



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2018**

History of Art

Assessment Unit AS 1

assessing

Art

[SHA11]

TUESDAY 15 MAY, MORNING

MARK SCHEME

AS Mark Scheme Unit AS 1: Art

Marks available for each level	Level 1 1–12 marks	Level 2 15–24 marks	Level 3 27–36 marks	Level 4 39–48 marks	Level 5 51–60 marks
Marks for each assessment objective	1–4	5–8	9–12	13–16	17–20
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, mostly 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 unsustainable.	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 mostly 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 inconsistent.	Satisfactory communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and form/style of writing 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.
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 Greek–1945

Greek and Roman Sculpture

Early Renaissance Italian Art

French Painting 1780–1870

French Painting 1860–1900

British Painting 1800–1945

Painting 1900–1918

Lens-Based Art 1835–1900

Irish Art 1900–1945

Answer **two** questions.

- 1** Compare and contrast use of **materials and/or techniques** in **two works** from any of the sections listed above, establishing relevant contexts. The works should be by different practitioners (where known).

The question requires candidates to:

- Establish relevant historical and artistic contexts
- Identify appropriate practitioners, where known
- Identify two appropriate works
- Critically appraise the chosen works, treating some or all of:
 - Function
 - o Material and/or technical factors, such as:
 - use in sculpture of wood, terracotta, limestone, marble, bronze...
 - use in painting of tempera, fresco, oils, watercolour...
 - use in painting, from mid-19th century, of mass-produced artists' colours in collapsible tubes
 - use in painting, from mid-19th century, of extended colour range using new artificial dyes
 - use in photography of progressively more sensitive photographic emulsions
 - Form
 - o Selectively addressing such as:
 - format, scale/size, line, shape, three-dimensional form, colour, tone, pattern, texture, space, time, motion, sound
 - Content
 - Innovativeness
 - Expressiveness
 - Influence
 - Primary source material
 - Secondary source material

Any other valid content will be credited.

- 2** Choose **two works** from any of the sections listed above and discuss what you think they tell us about the **societies and times** that produced them. The works should be by different practitioners (where known).

The question requires candidates to:

- Establish relevant historical contexts:
 - Time and place
 - Circumstances
 - World view
- Establish relevant artistic contexts, treating some or all of:
 - Artform
 - Influences
 - Style/movement
 - Patronage

- Identify two appropriate practitioners, where known
- Identify two appropriate works
- Analyse the works, treating some or all of:
 - Function
 - o Any function/need/purpose served
 - o Any commissioning/patronage served
 - Selectively addressing cost, market, spatial, material, technical, ergonomic, cultural, ethnic, social, gender, ideological, political or aesthetic factors
 - Form
 - Content
 - Innovativeness
 - Expressiveness
 - Influence
 - Primary source material
 - Secondary source material

Any other valid content will be credited.

- 3** What does **narrative** or **story-telling** actually involve in the visual arts? Support your answer with appropriate analyses of **two works** from any of the sections listed above, establishing relevant contexts.

The question requires candidates to:

- Explain their understanding of **narrative** or **story-telling**:
 - essentially an account of connected events, real or imaginary, reflecting a particular set of aims or values
 - narrative's **time** element poses particular challenges for traditional forms of painting, sculpture and photography, with their reliance on still (fixed-in-time) images
 - narrative's implicit **language** element poses particular challenges for traditional forms of painting, sculpture and photography (for instance, distinguishing past, present, future and conditional senses all difficult, if not impossible)
- Establish relevant historical and artistic contexts
- Identify appropriate practitioners (where known)
- Identify two appropriate works
- Critically appraise the chosen works, treating some or all of:
 - Function
 - Form
 - o Format, for instance:
 - In painting and still photography, diptych, triptych, polyptych and series formats often used to suggest passing time and sequential events (comic-strip effect)
 - o Space
 - In painting, still photography and to some extent sculpture, multiple viewpoints often used to suggest progression through time and/or space
 - o Time
 - More than other visual arts, the time-based and often sound-accompanied moving pictures/film/cinema artform suited to narratives
 - Conventional or realist notions of time and/or space may be deliberately challenged whilst still conveying narratives
 - Content
 - Innovativeness
 - Expressiveness
 - Influence
 - Primary source material
 - Secondary source material

Any other valid content will be credited.

- 4 Give a broad critical appraisal of **one** of the sections listed above, establishing contexts and referring to appropriate styles, movements, categories, practitioners (where known) and works.

The question requires candidates to:

- Identify one appropriate section
- Identify appropriate artistic styles, movements and categories
- Establish relevant historical and artistic contexts
 - Where appropriate, explain when, how and why of style(s), movement(s) and category name(s)
 - Where appropriate, identify style, movement or category characteristics, such as:
 - o representational/abstract, naturalistic/stylised, realist/idealised, restrained/expressive, functional/ornamented, modest/grandiose
- Identify appropriate practitioners (where known)
- Identify appropriate works
- Critically appraise appropriate 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.