



**General Certificate of Education (A-level)
June 2012**

History of Art

HART1

(Specification 2250)

Unit 1: Visual Analysis and Interpretation

Final

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 students' 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 students' 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.

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HART1

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.

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 François-Hubert Drouais, *Madame de Pompadour at her Tambour Frame*, (embroidery frame), 1763-64 (oil on canvas) (217 cm x 156.8 cm) (National Gallery, London).

Analyse the figure and the setting in this portrait **and** discuss the representation of the sitter's gender. (20 marks)

Figure and setting

- She engages with the viewer; has a faint smile on her face; she appears to be sewing
- centrally placed in an informal pose; the figure takes up the majority of the space
- figure is highlighted against a simple dark background
- she is distanced from the viewer by a chair on the left and the tambour frame/embroidery frame
- she is framed by the billowing curtains and the furniture
- she is dressed in an elaborate flowing, embroidered gown; lace ruffles on the sleeves, around the neckline and on the hem of the gown; bows of ribbon on the bust-line and on the sleeves and the same ribbon loosely ties her cap; the gown billows over the arm of the settee; no jewellery
- her skin is pale and flawless; hair is grey (powdered); face plump, cheeks rouged
- the toe of her silver shoe peeps out from the hem of her gown; she appears to have one leg raised
- the setting is an informal, domestic space
- a playful black dog stands on a gilded chair with its forelegs on the tambour frame; dog gazes at the sitter
- she is sitting on a richly upholstered and gilded settee behind which is an elaborate bookcase; in front of the bookcase is a gilded sewing stand decorated with an animal head and scrollwork; on the floor a lute rests against a portfolio.

Gender

- she is engaged in the female activity of embroidery; books and other items suggest she does not need to work and can enjoy leisure activities
- the emphasis is on curves which are evident on the furniture, on the billowing curtains and on her dress
- she is wearing feminine attire
- the dress is sensuous; colours are delicate
- she is wearing rouge/make-up - indicative of femininity
- the light coming through the curtain highlights her feminine features
- feminine décor, accessories and use of delicate pastel colour.

Other points considered to be valid to be given credit.

- 2 Henry Moore, *Draped Seated Woman*, 1957-58 (bronze) (height 185.5 cm) (Yorkshire Sculpture Park, England).

Analyse the figure in this sculpture **and** consider the ways in which the material and techniques have been used. (20 marks)

Figure

- Abstracted but with clear references to the female human form
- the forms are generalised; out of proportion; the head is small in relation to the body; the arms appear to be too thin to support the upper body; the legs are long in relation to the body
- the face is stylised; no individuality or expression
- the hands, feet and breasts are simplified
- the body is relatively massive
- the clothing covering the torso has folds which run horizontally and accentuate the breadth; the clothing dips between the legs; the hem of the clothing curves over one leg but is stretched over the other knee; no discernible neckline or sleeves
- somewhat precarious pose suggesting movement; the torso faces forward but the head is slightly turned; the legs below the knees face in the opposite direction to the head; the feet are set at an angle and apart from each other
- larger than life size; monumental
- the figure is seated in the gap between two blocks
- plinth integral to the figure; supports the figure.

Material and techniques

- the high tensile strength of cast metal allows for the open format
- the technique of modelling the original material of plaster or clay is evident in the folds and texture of the drapery
- the modelling has allowed the sculptor to create the somewhat smoother shapes of the arms and legs
- the bronze is tough and durable so can be exhibited outside
- patina and mass of bronze enhances the monumentality
- colour appropriate for outdoor, natural setting
- light-reflecting surfaces increase sense of volume
- the difference between the block format of the seat and the detailed portrayal of the figure suggests that the seat/base has been produced separately.

Other points considered to be valid to be given credit.

3 Robert Adam, *Kedleston Hall – south front*, c.1761 (stone) Derbyshire, England.

Analyse the composition of this building **and** comment on how the features and characteristics indicate status.

(20 marks)

Composition

- Symmetrical, balanced and ordered; harmonious relationship of clearly distinct parts
- Horizontal emphasis; building is wider than it is tall
- articulated façade; central section projects forward
- rusticated ground level acts as a base
- divided into bays; in the central section the bays are separated by Corinthian columns; the central bay of this section is wider
- string courses that run beneath the windows and the blank frieze and cornice on the roofline create horizontality which balances the verticals of the large columns
- regular fenestration; windows vertically and horizontally aligned
- composed of three unequal storeys on the wings; the central section rises above the wings with an attic storey
- the windows on each storey differ in shape and size; the windows on the main storey are pedimented and are larger
- the central section is distinguished by compositional complexity, richness of decoration and the use of curves:
 - double flight of steps
 - a small arched doorway
 - shallow arched niche
 - two round headed niches which contain sculptures
 - decorated roundels
 - stone swags span the spaces between the capitals of the columns
- the attic storey of the central section rises above the wings; it is divided into bays by the figures that stand above the columns
- above the central section is a shallow dome
- contrast between the rusticated basement and smooth stonework above
- contrast between more elaborate and powerful central section and simpler wings
- contrast between curvilinear double staircase and dome and angular forms.

Status

- References to the classical past; use of the triumphal arch as the main section; shallow dome; windows on the *piano nobile* are pedimented and their size indicates the importance of these rooms; columns; sculpture
- large, grand and imposing block
- dome as status symbol
- giant columns on the central section
- imposing balustraded steps curve and meet on the first floor
- clear, unimpeded view of the building; parkland setting
- clear hierarchy of storeys; rusticated on the ground floor; extensive use of expensive dressed stone above

- expensive, elaborate applied decoration
- extensive use of glass
- number of windows indicate large number of rooms.

Other points considered to be valid to be given credit.