



General Certificate of Education

History of Art (HART1)

Specimen Assessment Material

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.

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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 band in each Assessment Objective. The lower mark indicates that the candidate has **just** met the requirements described in that particular band; the next mark indicates that evidence is **adequate**, the next that evidence is **clear** and the next mark indicates that evidence is **convincing** but that the candidate has just failed to meet the full requirements of this mark band, and the final set out in the next band.

1 Hyacinthe Rigaud, *Antoine Paris*, (1724).

Describe the figure and the setting in this portrait **and** discuss how the artist conveys the sitter's status. (20 Marks)

Figure

- Centrally placed informal pose.
- Looking off to the right (toward an unseen visitor).
- Open (welcoming?) hand gesture.
- Smiling.
- Wearing a (full bottomed) wig.
- Dressed in elaborate clothes: fine lace ruffles at neck and wrist; knee breeches; open-necked, knee-length coat.
- Clutching/wrapped in rich dark blue velvet drapery.
- Dramatic, raking light (from unseen source from left) highlights the sitter and the foreground features.
- Light creates tonal modelling.

Setting

- Sitting in a library/study (books on walls/visible pilaster, column, vase).
- Next to/leaning on an elaborately carved desk (with red velvet draperies).
- Seated on an ornate carved, gilded and upholstered chair.
- Background relatively dark but plays off light against dark to create spatial effects.

Status

- Wealth/importance – general observation (displayed through clothes and setting).
- Luxurious materials (specific reference to draperies); expensive-looking fabric; textures picked out by lighting effects.
- Cultured/well-educated man – signified by the great number of books.
- References to connoisseurship/travel (Grand Tour) – signified by Greek urn/vase (just visible on right).
- Visible architecture – pilaster and base of column behind sitter, add to elegance and status of the individual.
- Sitter takes up most of the picture space; highlighted by the light source.
- Relative informality of the pose; sitter at ease in his surroundings; suggests sitter is a member of the aristocracy.

Other points considered to be valid to be given credit.

2 Henry Moore, *Draped Reclining Mother and Baby*, (1983).

Analyse the materials and techniques used to make this sculpture and consider ways in which they contribute to the interpretation of the subject. (20 Marks)

Materials and techniques

- **Cast metal**
Cast from clay, wax or plaster and from a carved/modelled original; baby carved/modelled and cast separately
- **Surface textures, modelling**
The technique of modelling the original clay/wax/plaster has allowed the sculptor to create smooth, flowing silhouette;
organic shapes (concavities in chest and abdomen);
smooth, polished surface might be associated with skin.
- **High tensile strength/weight of material**
Allows for large-scale format
relative strength of bronze allows for self-supporting structure with raised/arched torso area.
- **Format**
Material allows for open form.
- **Inherent colour/patina**
Expressive; flexible; undisguised.

Interpretation

- **Bronze appropriate to subject**
Warm colour of bronze appropriate for the subject
- **Materials contribute to maternal aspect**
Fluid, rounded silhouette; concavities add to the sense of protection inherent in the subject (tiny baby cradled – protected – by larger mother)
- **Volume/mass**
Solid, enclosing, protective/comforting
- **Scale**
Large scale of mother figure adds to the vulnerability of infant.
- **Recognisable form**
Abstracted (mother) but with clear references to human form (head, eyes, arm); baby more recognisable although it lacks facial features, Mother's 'feet' area draped
- **Maternal implicit**
In title; in subject; gesture confirms maternity; universality of subject; closeness of the figures; intimacy, protective.

Other points considered to be valid to be given credit.

3 Sir John Soane, *Bank of England*, London (1788).

Identify the architectural features on the façade of this building **and** consider how they contribute to its meaning. (20 marks)

Architectural Features

- Tripartite division of composition horizontally.

Lower Level

- Three recessed round arches, flanked by two blind arches surmounted by three square windows.
- Colonnade of eight fluted columns, supporting entablature surmounted by balustrade.
- Symmetrical wings feature Ionic pilasters, entablature and rustification.

Mid Level

- Recessed portico with central round arch and prominent keystone.
- Six statues on rusticated plinths
- Round headed windows between statues; square windows between plinths; entablature.

Upper Level

- Balustrade.
- Paired (smooth shafted) Corinthian columns.
- Entablature and pediment, with sculptures and roundels.
- Recessed windows, identical square above; one round-headed and two larger square below.

General observations

- Harmonious, proportioned, balanced.
- Rhythmic plays of light and shade.
- Regular fenestration.
- Tall, imposing, elegant.

Meaning

- References to the (Classical) past.
eg upper level resembles the Parthenon (which, associatively, was built as a giant treasury to house the riches of Athens); lower level resembles Roman triumphal arch (modelled on the Arch of Constantine).
- Rational, harmonious, balanced architecture contributes to the idealistic purposes of banking (counteracting accusations of usury).
- Solid, imposing façade may indicate orderly business transactions.
- White colour – dignity, timelessness.
- Simple yet grand public edifice; symbolic of economic strength/stability.
- Occupants (Bankers) presumed to be honourable men and women of education and taste.
- ‘Expensive’ treatment befits purpose.

Other points considered to be valid to be given credit.