

GCE 2004

June Series



Mark Scheme

History of Art

(Component Code HOA1)

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Dr Michael Cresswell Director General

1. Domenico Veneziano, The Annunciation, between 1438 and 1461.

(a) Comment on the stylistic features of this painting.

- simple and pure composition: very few ornamental features, limited to flowers, capitals; plain wall surfaces/figures' robes; room lacks detail/furniture
- geometric: rectangular shapes dominate; architecture, floor, doors, windows, bench; classical references if defined
- clarity: evenly lit so that each item/element is equally clear/legible; crisp linear detail on figures/capitals, floral arch/garden
- decorative/pretty: delicate pastel colours; elongated, elegant Madonna; slender columns
- undramatic: serene, calm, devout; poses of figures; even lighting; relatively high tonality; pale colours
- ordered; balanced.

(b) Comment on the representation of three-dimensional space in this painting.

- extremely clear articulation of space and figures' position in it; accurate linear perspective; separate and distinct spatial areas compartments
- shallow foreground plane emphasised by prominent entablature and back wall of room; indicated by linear perspective of floor paving/rows of columns; space cut off on right by wall
- Subsidiary, partly enclosed, lower (in height) spaces to right and left; indicated by raised platform, visible ceiling, projecting entablature, row of diminishing columns depicted in perspective, (framing of space)
- path through arched aperture leads into a narrow distant deep space cut off by floral arch/door/gate; path continues perspective lines of paving in foreground; arched aperture frames view of deep space into garden
- blue sky/glimpses of grassed areas/path crossing horizontally indicate continuation of outdoor space in garden beyond room
- Madonna 'framed' and isolated in own separate, semi-enclosed space
- haloes represented in perspective, foreshortened as is chair
- consistent light source, models forms, columns/figures.

Other valid points to be given credit.

2. Edgar Degas, **Hélène Rouart in her Father's Study**, c.1886.

(a) How has the artist represented the figure and the setting in this painting?

- figure: standing, informally behind chair, left arm and both hands supported by chair back; body slightly turned to left
- serious, solemn, not smiling; melancholy, faraway look, eyes don't meet our gaze
- figure: dressed in everyday clothes, not idealised, in familiar surroundings; 'unposed'; hands prominent
- figure: surrounded by contents of father's study, art collection, papers; setting/objects almost as important as sitter; adds to personal/intimate atmosphere
- father's empty chair and papers prominent in foreground; denotes his absence, contributes to sense of his personality/profession
- informality of setting; cropped, informal composition.

(b) Describe the use of colour in this painting.

- limited range
- warm, earthy, oranges/browns/pinks dominate; in harmony with sitter's red hair/ 'Venetian' colouring, focal point of painting; perhaps at its strongest in sitter's hair (with light catching top of head), and chair back
- complementary contrast of blue/orange; cool/warm contrast
- tonally muted; muddy colours; frame/contents of glass cabinet, wall behind figure; strongest hues in figure, Chinese wall-hanging and painting behind left shoulder
- image united by overall rich, subdued colour which contributes to intimate, sympathetic atmosphere/mood, sombre
- naturalistic use of colour.

Other valid points to be given credit.

3. Andrea del Verrocchio, **David**, c.1465.

(a) Discuss the representation and interpretation of the figure in this sculpture.

- idealised yet naturalistic with classical references; elegant pose; slim proportions
- generally relaxed but muscles on left arm and hand tensed
- proud, confident, heroic, looks out directly
- elegantly dressed in Roman style breastplate, kilt and high boots
- pose: weight on right leg, right arm by side gripping lowered sword; left arm firmly on hip suggesting triumphant man of action
- youthful/athletic
- victorious; standing over slain head.

(b) How have the techniques of modelling and casting been exploited in this sculpture?

- excessively smooth patina and highly polished surface contributes to elegance and refinement
- sharp detail on hair, features, decorative details on dress, Goliath's head adds to realism
- rippling muscles on right arm/folds of skirt made possible by modelling
- upright, unsupported figure, projecting arm and sword made possible by tensile strength of bronze; angularity
- association of bronze male figure with classical heroes
- separate casting of Goliath's head and sword.

Other valid points to be given credit.

4. Georg Baselitz, **Untitled (Figure with Raised Arm)**, c.1982-4.

(a) Discuss the sculptor's interpretation of the human figure.

- ungendered/ambiguous gender
- unrelaxed, tense
- standing straight and erect; stable, frontal pose, provided by broad blocks below feet
- ironically heroic; juxtaposition of heroic stance/gesture with primitive style
- defiant/emphatic gesture of left raised arm, clenched fist; reference to national socialism/ African gesture of surrender; right arm stiff by side
- excessively simplified, primitive, childlike; minimal anatomical details
- colour used non-naturalistically.

(b) How have the materials and techniques used affected the appearance of this sculpture?

- long, narrow shape of trunk/wood reflected in proportions of figure; inherent qualities of wood conducive to bold treatment, this exploited to create jagged rough hewn quality; non-European associations
- excessively crude technique; primitive; deliberately avoids appearance of manual dexterity
- aggressive, brutal technique; visible almost random power saw/axe incisions marks; rough edges
- free, apparently spontaneous use of colour on torso, hands, knees and face adds to uninhibited untutored style
- unrefined use of materials and techniques.

Other valid points to be given credit.

5. Deane and Woodward, **The University Museum, Oxford**, 1855-60.

(a) Analyse the composition of the façade of this building.

- horizontal emphasis: four horizontal bands, basement, lower and upper storeys, roof
- bands all run continuously through central tower apart from at roof level; further emphasised by band of small paired windows above dormers and by banding of different coloured stone
- central tower provides vertical contrast; divides façade into three
- tower itself has four clearly articulated elements-arched entrance, triple light window, double-light window above, capped with high triangular shaped roof
- symmetry (ordered): three bands of six windows on each side of central tower on each horizontal band
- but not absolutely aligned between lower and upper storeys, nor perfectly symmetrically placed in lower storey
- flat façade with minimal projection of central tower
- regular repeated pointed triangular shapes with little/slight variation: windows, roof of tower, gables of main block roof; relieved by larger, echoing features of tower.

(b) Identify the architectural elements and decorative features of this building.

Principal Architectural elements

- tower with high roof; incorporates decorative features on triple arch (larger version of windows on second storey); roundels and coloured stone on upper storey; cornice.
- steeply pitched roof incorporates bands of plain triangular dormer windows and smaller vents.
- polychromatic stone banding
- window colonettes.

Decorative features

- bands of repeated pointed arched windows both architectural elements and decorative features
- windows on second storey treated more decoratively than lower storey: decorative coloured stone surrounds arches; circular windows above twinned windows
- simpler, less ornate, triangular gabled dormers and vents in roof
- carved portal.

Other valid points to be given credit.

6. Richard. Rogers and Partners, **Lloyds' of London Headquarters**, 1978-86.

(a) Describe the appearance and composition of this building.

- irregular, asymmetrical group of series of clearly distinguished separate blocks/elements/towers; not monolithic
- two tallest towers have projections at top, enclose/frame arched atrium and subsidiary blocks/elements
- complex: varying roof heights, broken silhouette; repeated units; variety of shapes/elements/surfaces
- verticals dominate: two tallest towers; concrete supports; pipes/ducts/lift shafts
- contrast of rectangular elements, relieved by arched form of atrium and rounded/cylindrical profile of staircases; portholes in rectangular units
- mechanistic appearance, machine-like/industrial
- inside out.

(b) Comment on the use of materials in this building.

- materials and related structural techniques not disguised/exposed; principal element in style of building
- materials convey faith in future and celebration of science and advanced technology; important to established/traditional client.
- properties of materials exploited aesthetically and for legibility: contrast of opaque clad elements with glazed areas (servant and served spaces); smooth, reflective surface of stainless steel; pattern of glass/steel atrium; repeated elements of prefabricated units
- materials exploited for functional properties: glazing for maximum light; reinforced concrete for structural strength; prefabricated units for efficiency of construction; stainless steel for durability, exterior pipes/ducts/lifts
- materials exploited for flexibility/obsolescence/easy maintenance: accessible mechanical parts; exterior pipes/ducts/lifts; permanent cranes on roofs of towers.

Other valid points to be given credit.