



General Certificate of Education

History of Art 5251

HOA1R Ways of Seeing

Mark Scheme

2008 examination - June series

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1 Jacob Van Ruisdael, Banks of a River, 1649.

(a) How has the artist represented Nature in this painting?

- with grandeur: panoramic sweeping view; dramatic light/weather effects; broad massing of light/dark areas
- not idealised: prominent gnarled tree; grey clouds in sky; dark tonality/shadows; rutted paths
- overpowering: figures and distant town very small in relation to landscape; peasants have to 'labour' against natural forces; Nature dominates
- economic source/provides work for humans: figures at work; peasants on way to/from market in distant town
- erosion of bank/trees/paths imply effects of nature on shaping the landscape over time
- distant church spires allude to God's creation of Nature
- with realism: natural light, particularised detail indicate realist aim though not a direct transcription of one place; but real aspects have been selected and composed to make scene such as contemporary dress/architecture, rivercraft.

(b) Comment on the artist's depiction of space in this painting.

- from a high view point, allowing for high degree of information and a certain detachment from scene
- low horizon (just less than half) large sky add to sense of grandeur and deep space
- panoramic view gives sense of great depth/distance
- diminution of scale especially town adds to illusion of great distance
- overlapping forms: space cut off at left by tree; river winds behind implying continuation of space; clouds overlapped by horizon
- winding paths give sense of continuous space and distance
- bridge unites in left to right direction giving continuity
- small figures give scale and add to sense of grand dramatic space
- tone/light: broad tonal bands, dark foreground/lighter middle ground/light distance; sky reflected in river; all add to illusion of great space.

Other points considered to be valid 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 points considered to be valid 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 points considered to be valid to be given credit.

4 Henry Moore, Reclining Figure, 1939.

(a) Comment on the sculptor's representation of the figure in this sculpture.

- figure represented reclining on left arm, knee bent, head raised, relaxed pose
- simplified, no detail
- static, stable
- abstracted; not naturalistic; but recognisable aspects of female form; head, arms, breasts, knees, buttocks
- horizontal emphasis; only head projects above upper line
- predominantly rounded, organic forms/hollows
- human forms synthesised with natural forms/imagery, bones/shells/caves/hills
- solid/void contrast; positive space; concave/convex contrast
- internal silhouettes; changing views of flowing/swelling rhythms.

(b) How have the qualities of wood affected the appearance of this sculpture?

- long, low, narrow(ish) format determined by dimensions of tree trunk
- length and strength of trunk lends stability and scale evoking timelessness/permanence
- natural warm colour/graining of wood retained/visible; direction of grain respected
- unbroken outlines (apart from head) due to difficulty of carving projecting forms
- visible tool marks
- correspondence between natural wood and organic forms exploited
- polished, relatively smooth surfaces enhance natural/organic imagery; sense of eroded forms, hollows and bumps
- qualities of wood enables easy drilling and carving to achieve positive spaces and opening out of form.

Other points considered to be valid to be given credit.

5 Baldassare Longhena, Santa Maria della Salute, 1630-1687.

(a) Identify and describe the architectural features of this building.

- hemi-spherical dome on octagonal base with pierced lantern: dome has small oeil-de-boeuf; lantern; subsidiary cupola with pierced lantern
- large spiral volutes/scrolls connecting base of dome to lower body of church
- double height arched entrance with smooth shafted engaged Corinthian columns, on high pedestals, with entablature, pediment which apparently breaks forward obscuring a secondary façade, with identical Corinthian order
- round arched windows between projecting side chapels on lower storey; twinned arched windows on base of dome
- side chapels: four Corinthian pilasters support entablature on lower storey; tripartite lunette window framed by two pilasters which support a pediment on upper storey
- imposing flight of steps
- pierced bell tower with segmental pediments and lantern.

(b) Comment on the style and appearance of this building.

- grand scale: monumental dome; double height 'Triumphal arch' entrance, with columns on high pedestals; grandiose steps; giant scrolls
- very ornate: profuse sculptural decoration; niche sculptures; almost no plain wall surface; two levels of free-standing sculptures, (on top of volutes and at corners of each pediment); garlands; Corinthian capitals; sculptures on top of lanterns.
- dynamic/exuberant composition: 'picturesque' asymmetrical grouping of dome, cupola, bell tower (campanile); enhanced by setting
- irregular silhouettes: octagonal plan; projecting side chapels; free-standing sculptures silhouetted; obelisks at base of lantern
- little flat surface; recesses and projections giving play of light and shadow
- imposing mass of stone 'worked' into a complex theatrical image.

Other points considered to be valid to be given credit.

6 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.

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 points considered to be valid to be given credit.