



**General Certificate of Education (A-level)**  
**June 2011**

**History of Art**

**HART1**

**(Specification 2250)**

**Unit 1: Visual Analysis and Interpretation**

***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 candidates' 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 candidates' 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.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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](http://aqa.org.uk)

Copyright © 2011 AQA and its licensors. All rights reserved.

#### **Copyright**

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

## 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		<b>AO1 Knowledge</b> Source, select, recall material to demonstrate knowledge effectively	<b>AO2 Understanding</b> Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments	<b>AO3 Communication</b> Present a clear and coherent response
<b>Band 1</b> <b>0</b>	No attempt to address the question or meet assessment objectives			
<b>Band 2</b> <b>1 – 4</b>	<b>Inadequate response to the question</b>	<ul style="list-style-type: none"> <li>Poor sourcing, selection and recall</li> <li>Weak description</li> </ul>	<ul style="list-style-type: none"> <li>Little or ineffective analysis and discussion</li> <li>Little or no argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Unclear and inaccurate use of language</li> <li>Ineffective organisation of material</li> </ul>
<b>Band 3</b> <b>5 – 8</b>	<b>Limited response to the question</b>	<ul style="list-style-type: none"> <li>Limited sourcing, selection and recall</li> <li>Partial description</li> </ul>	<ul style="list-style-type: none"> <li>Simplistic analysis and discussion</li> <li>Limited argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Limited clarity, coherence and accuracy of language</li> <li>Some appropriately organised material</li> </ul>
<b>Band 4</b> <b>9 – 12</b>	<b>Competent response to the question</b>	<ul style="list-style-type: none"> <li>Generally relevant sourcing, selection and recall</li> <li>Relatively comprehensive description</li> </ul>	<ul style="list-style-type: none"> <li>Competent analysis and discussion</li> <li>Some meaningful argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Clear, coherent and accurate use of language</li> <li>Adequately effective organisation of material</li> </ul>
<b>Band 5</b> <b>13 – 16</b>	<b>Good response to the question</b>	<ul style="list-style-type: none"> <li>Accurate and appropriate sourcing, selection and recall</li> <li>Comprehensive description</li> </ul>	<ul style="list-style-type: none"> <li>Good analysis and discussion</li> <li>Germane argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Very clear, coherent and accurate use of language</li> <li>Competent organisation of material</li> </ul>
<b>Band 6</b> <b>17 – 20</b>	<b>Excellent response to the question</b>	<ul style="list-style-type: none"> <li>Wholly accurate, detailed and appropriate sourcing, selection and recall</li> <li>Entirely inclusive description</li> </ul>	<ul style="list-style-type: none"> <li>Excellent and sustained analysis and discussion</li> <li>Thoroughly relevant and well-considered argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Thoroughly clear, coherent and accurate use of language</li> <li>Sustained and wholly relevant organisation of material</li> </ul>

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 Stanley Spencer, *The Glen, Port Glasgow*, 1952 (oil on canvas) (76.2 cm x 50.9 cm) (Art Gallery and Museum, Kelvingrove, Glasgow).

Describe the figures and their setting in this painting **and** analyse how the artist has created a sense of movement. (20 marks)

Maximum 12 marks if only description or analysis is given.

**Figures and setting**

- Chaotic; figures take up the majority of the space
- the forms of the figures are simplified; some figures are partially outlined; facial features are indicated by drawn lines; bodies very solid; feet are block-like
- figures' forms are described by the linear patterns of their clothing eg the boy's shorts and the dots on his jumper; the lines of the checks on the woman's blouse; the lines on the woman's coat; men and boys in working clothes
- the scale of the figures is unrealistic; the central woman is much larger than the surrounding figures
- the figure of the woman in the centre is ambiguous, she appears to be walking forward but she is looking over her shoulder at an unrealistic angle attempting to keep an eye on the children; man's feet do not engage with the steps on which he is supposedly walking
- none of the figures connect with each other, nor do they engage with the viewer
- the children are playful
- the figures are lit from the left; light models the forms of the figures and elements in the setting simply; some figures cast shadows
- drab, muted, earthy colours
- like a snapshot as some of the figures are cut off by the edge of the canvas; the steps, walls and paths continue on out of the picture plane
- setting is a flight of steps with a bridge above and view of a canal and towpath below
- there is a separate scene taking place below on the tow path
- dramatic perspective of the railings, steps and walls
- high viewpoint; figures seen from above; canal and path seen from above; steps at a steep angle
- strong tonal contrast; the risers of the steps are dark against the treads; the light steps against the dark path; the boy's dark shorts against the light steps
- urban/public setting and apparently modern life subject.

**Movement**

- the figures appear to be moving in and out of the pictorial space created by cropping eg the head of the man at the top of the steps; the man on the path on the left; the boy at the front
- the figures are all in movement walking up and down the steps; the children at different stages of somersaulting the railing; some of the children have their arms and legs raised; the central figure has a twist in her body
- the lines on the figures' clothing and hair accentuates their movement; the stripes on the boy's shorts and the flowers on the girl's dress curve
- all the figures have their feet apart
- there are no right angles in the painting; the lines of the bricks are set at steep angles; the steps do not meet the walls at a right angle

- the curves of the bridge, railings and the steps echo the curved forms of the figures; curve of the bank is suggested by its speckled appearance
- the steep perspective of the steps.

Other points considered to be valid should be given credit.

- 2 Nicola Pisano, *The Adoration of the Magi*, detail from the pulpit, 1259-60 (marble) (85 cm x 113 cm) (The Baptistery, Pisa).

Analyse the depiction of the scene in this sculpture **and** discuss the ways in which the sculptor used the material and techniques. (20 marks)

Maximum 12 marks if only analysis or discussion is given.

**Depiction of the scene**

- child is the main focus of the composition; arms direct focus towards the child
- a crowded compact group
- arranged so that all the main action takes place in the foreground
- the mother and the three robed figures are presented at an angle; the man in the top right-hand corner and the winged figure are forward facing
- the three robed figures presenting gifts are grouped in a pyramid with their eyes focused on the baby
- repetition of form of the two kneeling figures
- the mother and child are also in a pyramidal composition
- the mother lovingly holds the child who strains towards the gift being offered by the nearest robed figure; the mother looks towards the robed figures presenting gifts
- the man in the top right-hand corner and the winged figure fill the gaps left between the main characters
- only two figures engage with the viewer - the man in the top right-hand corner and the winged figure
- the figures are all very still; their expressions are serious; the mother appears tender and serene; little emotion expressed
- the figures are all wearing similar loose clothing; the figures presenting gifts wear cloaks with clasps on the right shoulder and boots with spurs to suggest that they are travellers which is reinforced by the presence of the horses
- the horses' heads are animated and they appear impatient; they are less static than the figures
- the mother is of a larger scale suggesting her importance.

**Materials and Techniques**

- carved in high relief; created against a flat background; not fully in the round
- three-dimensionally created by the depth of carving and undercutting
- varying heights of relief/depth of carving; the two front kneeling figures are almost in the round; depth of carving less in the other figures but they still project enough to cast shadows
- translucency of marble approximates flesh
- figures carved in a close, compact group
- none of the feet break the picture plane
- the figures overlap to create a sense of recession
- the folds of the drapery are carved to create the forms of the bodies beneath
- the faces, hair, beards and manes are carved in detail and create pattern
- the three-dimensional carving of the horses' heads adds to their realism; the bodies of the horses are in shallow relief

- smooth, highly polished surfaces; contribute to a sense of elegance and refinement
- monochrome effect.

Other points considered to be valid should be given credit.



- 3** Denys Lasdun and Partners, *Royal National Theatre*, 1967-76 (reinforced concrete and glass) (South Bank, London).

Describe the appearance of the building **and** comment on how the architects have exploited the characteristics of the materials in this building. (20 marks)

Maximum 12 marks if only description or a commentary on the characteristics of the materials is given.

**Appearance**

- modern and functional
- asymmetric; irregular
- two wings set at right angles imply L-shaped plan, semi-enclosing an external space
- open and closed forms; geometric forms
- layered, composed of two main horizontals which are the balconies on the first and second floor; there are further horizontals in balconies and roofs on the left-hand side
- counterbalanced by the verticals of the structure on both sides and the ground floor supports
- the horizontals of the balconies unite the structures of the two main blocks
- the block-like structures appear to sit on the floating balconies
- no external decoration or ornament; the geometric appearance of the structure gives the building its aesthetic character
- the structure of the building is clearly expressed; columns at ground level support the upper balconies
- multiple means of entry
- monochrome; white/grey reinforced concrete and glass
- large scale; complexity of constituent elements.

**Characteristics of Materials**

- reinforced concrete has tensile strength, allowing construction of cantilevered balconies and roofs, and the use of relatively slender supports
- reinforced concrete allows it to have a floating appearance
- the strength of the concrete allows for walls of glass
- undisguised use of materials; reinforced concrete and glass are not hidden changed or altered
- no applied decoration
- the material contributes to the building's modern appearance
- surfaces of the towers broken up into grid-like pattern of concrete panels
- textures of shuttering imbedded in the concrete records the process used in the construction.

Other points considered to be valid should be given credit.

**UMS conversion calculator** [www.aqa.org.uk/umsconversion](http://www.aqa.org.uk/umsconversion)