic argument and judgement 	<ul style="list-style-type: none"> Basically clear, coherent and accurate use of language Basic organisation of material
Band 4 11 – 15	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 5 16 – 20	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 6 21 – 25	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 7 26 – 30	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

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.

Materials, techniques and processes

- 01** Discuss how the use of **different** media has an effect on the appearance of **two** paintings. (30 marks)

Maximum Band 4 if both examples use exactly the same media.

The question requires candidates to

- Select two painted works (not necessarily by different painters) from the period 500 BC – 2000 AD which employ different media.
- Discuss how the appearance of each work is affected by the choice and use of the media.

Definition of media

Media are taken to be the material products used for the creation of the painting. The pigments may be conventional (oil, watercolour, fresco, gouache, acrylic, ink etc) or non-traditional; there may be more than one medium employed in a painting. Discussion of the support is valid.

Definition of appearance

This is the distinctive look, quality and impact of the painting; it may or may not conform to a recognisable style.

Definition of painting

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

General guidance on how the question should be answered

In relation to the media used, candidates should discuss such aspects as

- Composition.
- Scale.
- Colour and palette.
- Tone.
- Brushwork.
- Degrees of finish and detail.
- Modelling and the creation of space and depth.
- Other visual properties and qualities of the work (eg texture; impasto; glossy or matte appearance).

Possible examples might include

Jan van Eyck, *The Arnolfini Portrait*, 1434

- Oil on oak panel.
- A painting of near-photographic realism.
- Oil painting created layer upon layer in translucent, thin glazes.
- Slow drying allows for meticulously worked and complex illusionism with three-dimensional effects, varied and convincing textures, and the treatment of direct and diffused light.
- Wide range of intense colours creating sense of opulence and immediacy.
- Oil paint, applied with fine brushes, allows for high degree of detail (often of minute precision).

Gentile da Fabriano, *Adoration of the Magi*, 1423

- Tempera on poplar panel.

- A visual tour de force of extravagant, eye-catching brightness and colour, with naturalistic modelling and naturalistic detail.
- Tempera, although quicker to dry than oil paint, is an adaptable medium allowing for detail, a wide colour range and a light overall tonality.
- Figures and forms lit up by stamped and richly tooled patterns of gold leaf. The wise men glow against their gold background.
- Elaborate altarpiece with pilasters and gables, all gilded.
- Original pastiglia (embossed and decorated gesso) provided extra ornament.
- Oil glazes employed have led to losses and abrasions, which have also occurred in places where tempera was painted over gold.

Other points considered to be valid should be given credit.

Form and style

02 Analyse the formal features of **two** sculptures which are stylistically different.

(30 marks)

If differences are not addressed the maximum is Band 4.

The question requires candidates to

- Select two sculptures (not necessarily by different sculptors) from the period 500 BC – 2000 AD which are stylistically different.
- Analyse their formal features.

Definition of formal features

These include

- Material(s) and their handling.
- Composition.
- Pose.
- Scale.
- Finish.
- Distinctive qualities (which may or not conform to a recognisable style), eg (for figurative sculptures) lifelikeness, stylisation, abstraction.

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 stylistic difference.

Definition of stylistically different

For the examples to be valid there should be a contrast between the distinctive, 'signature' elements of each sculpture (although the degree to which there is such a stylistic difference may be pronounced or subtle).

General guidance on how the question should be answered

The candidate should identify and explore the formal aspects of each sculpture, thereby arriving at a broad reading of the components of their stylistic difference.

Possible examples might include

Frederic, Lord Leighton, *An Athlete Wrestling with a Python*, 1877

- A bronze sculpture of a life-size, naked athlete fighting a snake.
- Matte patina allows life-like modelling to be legible.
- Open pose creates extreme drama and immediacy.
- The frozen moment captures maximum physical exertion, with opposing forces momentarily balanced.
- Athlete has superb physique, with detailed and realistic anatomy.
- Snake rendered in arresting detail (scaly skin and open jaw).
- Leighton pays tribute to *Laocoön* (similar in subject matter) and Michelangelo's *David* (similar head of athlete) in a sculpture of tough naturalism.

Picasso, *Glass of Absinthe*, 1914, Picasso Museum

- Hand-painted bronze with absinthe spoon, from the edition of 6.
- Actual size representation, abstracted in many respects, incorporating a 'found' object.
- Medium disguised and subverted by overpainting (white pigment on sugar cube; fussy and unnaturalistic dotted effect on parts of glass).

- Cut-away effect suggestive of the fragmented, multi-dimensional viewpoint of Cubist works.
- Relatively crude and simplified modelling (of sugar cube and glass) contrasts with the intricate detail of the perforated spoon.
- Visually challenging and exciting work.

Other points considered to be valid should be given credit.

Form and function

- 03** Discuss the formal aspects of **two** buildings, each of which fulfils a **different** function.
(30 marks)

Maximum Band 4 if both buildings have the same function.

The question requires candidates to

- Select two buildings from the period 500 BC – 2000 AD which fulfil different functions.
- Discuss the formal aspects of each building.

Definition of a building

- A structure that encloses space.
- A temporary structure.
- An un-built project where it is clear what was intended.
- Structures such as bridges, dams, towers, etc.

Definition of function

- The use of a building (if utilitarian); its aesthetic or symbolic status (if non-utilitarian).
- Function may be singular or polyvalent within one building.
- Because the function may not be utilitarian, examiners should allow examples which are symbolic or aesthetic in intention.

Definition of formal aspects

These include

- Composition.
- Building materials and their handling.
- Scale.
- Appearance and stylistic qualities (which may or may not be related to a named style).

General guidance on how the question should be answered

Discussion of formal aspects might include composition, style, function etc.

Possible examples might include

Bramante, *Tempietto*, c.1504-after 1510

- A commemorative stone building, marking the site of Peter's martyrdom on the Janiculum in Rome, in the form of a Tuscan Doric circular temple.
- Too small to be used for communal worship; symbolic in purpose.
- A centralised design provides symmetry and simplicity, and hence a clear and direct message.
- Originally intended to be surrounded by a circular colonnade.
- The hole in the centre of the crypt was believed to support Peter's inverted cross.
- Doric order of peripteral colonnade sends out a strong and manly message appropriate to the 'rock of the church', Peter.
- Liturgical and Petrine symbols on metopes evidence Catholic orthodoxy.
- Number symbols (eg three-step base) hint at further religious truths.
- Continuous drum links Church Militant message of cella to Church Triumphant meaning of dome.
- Classical architectural vocabulary gives intellectual/humanistic cachet to the building's religious purpose.

Richard Turner to designs by Decimus Burton, *Palm House*, Kew Gardens, 1844-48

- A building of both aesthetic and practical purpose.

- Symmetrical, harmonious and grand composition underlines Victorian sophistication, taste and ambition.
- High, unobstructed interior (shaped like an upturned ship's hull) accommodates tall palms.
- Wrought-iron beams and thin pillars support abundant glass skin to create the desired greenhouse effect.
- Hidden basement boilers supply steam for exotic species.
- West-east orientation optimises light capture.
- Siting as focal point of vistas over ornamental lake and bordering Broad Walk emphasises building's importance.

Other points considered to be valid should be given credit.

Historical and social contexts

- 04** Select **two** works of art, each by a **different** artist, and comment on how each artist has responded to the time in which they lived. (30 marks)

Maximum Band 4 if examples by the same artist.

The question requires candidates to

- Select two works of art by different artists from the period 500 BC – 2000 AD.
- Explore the ways in which each work reflects the artists' responses to their times.

Definition of works of art

For works of 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 times in which they lived

The times in which an artist lives or lived may be interpreted in relation to

- Broadly historical conditions, including events, scientific/technological developments, cultural conditions, etc.
- Social conditions, including class, belief, etc.
- Political circumstances and events.
- Economic conditions.
- Broadly psychological conditions, perhaps resulting from historical, social etc circumstances.
- Biographical circumstances that can be related to broader historical, social, etc conditions.

Examiners should accept 'the times in which they lived' in relation to both a specific set of circumstances (as illustrated in individual bullet points above) and a broader set of circumstances (involving a range of points).

General guidance on how the question should be answered

The candidate is expected to contextualise his/her chosen examples within one or more of the bullet points illustrated above, according to the artist's response(s) to the times in which he/she lives/lived.

Possible examples might include

Gustave Courbet, *The Stonebreakers*, 1849

- Subject is contemporary rural labour: a man and boy work at breaking and transporting stones for use in road construction.
- The scene is one Courbet would have witnessed in his native Franche-Comté.
- Unidealised, uncompromisingly frank treatment: no concession to decorum in poses or composition.
- Both males are faceless and anonymous, stressing their generic and generational identities; they are identified by dress and age.
- Viewpoint is intimate, even intrusive, placing viewer in an uncomfortable and committed position.
- As well as showing Courbet's artistic originality, the painting highlights the political and social engagement of its author.

Georges Seurat, *A Sunday Afternoon on the Island of the Grande Jatte*, 1884-86

- Monumental modern subject on the scale of a history painting.
- Often regarded as essentially a stylistic or aesthetic exercise in which Seurat redefined classicism through his Neo-Impressionist technique - a 'manifesto painting'.

- A scene of contemporary middle-class leisure, with Parisians promenading on an island in the middle of the Seine.
- Rational order (very few overlapping figures; rhythmical placing; side profiles predominating) suggests an essential optimism and faith in community.
- Some ridicule of affectation (rigid dandy and slumping canotier contrasted with rounded forms of woman sitting between them; bugle blower bringing military types to attention).
- Possible wider critique of urban dissociation and alienation.
- Debatable reference to prostitution (lady with monkey is dressed entirely respectably, if pretentiously).

Other points considered to be valid should be given credit.

Patronage

- 05** How are the motives of the patron(s) reflected in **two** works of art **and/or** architecture?
(30 marks)

The question requires candidates to

- Select two works of art and/or architecture from the period 500 BC – 2000 AD which had a patron or patrons (NB examples which had the same patron(s) are valid).
- Discuss the reasons behind their commissioning.
- Refer to the works of art and/or architecture for illustrative evidence of the patron's/patrons' motives.

Definition of works of art

For works of 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 patron/patrons

- The individual or group commissioning or purchasing a work of art; 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.
- Examiners should accept the widest definition of patronage but should expect the candidate to examine the motives.

Possible motives of patronage

- Pleasure, commemoration, investment.
- Group patronage for corporate identity, assertion of status, competitiveness, devotional, civic pride, nationalism, etc.
- Church patronage for glory of God, didacticism, power and status of Church as a political force, theological reasons, private devotion through to religious propaganda.
- Monarchy and state patronage as connoisseurship, status, dynastic, commemoration, propaganda, nationalism, etc.
- 20th century patronage reinforcing power/cultural status of individuals, status of museums and art galleries, national pride, propaganda, etc.

General guidance on how the question should be answered

For each chosen example, the candidate should seek to identify the nature of the patron's/patrons' motives in deciding to commission a work of art or architecture, and then consider the evidence provided by the work that the agency of patronage has had an effect.

Possible examples might include

Le Vau, Mansart, Le Brun and Le Nôtre, *Château de Versailles*, 1668-1710

- A grand royal residence and seat of French government (from 1682) commissioned by Louis XIV.

- Various references to Louis' self-styling as Sun King are worked into the complex, eg solar imagery of gardens, central position of royal throne within chapel.
- Scale is massive and underlines Louis' power and prestige.
- Clear, symmetrical form stresses logic and rationality.
- Opulence is evident in rich building materials and arresting design (eg of Hall of Mirrors).
- Culture is advertised by vast array of outdoor statuary.
- Entertainment and largesse are highlighted by lavish fountains.
- Intimate and grand interior spaces allow Louis every opportunity to enjoy both a private and a semi-public life.
- Louis XIV built on the modest foundations of Louis XIII's hunting lodge, cementing his dynastic legitimacy.

Augustin Pajou, *Monument to Buffon*, 1776

- Marble, life-size.
- A royal commission of Louis XV (completed by his son) to placate and praise the celebrated natural scientist Buffon who had been forced to give up his superintendency of the King's Garden through illness.
- Intended for prestigious display in the Exhibition Hall of Natural History.
- Rare example of a sculpture dedicated to a living person.
- A royal homage to a servant of the King: deliberately idealised figure shown as athletic nude, decorously draped, standing in commanding contrapposto, confidently gazing out, stylus primed for recording impending enlightened thought.
- Buffon surrounded by symbols of his intellectual accomplishment (dead lion, snake, loyal dog, crystal formation).
- Grandiloquent Latin inscription: 'A genius equal to the majesty of nature'.
- An admiring and idealised view of the King's loyal servant (unlike Pigalle's sculpture of the emaciated, free-thinking Voltaire).

Other points considered to be valid should be given credit.

Gender, nationality and ethnicity

06 Show how national identity is evident in the appearance of **two** buildings. (30 marks)

The question requires candidates to

- Select two buildings from the period 500 BC – 2000 AD.
- Show how national identity may have had an influence on the visual form of each building.

Definition of national identity

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

Definition of a building

- A structure that encloses space.
- A temporary structure.
- An un-built project where it is clear what was intended.
- Structures such as bridges, dams, towers, etc.

Definition of appearance

- The visible characteristics of the building, as shown in its materials, composition, scale, construction, detailing etc.
- Attention can be paid to external and internal features, and also to the building's setting.

General guidance on how the question should be answered

The candidate should discuss two buildings which may legitimately be viewed as embodying national identity, illustrating how such nationality is conveyed through the building.

Mies van der Rohe, *German Pavilion, Barcelona, 1929 (rebuilt 1983-86)*

- A pavilion with no function other than to look worthy of the country it represented at the 1929 World Exhibition.
- A symbol of Weimar Germany's democratic, culturally advanced and economically successful status.
- A break with the past; anti-nationalistic.
- Sleek, simplistic, restful, calm (in contradistinction to the florid and varied Spanish Village nearby).
- No overt symbols of national identity (only ornamental features are a pond, a figure sculpture and van der Rohe's x-framed Barcelona chair).
- Rich, expensive materials, visually varied (chrome-clad cruciform columns; honey-coloured onyx; green Tinian marble; tinted and frosted glass) show sophistication.
- Highly legible structure with free-standing walls.
- Travertine pedestal a possible reference to early nineteenth-century (pre-Unification) Neo-Classicism of Schinkel.

Michael Wilford and Partners, *British Embassy, Berlin, 1995-2000*

- Purpose is to be diplomatic nerve centre of British Government in German capital, and to symbolise Britain's presence in Berlin.
- Open, contemporary and dignified frontage, featuring asymmetrical accents while conforming to surrounding roof-line.
- Regular rhythm of upper-floor fenestration shows a conservative uniformity.
- Coat of arms displayed at ground level: anti-jingoistic.
- High-specification, modern materials deployed in interior to underline progressive, functional qualities.
- Colour accents (red pillars; blue beams) imply national branding.
- Winter garden as internal focus shows an outgoing and engaged mentality at work.

- Overall combination of understatement and sophistication highlights national traits.

Other points considered to be valid should be given credit

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