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AS

# History of Art

HART1/Visual Analysis and Interpretation  
Final Mark scheme

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2250  
June 2017

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Version/Stage: v1.0

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Mark schemes are prepared by the Lead Assessment Writer 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 associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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)

## HART 1

### 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.

Please use the full mark range.

### 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 individual mark scheme for each image contains a bulleted list of points that could be made in response to the question (it is as comprehensive as it can be to negate, as much as possible, the use of 'other points considered to be valid to be given credit') but please note that students do not need to cover all of these to receive maximum marks.

### 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

<b>Mark range</b>		<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 6</b>  17 – 20	<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>
<b>Band 5</b>  13 – 16	<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 4</b>  9 – 12	<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 3</b>  5 – 8	<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 2</b>  1 – 4	<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 1</b> <b>0</b>	No attempt to address the question or meet assessment objectives			

**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 Claude Monet, **Le Bassin d'Argenteuil**, c.1872 (oil on canvas) (60 cm x 80.5 cm) (Musée d'Orsay, Paris).

Analyse the artist's depiction of light and space in this painting **and** discuss the ways in which nature is interpreted. **(20 marks)**

If only the depiction of light and space is analysed or only interpretation of nature is discussed, the maximum is band 4.

### **Depiction of light and space**

- Low horizon, three-quarters of canvas is sky, sense of deep space
- Decreasing size of clouds adds depth to the sky, creates interest and variety
- Overlap of clouds seemingly at different levels in the sky, and overlapping of figures and forms, gives sense of depth
- Sense of space created in foreground by expanse of ground with no objects or forms, seems to extend into spectator's space
- Sense of great depth and recession created by path on left that leads from foreground to figures in middle ground and beyond
- Diminution of scale of the figures and buildings, boats and trees creates sense of deep space: linear perspective
- Repetition of forms in tree trunks and shadows of trees create sense of depth
- Forms placed on several planes of picture space, give sense of depth
- Strong line of trees on left creates boundary but sense of continuing space on right; cropped structure
- Sense of space on right created by area of grass leading to water
- Depth created by light blue of sky and water; volume in clouds created by shading
- Sails of boats and areas of grass in foreground act as barriers to recession of space
- Tone: light foreground from sunlight, slightly darker, cooler shaded middle distance creates recession
- Unseen light source but clearly to left of scene, casts shadows to the right
- Effects of aerial perspective – contrast in colour and tone of sky stronger overhead; contrast and clarity are less clear in distant sky and forms
- Bridge gives sense of distance and horizon
- Long shadows created by trees, horizontal contrast against strong line of path, suggests afternoon
- Contrast between areas of strong light and deep shadow e.g. darker on left at end of path but lighter on right, buildings and bridge, gives interest and depth
- Dark trees against light sky creates contrast; white of sails and buildings against black boats
- Reflection of clouds and objects in water show effects of light

### **Interpretation of nature**

- Naturalistic, not romanticised or idealised; natural colour palette
- Large tranquil sky and tranquil water create sense of calm and ease
- Blue sky, movement of clouds and use of parasols shows heat of the day, nature as benign
- Promenading on path, relaxing on bank, boating on river shows nature as source of recreation
- Scale of the figures in relation to the landscape and vast sky indicates that nature is dominant

- Strong line of trees on left suggests uniform planting; path made by humans, bridge constructed over water and steam produced by boat which merges into sky show modern/manufactured aspects affecting nature
- Grass on right grows wild in contrast to managed area on left
- Rapid and irregular brushstrokes/application of paint suggest transience of nature and imply movement of clouds, shadows, water and boats
- Light and shade shows impact of light on landscape and how natural phenomena can change the scene

Other points considered to be valid to be given credit.

- 2 Alberto Giacometti, **Woman with her Throat Cut**, 1932 (bronze)  
(22 cm x 87.5 cm x 53.5 cm) (Scottish National Gallery of Modern Art).

Analyse the composition and appearance of this sculpture **and** consider how the material and technique have been exploited. **(20 marks)**

If only the composition and appearance of the sculpture is analysed or only exploitation of material and techniques is considered, the maximum is Band 4.

### **Composition and appearance**

- Complex and open composition, asymmetrical
- Lack of plinth adds to sense of open composition and lack of spatial boundary between viewer and work
- Disjointed arrangement of forms
- Horizontal emphasis in composition
- Abstracted form of human body, non-naturalistic
- Some identifiable forms e.g. legs, spine and breasts but no longer human
- Unmistakably female; breasts, curve of stomach, splayed legs
- Appears fragmented, stripped down, skeletal
- Slender bending and curving forms suggest legs, torso, spine, neck; legs support spine
- Two appendages appear like arms but terminate in massive objects that are useless as hands; one cupped as if it ought to hold something
- Spindly and jagged forms suggest claws and non-human 'legs'; reminiscent of an insect; suggests biomorphic forms (leaf, shell, pod)
- Concave and convex forms in contrast; angular and curved forms in contrast
- Sense of line extending through many of the forms, outlines are strongly expressed with some larger, flatter open forms
- Composition and forms suggest movement and twisting
- Distortion of scale and unnatural arrangement of forms, emphasises discomfort
- Plate-like object on ground (ribcage) appears to have been cut open, appears aggressive, barbed, threatening, uninviting, invasive, repellent
- Exaggerated, elongated neck with vertebrae visible
- Disturbing image both threatening and helpless; open-mouthed; appears to be in pain

### **Exploitation of material and technique**

- High tensile strength of bronze allows for twisted and contorted forms of the body
- Left leg supported on thin foot and arch of body curved in tension, self-supporting
- Casting technique using lost-wax method allows for detail e.g. vertebrae in neck
- Modelling of wax evident in vertebrae and large open form
- Modelling and casting technique allows for thin, fragile forms that are convincingly 'broken'
- Smoothness of bronze enhances curve of breasts, arch of back and hollow of open 'hand'
- Flexibility of bronze allows contrast between rough and textured areas
- Versatility of bronze through lost wax method allows for juxtaposition of rigidity of angular legs and smooth open curves
- Light-reflecting surfaces makes it appear less human: forms and medium seem mechanistic, armour-like, insect-like, crustacean

- Single colour of material unifies disjointed forms; pieces appear to have cast separately and assembled (evident in joint of 'hand')
- Patina of bronze accentuates arch of back and contortion of limbs
- Choice of metal as medium and dark colour of bronze seem appropriate to violence of subject
- Bronze used in opposition to tradition of material for heroic subjects

Other points considered to be valid to be given credit.

- 3** Louis Le Vau, **Vaux-le-Vicomte** – entrance front, 1657- 1661 (stone and slate) (Maincy, France).

Analyse the composition of this building **and** comment on the features and characteristics that indicate its status. **(20 marks)**

If only the composition of building is analysed or if only the features and characteristics that indicate status are commented on, the maximum is Band 4.

### **Composition**

- Symmetrical arrangement; regular fenestration
- Rhythmic arrangement of seven bays (ABCDCBA); central section with flanking pavilions either side
- Complex arrangement of sections of the building – pavilions, protruding and receding forms articulate the façade and roofline
- Composed of two unequal storeys with basement evident on two outer pavilions and attic storey
- Central section with triangular pediment to first storey supported by engaged Doric columns – classical influence, temple front, reminiscent of triumphal arches with triple arched entrance; steps leading to entrance
- Central section extends vertically beyond roofline of flanking elements to give sense of importance
- Central section elaborately decorated with reclining sculpted figures above pediment, clock and balustrades
- Contrast between more elaborate and powerful central section and simpler forms of wings
- Horizontal emphasis; building is wider than it is tall
- Horizontality emphasised by the triglyphs and metopes of the Doric entablature/string courses running above the windows on each storey
- Horizontality counterbalanced by the verticals of the half columns and pilasters, alignment of the windows, mullions of windows, sloping roofs and chimneys
- Rusticated stonework, uniform colour and use of classical forms unify all elements of building
- Repetition of decorative forms emphasises balance and regularity of structure
- Use of giant order on outer pavilions, unifying the two storeys
- Mansard roofs – complexity of arrangement, variety of levels; whole roof unified by colour but separated visually from rest of structure
- Dome just visible behind, gives further emphasis to central section
- Oculi above roofline emphasise horizontality, correspond to windows below and suggest attic storey.

**Status**

- Monumental scale suggests importance
- Extensive use of finely cut, dressed, durable stone and slate indicate expense
- Complexity of arrangement suggests wealth, taste and power
- Extent and variety of decoration show fine craftsmanship
- Ostentatious use of glass and tall windows indicate the wealth and importance of the owner
- Scale of windows on ground floor suggests rooms with high ceilings
- Number of windows indicates many rooms for entertaining and accommodation of guests
- Basement suggests servants and utility areas for serving of large property
- Height of roofline and inclusion of dome with lantern suggest grandeur and importance
- Classical forms indicate education and cultural sophistication
- Mixture of classical language of architecture and French vernacular tradition suggest both learning and patriotism
- Large number of chimneys indicates many fireplaces/many rooms
- Urns and finials lead eye upwards conveying authority and displaying wealth
- Clear unimpeded view of building conveys sense of social importance; parkland setting implies power, perfectly symmetrical, designed garden suggests wealth and planning
- Balustrades surrounding entrance and elevated position, reached by steps, suggest grandeur.

Other points considered to be valid to be given credit.