

New
Specification



Rewarding Learning

ADVANCED
General Certificate of Education
2018

History of Art

Assessment Unit A2 2

assessing

Part A: Architecture, Craft and Design

Part B: Visual Analysis, Interpretation and Connecting Knowledge

[AHA21]

TUESDAY 12 JUNE, MORNING

MARK SCHEME

A2 Mark Scheme, Unit A2 2, Part A: Architecture, Craft and Design

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 marks	4–6 marks	7–9 marks	10–12 marks	13–15 marks
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 aspects 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] marks for a response not worthy of credit.					

A2 Mark Scheme, Unit A2 2, Part B, Question 1: Visual Analysis and Interpretation

Marks available for each level	Level 1 1–4 marks	Level 2 8 marks	Level 3 12–16 marks	Level 4 20–24 marks	Level 5 28 marks
Marks for each assessment objective	1 mark	2 marks	3–4 marks	5–6 marks	7 marks
Knowledge Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Visual interpretation lacking scope, depth, relevance, accuracy.	Limited knowledge. Visual interpretation basic in scope, depth, relevance accuracy.	Satisfactory knowledge. Visual interpretation satisfactory in scope, depth, relevance accuracy.	Good knowledge. Visual interpretation comprehensive, relevant accurate with minor lapses.	Excellent knowledge. Visual interpretation 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 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 aspects 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] marks for a response not worthy of credit.					

A2 Mark Scheme, Unit A2 2, Part B, Question 2: Connecting Knowledge

Marks available for each level	Level 1 1–4 marks	Level 2 8 marks	Level 3 12–16 marks	Level 4 20–24 marks	Level 5 28–32 marks
Marks for each assessment objective	1 mark	2 marks	3–4 marks	5–6 marks	7–8 marks
Knowledge Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Recall and connections lacking scope, depth, relevance and accuracy.	Limited knowledge. Recall and connections basic in scope, depth, relevance and accuracy.	Satisfactory knowledge. Recall and connections satisfactory in scope, depth, relevance, and accuracy.	Good knowledge. Relevant comprehensive and accurate recall and connections.	Excellent knowledge. Relevant, accurate and/or extensive recall and connections.
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 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 aspects 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] marks 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.

Part A

Selected Architecture, Craft and Design 1900–Present

Architecture 1945–Present
 Three-dimensional Craft and Design 1900–1945
 Three-dimensional Craft and Design 1945–Present
 Textiles and Fashion Design 1900–1945
 Textiles and Fashion Design 1945–Present
 Graphic Design 1900–Present

Answer **one** question from this Part.

- 1** Discuss developments in technology, methods and/or materials in relation to **two** practitioners from any of the sections listed above. Establish contexts and refer to appropriate works.

The question requires candidates to:

- Identify **two** appropriate practitioners
- Establish relevant historical and artistic contexts
- Identify appropriate works
- Discuss the practitioners' work with reference to some or all of:
 - Function
 - spatial, material, technical, ergonomic, cultural, ethnic, social, gender, ideological, political, aesthetic factors
 - Technology, methods and/or materials factors, such as:
 - cost, material, technical
 - improved engineering
 - improved methods
 - Desk-top publishing, computer aided design
 - Form
 - Content
 - Innovativeness
 - Expressiveness
 - Influence
 - Primary source material
 - Secondary source material
- Demonstrate synoptic knowledge and understanding

Any other valid content will be credited.

[60]

- 2** Identify and critically appraise **two** works, by **one** practitioner, exemplifying for you the best of architecture, craft and/or design from any of the sections listed above. Establish contexts, refer to appropriate practitioners and works, and give reasons in support of your choice.

The question requires candidates to:

- Identify **one** selected practitioner
- Identify at least **two** appropriate works
- Establish relevant historical and artistic contexts
- Critically appraise works, with reference to some or all of:
 - Function
 - Form
 - Content
 - Innovativeness
 - Expressiveness
 - Influence
 - Primary source material
 - Secondary source material

- Refer to other appropriate practitioners
 - Present a case for each work selected exemplifying the best of 1900–present architecture, craft and/or design
 - Demonstrate synoptic knowledge and understanding
- Any other valid content will be credited. [60]

- 3** Give a broad critical appraisal of **one** subsection from any of the sections listed above. Establish contexts and refer to appropriate practitioners and works.

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, with reference to some or all of:
 - Function
 - Form
 - Content
 - Innovativeness
 - Expressiveness
 - Influence
 - Primary source material
 - Secondary source material
- Demonstrate synoptic knowledge and understanding

Any other valid content will be credited.

[60]

Part B

Visual Analysis, Interpretation and Connecting Knowledge

The A2 2 Part B is divided into **two** compulsory questions.

Answer **both** questions from this Part.

- 1** Use **Resource 1(a)** and **Resource 1(b)** in the Resource Booklet to answer the following question.

Compare and contrast the following two paintings, referring to both form and content:

Benjamin West (1738–1820), *The Death of General Wolfe*, 1770, oil on canvas, 152.6 × 214.5 cm, National Gallery of Canada, Ottawa.

Francisco de Goya (1746–1828), *The Third of May 1808*, 1814, oil on canvas, 268 × 347 cm, Museo del Prado, Madrid.

The question requires candidates to:

- Describe and analyse the two paintings, referring to form and content
- Compare and contrast the two paintings

Death of General Wolfe

– Form

- Technique
- Medium
- Style
- Triangular composition, made by the flag and the positions of the men
- Crowding of the foreground is for emphasis and exaggeration
- Using glazing techniques
- European in style
- Attention to detail, very skilled
- Realistic, academic
- Little visible texture
- History painting

– Content

- What is being depicted, visual clues
- Historical scene
- Heroic scale
- Large battle field scene
- Wolfe is dressed simply for a commanding officer
- Contemporary dress for historical accuracy rather than the classical dress style more usually seen in history painting
- Military references such as musket, cartridge box, and bayonet
- Monumental scene, crowded
- Death of the hero

– Interpretation

- General Wolfe as a Christ-like figure
- The Native American symbolises the masculinity of a different culture, that of the natural, uncivilized man
- Masculinity, honour and courage in the face of war and death
- Soldiers' military uniforms signify masculinity, courage, and strength
- Interpreted as glorification of war and/or glorification of those who lead us in to war

The Third of May 1808

– Form

- Technique
- Medium
- Style
- The dramatic lighting technique or chiaroscuro can be seen in the central figure or focal point, the young man with his arms outstretched.
- There is a lantern that illuminates the execution and throws a dramatic light on the scene
- Spatially, the viewer is outside looking in. There is also a feeling of entrapment created by the line of the hill
- The mood of the painting is very bleak and sombre
- The guns lead the viewer's eye to the focal point
- Texturally the countrymen are softer
- The artist has created looser brushstrokes and a duller surface

– Content

- What is being depicted, visual clues
- Central figure, a man with his arms outstretched. He is a simple man, simply dressed
- The central figure is surrounded by men. They are in various states of emotions. A monk in prayer frames the central character
- In the foreground is a pile of dead bodies, in a pool of blood that covers them and flows into the centre of the composition, in front of the central figure.
- On the right side stands the firing squad, in shadow and painted as a uniform, solid unit, shapes are highly contoured. They turn away from the viewer. In contrast we see the faces of the countrymen, we see their fear, pain, defiance
- The action takes place outside the city
- In the background is a hill, a crowd with torches, a church or cathedral in the distance.
- Heroic scale

– Interpretation

- There is a line in the sand that differentiates the countrymen from the soldiers, emphasising good versus bad
- The central figure appears to be a Christ-like figure, stigmata visible. A soft light reflects behind him, creating a feeling of spirituality. He symbolises courage, faith, and lack of understanding of war atrocities and aggression
- Highly romantic picture of a deeply emotional episode
- The element of time. Goya presents the present (those being shot), the past (the dead men), and the future (the long line of men who will be shot).

– Compare the paintings

- Tragedies that bound men together in pain, suffering and anguish
- Both paintings depict death in conflict
- Both paintings' central figures appear to reference Christ-like positions
- In both paintings there are many figures observing the action and directing the viewer to the action
- Both central figures dressed in relative simplicity
- Both artists use light to direct the gaze of the viewer across the canvas

– Contrast the paintings

- In the West painting, the focus is on Wolfe's death as its crucial and most heroic moment. In the Goya, the focus is on the imminent execution of the central figure, already surrounded by dead and dying bodies, surrendering
- The mood in both paintings is sombre but the Goya depicts death as defiant, real, brutal and without hope. The West painting depicts death as clean, controlled, passive
- Crowding of the foreground is for emphasis and exaggeration in the West painting, to retell history, each figure adds to the story, has a distinct character to play, whereas

the crowding in the Goya emphasises the massacre of the unknown, faces hidden or partially seen

- Goya uses dramatic light to highlight specific areas of the canvas, a soft light creates spirituality while allowing the soldiers to remain hidden in the shadows
- West bathes the main characters in light so that the viewer can see every detail of this heroic death

Any other valid content will be credited.

[28]

- 2 Critically appraise **one** style or movement. Establish historical and artistic contexts, referring to appropriate art forms, styles/movements, practitioners and works.

The question requires candidates to:

- Establish relevant historical contexts
- Establish relevant artistic contexts
- Identify a specific style or movement
- Identify at least **two** appropriate examples within the chosen movement or style
- Critically appraise the impact/importance of chosen style/movement with reference to some or all of the following:
 - Function
 - Form
 - Content
 - Innovativeness
 - Expressiveness
 - Influence
 - Location
 - Patronage
 - Primary source material
 - Secondary source material
- Present where relevant other connected factors such as resulting changes in audience, scope, materials and processes, political, economic or social issues
- Demonstrate synoptic knowledge and understanding

Any other valid content will be credited.

[32]