



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2019**

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## **History of Art**

**Assessment Unit A2 1**

*assessing*

**Art**

**[AHA11]**

**TUESDAY 4 JUNE, MORNING**

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**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
<b>Knowledge</b> 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.
<b>Understanding</b> 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.
<b>Communication</b> 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.
<b>Synopsis</b> 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 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 developments in patronage in art. Establish relevant contexts and refer to appropriate practitioners (where known).

The question requires candidates to:

- Explain their understanding of patronage
  - Support of any kind, not just financial, for artistic productions, public/private, religious/secular, commissioned/speculative, elitist/populist, rich/poor
- Establish relevant historical and/or social contexts
- Discuss the appropriate works
- Identify the selected works and practitioner/s
- Evaluate each work, with reference to some or all of:
  - Function
  - Form
  - Content
  - Innovativeness
  - Expressiveness
  - Influence
  - Primary source material
  - Secondary source material
- Discuss historical and/or social contexts
- Discuss developments in patronage in relation to the chosen works
- Refer to appropriate practitioners
- Demonstrate synoptic knowledge and understanding

Any other valid content will be credited.

[60]

- 2** Of those you have studied, which **two** practitioners do you think engaged most significantly with the social and/or political culture of their period? Establish contexts, refer to appropriate practitioners and works, and give reasons in support of your choices.

The question requires candidates to:

- Identify **two** practitioners
- Identify at least **two** appropriate works
- Establish relevant historical and artistic contexts:
 

this could include

  - Religious, ethnic, ideological and/or political difference in relation to
    - Cold War 1949–1989
    - Immigration/emigration in UK, Ireland and/or Europe
    - Northern Irish Troubles 1969–1998
  - Rise of
    - Communism
    - Youth culture
    - Pop culture

- Consumerism
- Feminism
- Multiculturalism
- Appraise works, with reference to some or all of:
  - Function
  - Form
  - Content
  - Innovativeness
  - Expressiveness
  - Influence
  - Primary source material
  - Secondary source material
- Discuss practitioners' engagement with social and/or political culture
- Demonstrate synoptic knowledge and understanding

Any other valid content will be credited.

[60]

- 3** Compare and contrast **two** works, from the sections listed above, that demonstrate very different artistic approaches to the landscape. Establish relevant contexts and refer to appropriate practitioners (where known).

The question requires candidates to:

- Establish relevant historical and artistic contexts
- Identify **two** practitioners
- Identify **two** appropriate works
- Analyse and discuss each work, with reference to some or all of:
  - Function
  - Form
  - Content
  - Innovativeness
  - Expressiveness
  - Anonymity of design work; division-of-labour separation of design from making
  - Influence
  - Primary source material
  - Secondary source material
- Present a comparative analysis of the works and artistic approaches
- Demonstrate synoptic knowledge and understanding

Any other valid content will be credited.

[60]

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

The question requires candidates to:

- Identify **one** of the above sections names
- Identify subsection/category/style/movement names
- Establish relevant historical and artistic contexts:
  - Explain when, how and why of style/s
  - Identify characteristics, such as: representational/abstract, naturalistic/stylised, restrained/expressive, functional/ornamented, modest/grandiose (see subject content and any available study notes)
- Identify appropriate practitioners (where known):
  - Practitioners identified for a satisfactory answer should number at least **two**
- Appraise works, with reference to some or all of:
  - Function
  - Form
  - Content
  - Innovativeness

- Expressiveness
  - Influence
  - Primary source material
  - Secondary source material
  - Give appropriate reasons for choice
  - Present a comparative analysis
  - Demonstrate synoptic knowledge and understanding
- Any other valid content will be credited.

[60]