



Rewarding Learning

ADVANCED
General Certificate of Education
2018

History of Art
Assessment Unit A2 1
assessing
Art

[AHA11]

TUESDAY 5 JUNE, MORNING

MARK
SCHEME

A2 Mark Scheme, Unit A2 1: Art

Marks available for each level	Level 1 1–12 marks	Level 2 16–24 marks	Level 3 28–36 marks	Level 4 40–48 marks	Level 5 52–60 marks
Marks for each assessment objective	1–3	4–6	7–9	10–12	13–15
Knowledge Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited knowledge. Recall basic in scope, depth, relevance and/or accuracy.	Satisfactory knowledge. Recall satisfactory in scope, depth, relevance and accuracy.	Good knowledge. Recall comprehensive, relevant and accurate.	Excellent knowledge. Recall extensive, relevant and accurate.
Understanding Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustained.	Limited understanding. Any relevant analysis, judgements, discussion and arguments basic.	Satisfactory understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good understanding. Analysis, judgements, discussion and/or arguments relevant, substantiated and sustained.	Excellent understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.
Communication Present a clear and coherent response (AO3), addressing Quality of Written Communication requirements.	Insufficient communication. Unclear, incoherent and/or non-extensive. Spelling, punctuation, grammar, vocabulary and/or form/style of writing inaccurate or inappropriate.	Limited communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and/or form/style of writing basic.	Satisfactory communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and form/style of writing mostly satisfactory.	Good communication. Clear, coherent and comprehensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing.	Excellent communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing.
Synopsis Apply knowledge and understanding of the relationships between elements of art historical study (AO4).	Insufficient synopsis. Lacking scope, depth, relevance, accuracy and/or substantiation.	Limited synopsis. Basic in scope, depth, relevance, accuracy and/or substantiation.	Satisfactory synopsis. Mostly relevant, accurate and substantiated.	Good synopsis. Comprehensive, relevant, accurate and substantiated.	Excellent synopsis. Extensive, relevant, accurate and fully substantiated.
Award [0] for a response not worthy of credit.					

Questions require candidates to demonstrate their knowledge and understanding of art historical contexts, practitioners and works, and their critical appraisal and communication skills. Answers may use examples from one or more sections. Sufficient examples should be studied to cover the learning outcomes. Guidance on art historical contexts, practitioners and works is given in Appendix 2 and Appendix 3 of the specification. Guidance on critical appraisal and communication skills is given in the *On Analysing Artworks* study note. It is summarised in the following critical model.

Critical Model

Contexts

Historical

Time and Place: When and where style(s), movement(s) and/or practitioner(s) active.

Circumstances: Any non-artistic circumstances or events impacting this art.

World View: General religious, philosophical, cultural, ethnic, social, gender, political system.

Artistic

Artform: Art or fine art(s): painting, sculpture, lens-based art (photography, film, art house).
Applied arts: architecture, craft(3D), design (3D, textiles, fashion, graphic).

Influences: Artwork emulated or otherwise influencing this artwork. Influences can be positive and/or negative (as in Renaissance/Neoclassicism's emulating Classical artforms and rejecting Gothic/Rococo ones).

Style/Movement: Name: When, how, why. Characteristics such as: representational/abstract, naturalistic/realist/idealist/stylised, restrained/expressive, functional/ornamented, modest/grandiose.

Patronage: General support for artistic productions such as: public/private, religious/secular, commissioned/speculative, elitist/populist, rich/poor.

Practitioner

Name and dates

On first mention, name and date(s) as given in the subject content; subsequently, surname only (exceptions such as: Leonardo, Raphael, Rembrandt).

Biography

Brief account of practitioner's life, focusing on anything impacting the artwork and not already covered within general historical and artistic contexts. Where little or nothing is known of individual practitioners, as in ancient Roman sculpture and architecture, the practitioners are treated collectively.

Work

Title and Date (Plus location for an architectural work)

On first mention, full title and date; subsequently, title only, and a lengthy title may be reasonably shortened. Leading capitals for titles.

Function

Any function/need/purpose (more for applied than fine arts) or commissioning/patronage served by this artwork's production. Selectively addressing: cost, market, spatial, material, technical, ergonomic, cultural, ethnic, social, gender, ideological, political or aesthetic factors.

Form

Form/Composition selectively addressing: format, scale or size, line, shape, three-dimensional form, colour, tone, pattern, texture, space, time, motion, sound.

- **Format** such as: single-panel/diptych/triptych/polyptych/series; vertical/horizontal/square/circular.
- **Space** such as: schematic/optical, conceptual/perspectival, single/multiple, high/low, shallow/deep, central/peripheral viewpoints.
- **Time, motion, sound** such as in: narrative, installation, audiovisual and performance artforms.

Content

Content/iconography (more for fine than applied arts): genre, subject, setting, audience; selective description, identification and interpretation of what is shown in the work; meaning(s) taken.

Critical Appraisal

Critical appraisal is an informed, questioning and coherent appraisal of an artistic contribution's significance. Candidates decide how innovative, expressive and influential (within and beyond the art world) a particular artistic contribution may be. They should explore, enquire, evaluate, discuss and compare evidence; develop and support persuasive argument and counterargument. Candidates draw on their own analyses (of function, form and/or content) and both primary and secondary source material, including direct experience of actual artworks and surveys of the most authoritative texts on those artworks. Texts include documents, books, articles, catalogues, and web-based texts. Candidates clearly distinguish between their own and others' contributions.

Communication

Candidates should use continuous prose for written communication. This should be legible with clear structure and meaning. Spelling, punctuation and grammar should be accurate. They should use appropriate length, vocabulary and form/style of writing. Candidates can use sketches, drawings, diagrams and plans to clarify their written responses.

Selected Art High Renaissance – Present

High Renaissance and Mannerist Italian Art
 European Painting Renaissance to Romanticism
 Art 1910–1945
 Art 1945–1970 (Part 1)
 Art 1945–1970 (Part 2)
 Art 1970–Present
 Lens-Based Art 1900–1945
 Lens-Based Art 1945–Present
 Irish Art 1945–Present

Answer **two** questions.

- 1 Discuss the treatment of **space and/or time** in **two works** of art from any of the sections listed above. The works should be by different practitioners. Establish relevant contexts.

The question requires candidates to:

- Establish relevant historical and artistic contexts
- Identify two appropriate practitioners
- Identify two appropriate works
- Describe the chosen works
- Discuss the chosen works' treatment of:
 - Form
 - o space
 - such as: schematic/optical, conceptual/perspectival, shallow/deep, single/multiple/high/low/ centred/peripheral viewpoint/s...
 - and/or
 - o time
 - more for audio-visual and performance than other artforms
 - painters, sculptors and photographers have developed various techniques and devices to suggest the passage of time
- Discuss also some or all of:
 - Function
 - Form
 - o format, scale/size, line, shape, three-dimensional form, colour, tone, pattern, texture, motion, sound
 - o for instance, diptych, triptych, polyptych and series formats have often been used by painters to suggest motion and/or the passage of time
 - Content
 - Innovativeness
 - Expressiveness
 - Influence
 - Primary source material
 - Secondary source material

Any other valid content will be credited.

- 2 Of those you have studied, from any of the sections listed above, which **individual practitioner** do you think made the most significant contribution to art? Establish contexts, refer to appropriate practitioners and works, and give reasons in support of your choice.

The question requires candidates to:

- Establish relevant historical and artistic contexts
- Identify at least two appropriate practitioners
- Identify at least two appropriate works
- Critically appraise works, treating some or all of:

- Function
 - Form
 - Content
 - Innovativeness
 - Expressiveness
 - Influence
 - Primary source material
 - Secondary source material
 - Present a coherent case for one practitioner's having made the most significant artistic contribution
- Any other valid content will be credited.

3 Critically appraise **one artistic style, movement or category** from any of the sections listed above, establishing contexts and referring to appropriate practitioners and works.

The question requires candidates to:

- Identify one appropriate artistic style, movement or category
- Establish relevant historical and artistic contexts
 - Explain when, how and why of style, movement or category name
 - Identify style, movement or category characteristics, such as:
 - o representational/abstract, naturalistic/stylised, realist/idealised, restrained/expressive, functional/ornamented, modest/ grandiose
- Identify appropriate practitioners
- Identify appropriate works
- Critically appraise works, treating some or all of:
 - Function
 - Form
 - Content
 - Innovativeness
 - Expressiveness
 - Influence
 - Primary source material
 - Secondary source material

Any other valid content will be credited.

4 Compare and contrast **two works** of art, from any of the sections listed above, demonstrating what you see as very different **artistic approaches**. The works should be by different practitioners. Establish relevant contexts.

The question requires candidates to:

- Establish relevant historical and artistic contexts
- Identify two appropriate practitioners
- Identify two appropriate works
- Critically appraise the works, treating some or all of:
 - Function
 - Form
 - Content
 - Innovativeness
 - Expressiveness
 - Influence
 - Primary source material
 - Secondary source material
- Present a comparative analysis of the artistic approaches

Any other valid content will be credited.