
AS

History of Art

HART1 Visual Analysis and Interpretation

Mark scheme

2250

June 2016

Version 1.0 Final Mark Scheme

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 Raphael, **Saint George and the Dragon**, c.1506 (oil on panel) (28.5 cm x 21.5 cm) (National Gallery of Art, Washington).

Discuss the figures and animals and their setting in this painting **and** analyse the artist's treatment of light and space.

(20 marks)

If only discussion of the figures and animals and their setting is given or if only analysis of treatment of light and space is given, the maximum is Band 4

Figures, animals and setting

- Title and composition suggest narrative relationship involving figures and animals: a mounted soldier/St. George engaged in combat with winged reptile/dragon (pierced by lance); a woman witnesses scene from middle distance.
- St. George and horse are centrally placed in foreground and dominate composition in diagonal/pyramidal arrangement.
- Natural organic colours create harmonious scene; enlivened with reds and blues.
- St George shown as heroic: dominant over dragon, halo, youthful good looks, valiant conduct and picture's title all emphasise his importance.
- Status of St. George presented as warrior clad in expensive armour.
- Fine white horse suggests nobility.
- St. George is presented as cool and dynamic in face of danger: movement of billowing cloak; apparently effortless in control of his spirited horse, emotionless facial expression in profile.
- Subsidiary female figure: in middle ground, detached from the violence.
- Female figure presented as youthful and with smooth complexion, dressed in striking red fabric; with halo, kneeling in prayer, perhaps in gratitude.
- Human figures and horse are idealised and presented with life-like anatomy and proportion, dragon is a creature of myth and fable.
- Dress of human figures and horse is contemporary; blue colour unifies figure and horse.
- Horse is energised by drama of conflict: rears up on hind legs with raised tail in exaggerated expression of movement.
- Horse turns to engage with viewer; figures do not engage with viewer.
- Dragon is presented as threatening, fearsome and ignoble: scaly appearance, short limbs and crawling demeanour, sharp teeth about to bite horse.
- Dragon has twisting forms suggesting pain and escape from stabbing motion of lance.
- Action is framed on either side by rising ground and trees.
- Action set in rural landscape; neat organisation of nature.
- Passage of still water with reflection on right enhances serenity of setting.
- Presence of towers in distance indicates proximity of town/human habitation.
- Cave on left suggests dragon's lair.
- Serenity of setting is in contrast to violent relationship between main figures.

Treatment of light and space

- Cloudless blue sky takes up a third of the pictorial space and enhances serene atmosphere.
- High horizon focuses attention on action in foreground.
- Consistent unseen light source creates light and dark areas.
- Cast shadows and tonal modelling create an illusion of depth and dimension.
- Sun highlights flank of horse, head of dragon, face of woman; reflects off armour of St George: conveys metallic texture.
- Dragon tonally darker than white horse and merges with its surroundings; casts more pronounced shadows on ground than horse: symbolic of ignobility.
- Viewer is located spatially close to the action: precisely painted plants and rock at bottom suggest link between picture's space and viewer's.
- Cropping of tail of horse and foreleg of dragon suggest continuation of space beyond limits of picture.
- Foreshortening is apparent: horse projects diagonally into picture space from bottom right; establishes movement into the scene.
- Landscape features arranged in apparent planes parallel to picture plane create depth and recession.
- Overlapping features add sense of space: evident in placing of figures, animals and landscape forms.
- Distance created through effects of atmospheric (aerial) perspective employing lighter tones on horizon, horizontal tonal banding and varying degrees of definition.
- Recessional scale correctly used throughout: animals and figure in foreground larger than woman in middle ground, trees decrease in scale as they recede, buildings depicted small on horizon suggesting linear perspective.

Other points considered to be valid to be given credit.

- 2 Artus Quellinus the Elder, **Portrait of Andries de Graeff**, 1661 (marble)
(76 cm x 76 cm x 36 cm) (Rijksmuseum, Amsterdam).

Discuss how the artist has represented the figure in this sculpture **and** consider the ways in which the material and techniques have contributed to the form and appearance.

(20 marks)

If only discussion of the representation of the figure is given or only a discussion of material and techniques is given, the maximum is Band 4.

Representation of the figure

- Approximately life-sized portrait bust of a middle-aged man.
- Figure wears contemporary dress: skull cap, broad collar, closely buttoned tunic and loosely fitting cloak.
- Representation of figure life-like and probably based on close observation: precise definition of veins of hand; jowly, fleshy face with double chin suggests non-idealised representation.
- Jowly, fleshy quality of face invites us to suppose him well fed/prosperous.
- Figure is represented as seemingly superior, with a serious thoughtful expression.
- Dramatic upright pose established by sweeping up of drapery by the right hand, and the implication of the left arm behind the back; creates an immediate impact and suggests authority and status of figure.
- Figure does not make eye contact with viewer; pupils have not been represented.
- Aquiline nose and high, well defined cheekbones suggest figure is of distinguished appearance.
- Elegantly flowing locks frame figure's face; this and neatly trimmed facial hair suggest he is a man of fashion and fastidious about his appearance.
- Elaborately ornamented collar and abundance of precisely finished button holes on tunic suggest clothes are expensive/fashionable.
- Composed within a pyramidal format.
- Diagonal lines softened by broken staggered vertical running down bridge of nose, beard, central crease in collar, tunic buttons and tunic cuff.
- Loosely parallel horizontals established by bottom edge of collar and right arm, and by diagonals of fingers echoing diagonal of left shoulder, soften pyramidal format.
- Animation through repetition of curves in clothing and hair; renders figure more alive/lifelike.
- Supported on a discrete pedestal; its straight lines and rectilinear form contrast with swathes of drapery above.
- Overhanging draperies extend the sculpture beyond edge of pedestal in both dimensions; pedestal does not establish barrier between figure and viewer, and inscription on pedestal suggests it is integral to the conception.

Contribution of Material and Technique to Form and Appearance

- Monochrome of white marble unites all parts of sculpture and pedestal.
- White marble associated with antiquity, nobility, status and wealth.
- Compact and closed composition with no features extending without support: hair gives support to head, collar supported on cloak, hand pressed close to body; reflecting low tensile strength of marble.
- Carving is enabled by softness of marble, seen in folds of drapery and closely observed anatomical detail such as tendons on back of hand and contours of face.
- Softness of marble enables virtuosic depiction of flimsy collar with delicate patterns.
- Marble facilitates the creation of a variety and contrast of textures: smoothness of skin, folds of drapery, smooth front of tunic and texture of hair.
- Translucency of marble, achieved through polishing, approximates flesh.
- Pyramidal composition provides low centre of gravity and stability.
- Undercutting intensifies shadows and gives greater definition to draperies, collar, hand and chin.
- Use of a drill enables precise definition of curls in hair and patterns in collar.
- Folds of drapery arranged to give sense of movement and add greater definition to form of figure's arm beneath.

Other points considered to be valid to be given credit.

3 Peder Vilhelm Jensen-Klint, **Grundtvig's Church, West Front**, Copenhagen, 1921-1926 (brick)

Analyse the composition of this building **and** comment on how its features express status and function.

(20 marks)

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

Analysis of Composition

- Emphatically vertical structure; considerably taller than wide.
- Symmetrical composition deriving powerful effect from bold lines and clear geometry.
- Building is divided into three vertical bays (tripartite ABA arrangement); central bay is widest and tallest.
- Composed of three levels linked by triangular forms which point upwards: a lower element encompasses doorways, central element of plainer masonry and a third rises much higher above it.
- Articulation of central bay and buttresses contrasts with recessed bays and archivolt; lower element stands forward of higher element.
- Plinth of large square stone blocks and steps create stability and contrast with brick and wood.
- Three arched entrances: wider central bay identified through larger doorway and prominent upward step in expanse of plain brickwork.
- Sense of mass through thickness of masonry shown by surrounding archivolt and expanse of brickwork.
- Verticality of lower section suggested by decorative brickwork and zig-zag stepped gable.
- Horizontal rhythms of lower section: vertical decoration divided by horizontals to establish grid pattern; width emphasised by relationship with ground.
- Central section includes a circular blind window, which is emphasised as a focal point as it sits in the centre of an expanse of plain masonry, and is recessed with a surround echoing the ground level archivolt.
- Higher section asserts relationship with sky: verticals converge towards a central point as they rise; openings and decoration accentuate vertical sensation, culminating in three apexes.
- Stepped buttresses frame the building.
- Repeated patterns of elements such as stepped triangles and vertical decoration unite façade.
- Contrast of plain and decorative brickwork balances façade.
- Contrast of geometric straight lines with curved shapes of blind window and arched doorways.

Expression of status and function

- Large scale and monumental form imply importance.
- Scale implies grand internal space able to accommodate large number of people.
- Multiple entrances provide for large numbers of people entering or leaving building at same time; the recessed nature of the portals guide visitors through the entrances.
- Verticality suggests aspiration towards heaven, while horizontality links it to earth.
- Rises high above adjacent domestic buildings: dominates its immediate surroundings.
- Pattern of ornamentation suggests organ pipes; emphasises traditions of music making associated with worship.
- Colour of brickwork unifies building, as does the regular grid pattern formed by closely spaced joints in masonry; gives sense of integrity and gravitas.
- Openings in upper register may let in light and have associations with worship; may be used for acoustic purposes; no other visible fenestration, particularly in lower register.
- Invokes authority of traditions of gothic church architecture: vertical emphasis, division of façade into three tall bays with central one highest, three doorways.
- Attempts to make a contemporary/modern statement about these traditions and suggests values associated with them remain contemporary.
- No obvious Christian symbolism or decoration – absence of a cross or figural sculpture; the aesthetic of the building is created by geometric simplicity.
- Elaborate/ornamental brickwork requires labour of skilled craftsmen and is expensive.

Other points considered to be valid to be given credit.