
A-LEVEL

History of Art

HART1 - Visual Analysis and Interpretation

Mark scheme

2250
June 2015

Version 1.0: Final

Mark schemes are prepared by the Lead Assessment Writer 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 associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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 from aqa.org.uk

HART 1

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.

Please use the full mark range.

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 individual mark scheme for each image contains a bulleted list of points that could be made in response to the question (it is as comprehensive as possible to negate, as much as possible, the use of 'other points considered to be valid to be given credit' but please note that students do not need to cover all of these to receive maximum marks.

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 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
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 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 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 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 1 0	No attempt to address the question or meet assessment objectives			

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 Georges Seurat, **Le Cirque**, c.1890-1 (oil on canvas) (185 cm x 150 cm) (Musée d'Orsay, Paris).

Analyse the figures and their setting **and** discuss how the artist has created a sense of movement.

(20 marks)

If only an analysis of the figures and their setting is given or only a discussion of the creation of movement is given, the maximum is Band 4.

Figures and Setting

- Interior setting: a circus ring with tiered seating rising behind
- A horse with 'trick rider', an acrobat, a ringmaster and clowns are watched by an audience
- Subject is of a dynamic popular entertainment
- Figures in the ring are identified as circus performers through their costume and makeup; two in elegant attire, three with comic hats/hairstyles, whitened faces, lipstick
- Clown and ringmaster are cropped
- Figures' forms stylised: slender slightly elongated limbs, foreground clown has elongated neck, ringmaster and horsewoman have exaggeratedly slim waists, two of the performers have prominent hand gestures
- Figures' facial features are stylised/schematised – caricatured, not lifelike
- On the right a framed opening, partially screened by a curtain, leads to another space filled with smartly dressed people
- Above the opening on the right, reached by a steep flight of steps, is a bandstand with musicians
- Audience dressed in clothing of the artist's time; variety of audience denoted by colour of seating and types of clothing
- The audience is intent upon the performance, figures do not engage with the viewer
- Forms of the figures and elements in the setting are modelled simply - built out of small dots
- Horizontal bands indicate steeply tiered seating
- Compact space for the audience contrasts with the open ring space for the performers
- Viewpoint of scene is as an audience member - close to the action looking down onto the centrally-placed clown in the foreground
- Artificial light overhead, as evidenced by subtle shadows and highlights
- White acts to highlight forms of figures and setting
- Limited palette of colours unifies the setting
- Blue frame integral to picture optically unifies and intensifies the dramatic scene

Movement

- Movement achieved predominantly through linear structure; clean clear lines encourage the eye to move rapidly around the picture
- Contrasting stillness of the audience enhances awareness of movement in the ring: dynamic diagonals of performers emphasised by contrast to sober verticals and horizontals of figures in tiered seating
- Circling/arcing movements: the curve of the ring wall is echoed in the arc below the musicians and continues in the counter curve of the curtain edge held by the foreground clown; the sweep of the curtain in the framed opening behind directs attention to the musicians
- Snaking and zigzagging rhythms: the ringmaster's whip, the ribbon on the horsewoman's dress and the yellow zigzag visible in the framed opening

- Sense of centripetal force: a rhythm of loosely parallel diagonals, the horsewoman's leg, the airborne acrobat's forearms and the ringmaster's limbs, create a sense of falling/flying towards the centre of the ring
- Sense of upward movement: the horsewoman's raised arms with whip held vertically echo the raised hands of the foreground clown
- The picture freezes a split moment of dynamic action in time
- The horse's legs are stretched out in exaggerated movement; like those of a rocking horse
- The horsewoman's hair and dress and the horse's mane and tail appear to fly behind suggesting speed of movement
- The position of the woman on horseback is precariously balanced
- An acrobat is caught suspended in mid-air
- The musicians are moving in tempo with the music
- The foreground figure of the clown has head tilted and mouth open as if frozen in the act of calling out
- Application of colours in small dots and the interplay of complementary colours gives rise to a vibrant/flickering light and creates a lively mood

Other points considered to be valid to be given credit.

- 2 Lorenzo Ghiberti, **Jacob and Esau**, c.1424-52 (gilded bronze) (79 cm x 79 cm) (panel from the 'Gates of Paradise', The Baptistery Florence).

Analyse the composition of this sculpture **and** discuss the ways in which the materials and techniques contribute to the depiction of the scene.

(20 marks)

If only an analysis of the composition is given or only a discussion of the materials and techniques is given, the maximum is Band 4.

Composition

- Square in format, lower section contrasts to upper section; upper two thirds of composition dominated by asymmetrical building with powerful verticals and counterbalancing horizontals; repeated patterns of arches
- Lower section is more densely packed with forms, a relatively open passage through the centre divides this lower level vertically into two halves
- Main action takes place in the foreground: a horizontal frieze of figures is situated on a pavement in front of a grandiose building
- Sense of narrative established by repetition of figure types and gestures
- Figures composed in correct anatomical proportions with the intention of conveying the sense of scale of the classical round-headed arches, entablatures and Corinthian pilasters
- Composed with the intention of conveying a life-like sense of space; orthogonals conform to the rules of mathematical perspective
- Diminishing levels of relief and size of forms suggest spatial recession, eg. on the roof and in the sky smaller more distant figures are visible; on the right is a distant landscape scene with a man climbing a hill is in shallower relief
- Standing female figures project beyond the edge on each side framing the foreground of the scene; curb of pavement accentuates bottom edge
- Foreground figures have been divided into three separate groupings; within these groups the figures engage with one another, there is no communication between the groups
- None of the figures engages with the viewer, several of them have their backs to us
- Looping lines of drapery animate the figures and help bind them into distinct groupings
- Contrast between organic lines of figures and drapery and regular geometric lines of the architecture, eg. within the building figures are framed by arches
- The two left-hand bays project further forward than the one on the right: this breaks the line of the entablature, introducing a stepping rhythm
- Linear patterns in the paving establish a grid of small shapes which contrast with the massive forms of the architecture
- On the right the placing of minor figures has been stepped in height to continue the diagonal rhythm of the hill down into the interior of the building
- A young man in the centre middle ground moves purposefully from right to left creating a link between the two sides of the composition.

Materials and Techniques and Depiction of Scene

- Combination of sculptural form and linear drawing through modelling in high relief with delicate forms in low relief enhances the decorative variety and realism of the scene
- Casting process allows for a variety of depths giving a sense of a pictorial approach to narrative
- Tensile strength of bronze enables figures to project unsupported beyond the edge and protrude from the surface
- Three-dimensional volumes and cast shadows of high relief elements are a result of modelling with the original malleable wax
- Details in low relief, such as entablatures, capitals, incised lines of the paving, tree etc are a result of modelling with the original malleable wax
- Folds of the drapery are modelled to establish the forms of the bodies beneath
- Variety of textures achievable through the modelling process eg hair and skin
- Gilding suggests precious/sacred artefact
- Surface of gilded bronze creates unified scene
- Reflective quality of the material enables even fine details executed in low relief to be seen
- Reflective quality of gilding enhances the play of light and shadows giving a greater sense of mass to figures executed in high relief

Other points considered to be valid to be given credit.

3 Karl Friedrich Schinkel, **The New Guardhouse**, 1816 (stone) (Unter den Linden, Berlin).

Analyse the composition of this building **and** consider how the architectural features express its function and status.

(20 marks)

If only an analysis of the composition is given or only a consideration of function and status is given, the maximum is Band 4.

Composition

- Wider than it is high
- Symmetrical façade
- Grid-like/linear in structure; strong geometrical form
- Triangular pediment breaks the roofline/contrasts the repetition of right-angled geometry and is the culmination of the design
- Wide portico is the dominant feature in the composition, emphasised with sculptural decoration, its vertical rhythms are counterbalanced by horizontal rhythms
- Portico is deep and elaborate: six Doric columns at the front, four behind; (hexastyle and tetrastyle in antis), pilasters are visible on the back wall
- Back wall of portico dominated by three centrally placed doorways of equal height, each framed between portico columns (mass and void)
- Portico is tightly framed/contained by compact muscular verticals established by bastions/pylons/towers which open and close the composition
- Articulation differentiates the component elements of the design; portico projects forward of the bastions/pylons/towers
- Component elements of the design have been differentiated through the bases of the building; bastions/pylons/towers are seated on a sturdy plinth, the more ornate portico on a delicate flight of low steps (stylobate and stereobate)
- Vertical rhythms of varying weight and interval unify the façade; fluted columns carry the verticals of the flanking bastions/pylons across the composition
- Powerful horizontal rhythms in the upper reaches of the composition: entablature, projecting cornices, parapets; restrict a gathering sense of height and emphasise the width of the building
- Sculptures and delicate fast moving rhythms of modillions and dentils provide contrast with heavy masses of masonry

Architectural Features: Function and Status

- Bastions/pylons/towers with parapet suggest high up vantage points from which guards could observe/attack besiegers
- Plinth, unadorned stonework of flanking bastions/pylons/towers, simple door openings: imply severity of fortified place
- Lack of visible windows suggests desire to minimise possible points of entry for anybody planning an attack
- Monumentality and mass seen in the portico backed up by flanking bastions appropriate for a guardhouse: implies confidence and strength in attack as well as defence
- Portico implies shelter from the elements for guards on duty
- Sense of gravitas and solidity given by the use of the same coloured stone throughout
- Articulation of the façade, the muscular proportions of Doric columns: imply masculinity and strength

- Juxtaposition of severity with refined decoration establishes sense of restrained grandeur
- Borrows the forms of ancient Greek and Roman architecture; invokes the moral authority of Classical Antiquity; suggests important status
- Grand portico and three centrally placed doorways suggest ceremonial/processional purpose
- Subject matter of the sculpture: winged figures in place of triglyphs on the frieze, pedimental sculpture of a battle scene; imply warlike, elevated, triumphal moral purpose
- Expensive craftsmanship evident in sculptural adornments, fluting on the columns and finely dressed stonework advertise the prestige of the authority whose power it is the function of this building to guard
- Placing expensive craftsmanship in the way of potential attack broadcasts confidence: authority will not be challenged.

Other points considered to be valid to be given credit.