



General Certificate of Education

History of Art (HART2)

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 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	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 11 – 15	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"> Generally clear, coherent and accurate use of language Basic organisation of 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 band in each Assessment Objective. The lower mark indicates that the candidate has **unevenly** met the requirements described in that particular band, the next 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.

Materials, techniques and processes

- 1 Comment on how the use of different materials affects the appearance of **two** sculptures from a period of your choice. (30 marks)

The term period means a time-span of any length that is appropriate to answering the question.

The question requires candidates to

- Select two sculptures, each of which uses different material(s) from 500BC. Two works by the same sculptor are admissible if each uses different material(s).
- Comment on the appearance of the sculptures in relation to the use of materials.
- Select examples

Definition of sculpture and materials

- Sculpture is understood to mean any three-dimensional work, including relief.
- Sculpture can include installation work, performance, Land Art, etc. eg Chicago, *The Dinner Party*, (1975), Parker, *Cold, Dark Matter – an Exploded View*, (1991), Goldsworthy, *Snowballs in Summer*, Glasgow, (1988), Gilbert and George, *Singing Sculpture*, (1970).
- Examiners should accept the widest interpretation of sculpture provided the choice is three-dimensional and candidates are able to comment on how different materials affect the visual characteristics of their examples.

Appearance should consider

- The use of materials in relation to formal characteristics (eg composition, textures, colour, scale, etc.) in relation to the representation of subject.
- Description of appearance should focus on the use of materials and how these affect the appearance.

The following examples are from the 16th century.

Possible examples might include

Michelangelo, *The Medici Madonna and Child*, (1521-34) marble unfinished

- Carved from marble block.
- Solid, monumental.
- Shape – block-like form of marble – still visible at the base.
 - can be seen to determine the two figures whose poses are contained within the limits of the block.
 - no extended forms; Madonna's right arm acts as a support and the left ties in the child's form.
 - tight, closed composition.
- Animation through poses, exploiting carving techniques within limits of block.
- Solid base formed by the seat, allows for the slight pointed extension of the crossed leg and foot.
- Evidence of subtractive process left in the sculpture; unfinished therefore can see rough stone.
- Deeply cut effects are visible in handling of material; other parts are highly chased and finished to give a smooth and even polished effect, eg Madonna's face.

Giambologna, *Mercury*, (1580) bronze 187 cm high

- Originally modelled in wax/clay.
- Hollow - therefore light weight enables sculptor to exploit tensile strength of medium.
 - extended form, outstretched arm and leg, balancing act tiptoe base of figure.
- Extended form spirals – in the round – dynamic, complex.
- Highly chased finish - smooth fluid surfaces - polished and idealised - aerodynamic.
- Light reflections add to weightlessness.

- Attention to details, musculature, winged feet and hat, hair, made possible by malleability of material.
- Patination – gleaming darkness of surface colour.
- Preciousness, sophistication, exaggerated, sleek, ‘mannered’.

Other points considered to be valid to be given credit.

Form and style of works

- 2 Analyse the visual characteristics of **two** works of architecture that each illustrate **different** approaches to style/visual appearance. (30 marks)

The question requires candidates to

- Select two works of architecture, each of which illustrates a different style/visual appearance from the period 500 BC –2000 AD.
- Analyse the visual characteristics of each work.

Definition of works of architecture

Apart from obvious examples of structures that enclose space, examiners should allow a broad understanding of the term ‘works of architecture’, including:

- Temporary structures.
- Un-built projects where it is clear what was intended.
- Structures such as bridges, dams, etc.

Definition of architectural style/visual appearance

- Style is the distinctive visual appearance of the work of architecture; some architectural styles are given names or labels, but candidates are not necessarily required to ascribe a name or label to the set of visual characteristics they analyse.
- Visual appearance is the way the work of architecture looks; it may not have a distinctive appearance that can be identified as a style.
- The demand on the candidate is not to identify style, but is to analyse the different visual characteristics of their chosen works.

Analysis

A full analysis of visual characteristics might consider

- Structure.
- Materials.
- Composition.
- Decoration/ornament.
- Architectural elements location/site.
- Plan.
- Site/location.
 - style
 - the *effect* of the building, eg light, airy, monumental, oppressive, static, ground-hugging/soaring, austere, harmonious, ordered or balanced, machine-like, futuristic.

Possible examples might include

Inigo Jones, *Banqueting House*, London (1619-22)

Scale

- Reasonable, grandeur without monumentality; use of two tiers of smaller orders.

Structure

- No dramatic expression of structure.

Materials

- Stone white – clean and uncomplicated appearance of materials; deeply cut or channelled walls contrast with smooth finish of the applied architectural elements.

Architectural elements

- Classical language of the applied or engaged orders.

Composition

- Symmetry and regularity contribute to the overall effect of harmony and balance; emphasis on the centre.

Decoration/ornament

- Kept under control; subservient to the architectural elements of the building; the only strictly applied decoration is the relief on the frieze.

Style

- Classical language of architecture.

Effect

- Balanced, ordered, harmonious.

Le Corbusier, Villa Savoye, Poissy France (1928-31)

Scale

- Reworking of a traditional out of town villa – the scale here is not grand.

Structure

- Reinforced concrete; thin undecorated uprights (*pilotis*) supporting the horizontals; walls are not load-bearing; ground floor of curved glass window wall (curtain wall); defies traditional logic and seems to lift the building off the ground – weightlessly; long strip window in metal frames.

Materials

- Concrete – exploited for appearance as well as structural freedom; not left in natural state but painted brilliant white; ideal but highly impractical; clean, pure, hygienic, etc..

Architectural elements

- Stripped of their historical style/identity entirely.

Composition

- Asymmetrical; importance of geometrical forms; dominance of square set off against the curves of the ground and roof levels; horizontality dominant.

Decoration/ornament

- Stripped of applied decoration or colour or pattern; the aesthetic lies in the pure abstract forms.

Style

- Modernist.

Effect

- Modern, pared-down, machine-age; sleek abstract, weightless, opened up.

Other points considered to be valid to be given credit.

Form and function

- 3 Assess the ways that power **and/or** authority may be communicated through architecture. Refer to **two** examples in your answer. (30 marks)

The question requires candidates to

- Select two works of architecture that communicate power and/or authority from the period c.500 BC – 2000 AD.
- Assess the ways the selected examples might be seen to communicate power and/or authority.

Definition of architecture

Apart from obvious examples of structures that enclose space, examiners should allow a broad understanding of the term ‘works of architecture’, including

- Temporary structures.
- Un-built projects where it is clear what was intended.
- Structures such as bridges, dams, etc..

Definition of power and/or authority

- The control of, influence of, prestige of, etc..
 - State, monarchical, political, legal, commercial, economic, religious institutions, etc..
- Examiners should accept the widest definition of the idea of power/authority but should expect the candidate to engage with the definition clearly.

General ways that architecture might communicate power and/or authority

- Scale; height and/or breadth eg 19th and 20th century skyscrapers, Palace of Versailles.
- Setting for the building, eg St Peter’s in relation to Bernini’s Piazza; temple complex on Acropolis, Athens.
- Structure eg defensive impregnability of the Medieval castle and Romanesque churches; the gravity-defying structural engineering of the Gothic cathedral and the skyscraper.
- Symbolic architectural motifs, eg the temple front, the dome, the spire, the tower.
- Materials; cost/opulence of decoration, eg St Mark’s, Venice.
- Appropriation of historical styles eg the forms of Imperial Rome used in the rebuilding of St Peter’s; Gothic used for Houses of Parliament; modified classical for Hitler’s proposed rebuilding of Berlin.

Possible examples might include

The Pantheon, (118 AD – 125 AD)

Religious: dedicated to all the Gods, but also political: Agrippa’s name inscribed on the pediment.

An effective expression of power and authority of the divine and of Roman civic/political power; accessible to all; role model to later generations.

Scale

- Large scale, imposing; width of the unsupported dome was unmatched until 19th century.

Setting

- Originally at the end of an impressive colonnaded space; in its own dedicated enclosure.

Structure

- Monumentality of the concrete walls needed to carry the weight of the dome; structurally ingenious, technological ‘miracle’.

Symbolism

- Of the Greek temple front; symbolism of dome – part of perfect sphere, symbolic of heavens befitting a temple to all the Gods.

Materials

- Concrete wasn't expensive but it was veneered with rich marbles
- Decoration - little sculptural decoration; rich surface colour and texture; decoration largely through the architectural elements.

Charles Garnier, *Opera House, Paris (1857-74)*

Place of entertainment but promotes political power/authority of Second Empire.

Built as part of Haussmann's new Paris, in part, to reinforce Napoleon III's power and authority.

Coded and covert expression of political/regal/middle class power/authority and taste.

Scale

- Large scale; large interior spaces: wide, sweeping staircase leading from foyer to broad, high corridors.

Setting

- Relatively cramped site but opened out with construction of grand boulevard with Opera at end, its façade dominating the view.

Symbolism

- Decoration symbolic of building's use (Carpeaux's and Carrier-Belleuse's sculpture, mouldings of musical instruments, gargoyle masks, etc.) but overall suggests grandeur and opulence to reflect Second Empire.

Materials

- Carved stone, gilding, highly decorated interiors with sumptuous decoration and materials, all give feeling of wealth and accompanying power.

Appropriation of historical styles

- Mixture of classical and baroque forms and decoration
- Classical influences from recent archaeological discoveries – polychrome exterior; classically inspired columns, entablature, etc. suggestive of power/ authority.

Other points considered to be valid to be given credit.

Historical and social contexts

- 4 Analyse how **two** works of art and/or architecture reflect the times in which they were made. (30 marks)

The question requires candidates to

- Select two works of art and/or architecture made in a defined period ie a time-span of any length that is appropriate to answering the question. Examples may be by the same or different artists and/or architects.
- Analyse how they might be seen to reflect the times in which they were produced – to be influenced and/or be a product of the historical circumstances of their time
 - In order to analyse how their selected works reflect the times in which they were made, candidates must show some historical, social, etc. understanding of the period they have selected.

Definition of the times in which they were made

The times in which a work of art and/or architecture is made 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 can accept 'the times in which they were made' as an understanding of circumstances in a specific, broad or anything in-between way.

Definition of works of art and architecture

For 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.).

For architecture

- Structures that enclose space.
- Temporary structures.
- Un-built projects where it is clear what was intended.
- Structures such as bridges, dams, etc..

The following examples are from the Early Renaissance.

Possible examples might include

Brunelleschi, *Dome of Florence Cathedral*, (c.1420-36)

- Dominance of religion in 15th century still unquestioned; dome's size and symbolism might reflect this.
- Civic circumstances.
 - expression of the confidence of the city at that moment.
 - dome became symbol of the city.
- Civic competition with other cities.
- New technology/science and engineering.
- Power and importance of commercial patrons the Wool guild.
- Cultural conditions
 - Style: fusion of the gothic and classical.

Botticelli, *La Primavera*, (c.1483-85)

- Reflects new secular ambitions of the private patronage.
- Elite class buying works for pleasure and social ritual.
- New subject matter – reinvention of mythology.
- Reflects cultural and educated interests of very small elite who know about classical mythology through their reading of Roman (some Greek) texts.
- Possible use in social rituals to mark marriage alliances. If so, then subject matter can be interpreted to reflect that.
- Raises questions about the representation of gender in the 15th century.

Other points considered to be valid to be given credit

Patronage

- 5 Examine the possible motives for the patronage of **two** works of art **and/or** architecture made in a period of your choice. (30 marks)

The question requires candidates to

- Select two works of art and/or architecture that were wholly or in part a result of patronage made in a defined period ie a time-span of any length that is appropriate to answering the question. Examples may be by the same or different artists and/or architects.
- Examine the possible motives for the patronage of the selected works.

Definition of patronage

- The commissioning or purchasing of works of art by an individual or group; 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..

The following examples are from the 16th century.

Possible examples might include

Bramante, Michelangelo and others, *St Peter's*, Rome (1506-1612)

Church/religious patronage. Pope Julius II and others.

Possible motives

- Glory of God.
- Power of the Church – intended as a highly potent new statement of Catholicism.
- Personal ambitions of the Pope who saw himself as a new Julius Caesar and intended to have his own tomb along with that of St Peter.
- Significance of the building – symbolic importance of this single building for whole Church.
- 'Renaissance' of the Church – destruction of the 1,000 year old building.
- Classical language; modelled on Roman ruins – Pantheon and Basilica of Maxentius and Constantine.

Raphael, *The Nymph Galatea*, (c.1512-14)

Private patronage: Chigi, very wealthy banker.

- For villa in Rome – used for pleasure and parties.
- Art for the private consumption of the patron.
- Display of knowledge: mythological narratives imply humanist education – elite knowledge; inspired by a recent poem.
- Story – pleasure and delight but also love and desire; sensual; could give patron the illusion that the nymph is sailing into his home.

Other points considered to be valid to be given credit

Social and cultural status

- 6 With reference to **two** painters working in a period of your choice, examine the ways their artistic status can be evaluated. (30 marks)

The question requires candidates to

- Select two painters working in a defined period ie a time-span of any length that is appropriate to answering the question.
- Examine the ways their artistic status can be evaluated.

Definition

- 'Status' is understood to mean the perceived position and value of the artist in society as identified through one or more of a range of factors.
- The question asks for 'ways'; answers should therefore consider more than one way.
- Examiners should accept the widest interpretation of artistic status as possible, provided candidates examine the ways such status can be evaluated.

Possible ways that status may be evaluated

- Skill, creativity, artistic expression of work, etc..
- Economic
 - financial success of artist through selling work
 - market place: sale and economic value of works after painter's death.
- Role and relationship between artist and patron(s).
- Social
 - work as characteristic/typical/reflective of times.
 - as critic of society, etc..
 - integration and rewards within social hierarchy (knighthoods, membership of august bodies, etc.).
- Educational and training
 - membership of guilds, academies, etc..
 - training with other(s) of artistic status.
- Institutional
 - works in gallery/museum collections.
 - prestigious collections.
 - temporary exhibitions.
- Critical
 - importance of critical recognition.
 - notoriety of work, life, etc..
- Considered with art historical canon
 - inclusion in art history.
 - monograph on work.
 - compared/contrasted to canonical figures, etc..
- Popularised through literature, other media, interest in biography.
- Promotion through publicity.
- Self publicity (self portraits, autobiographies, etc.).
 - publicity from others.
 - critics, art historians, popular press, curators, patrons, etc..

The following examples are from the 19th century.

Possible examples might include

Ingres, (1780-1867)

- Training at École des Beaux Arts.
- Professional status won Prix de Rome.
- Institutional and educational status.
 - Director in Rome.
 - Important teacher.
- Market place.
 - Regular exhibitor in the Salon.
 - Much in demand as a portrait painter.
 - High value over a long career.
- Social
 - Rewards within social hierarchy Legion d'Honneur.
 - 1855 exhibition in the World Fair.
 - Important retrospective.
- State recognition
 - Of status in acquisition of works for state museums.
 - Commissions for State works although not without problems.
- Critical: much written about.
- Art historical: secure place in the 19th century canon.

Paul Gauguin, (1848-1903)

- Training
 - No professional training.
 - Largely self-taught.
 - 'Amateur' turned full-time.
- Social
 - Rejects the social hierarchy of 19th century by giving up professional bourgeois career for full-time painting.
 - Ultimately leaves France in self-conscious pursuit of the 'savage' – rejecting the dominant role of artist and culture.
 - Doesn't refuse the market place - sent work back to exhibit in the alternative exhibition spaces.
- By death, he was known and highly valued amongst avant-garde circles.
- Critical support for work was important.
- Support for work after death through patronage (eg Schuhkin collection).
- Art historical recognition early in the 20th century.
- Status later enhanced through films.

Other points considered to be valid to be given credit