



Rewarding Learning

ADVANCED
General Certificate of Education
2019

History of Art

Assessment Unit A2 2

assessing

Part A: Architecture, Craft and Design

Part B: Visual Analysis, Interpretation and Connecting Knowledge

[AHA21]

MONDAY 10 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 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 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 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 which **innovation and/or invention** in architecture, craft and design is for you the most significant, from any section listed below. Establish contexts, refer to appropriate practitioners and works and give reasons in support of your choices.

The question requires candidates to:

- Identify innovation and/or invention
- Establish relevant historical and artistic contexts
- Identify appropriate works
- Discuss the practitioners' work with reference to some or all of:
 - Function
 - function/need/purpose
 - spatial, material, technical, ergonomic, cultural, ethnic, social, gender, ideological, political, aesthetic factors
 - Technology
 - cost, material, technical
 - improved engineering
 - improved methods
 - Materials
 - improved methods of working wood
 - innovative uses materials such as concrete, glass, steel
 - Any other relevant innovation/invention
 - Form
 - Content
 - Innovativeness
 - Expressiveness
 - Influence
 - Primary source material
 - Secondary source material
- Discuss developments in innovation and/or invention in relation to the chosen practitioners
- Demonstrate synoptic knowledge and understanding

Any other valid content will be credited.

[60]

- 2** Give a broad critical appraisal of a section, subsection or movement in Architecture, Craft and Design from the sections listed above. Establish contexts and refer to at least **three** practitioners and their works.

The question requires candidates to:

- Identify a section, subsection or movement
- Identify **three** selected practitioners
- Identify appropriate works
- Establish relevant historical and artistic contexts
 - Explain when, how and why of section, subsection or movement names
 - Identify characteristics

- Critically appraise selected 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]

- 3** Which **practitioner**, from the sections listed above, exemplifies for you the best of architecture, craft and design. 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 **one** appropriate practitioner
- 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. Refer to composition, technique and content:

Thomas Gainsborough (1727–1788), *Mr and Mrs Andrews*, c1750, oil on canvas, 69.8 × 119.4 cm, National Gallery, London.

Grant Wood (1891–1942), *American Gothic*, 1930, oil on beaverboard, 78 × 65.3 cm, Art Institute of Chicago, Illinois, USA.

The question requires candidates to:

- Refer to composition, technique and content
- Compare and contrast the two paintings
- Describe
- Analyse and interpret

Thomas Gainsborough (1727–1788), *Mr and Mrs Andrews*

– Composition, technique and content

- Technique
- Medium
- Style
- European in style
- Attention to detail, very skilled
- Is typical of the genre of "conversation pieces"
- Informal group portrait usually presented in an outdoor space
- Sitters are clearly reacting to Gainsborough's presence
- Relaxed poses
- Pose on the left half of the canvas, rather than directly in the middle as was typical in a straightforward portrait.
- On the right side, Gainsborough gives equal attention to the grounds of, the Andrews' estate
- Robert Andrews has a gun under his arm
- His wife sits on an elaborate Rococo-style wooden bench
- The painting of Mrs Andrews's lap is unfinished. The space may have been reserved for a child for Mrs Andrews to hold.
- Painted to celebrate their marriage and subsequent combination of their families' fortune
- Love for nature
- Pastel colours and delicate lace
- Both figures are pale and lithe, reflecting the upper-class privilege of not having to work for a living
- Ostentatious demonstration of their wealth: it continues as far as the eye can see
- Any other interpretation of what is being depicted, visual clues

Grant Wood (1891–1942), *American Gothic*

– Composition, technique and content

- Technique
- Medium
- Style
- Compositional elements of the painting are based upon the window.
- Two equal arches, capped by the oddly shaped pane

- The window is duplicated with the two halves of the window repeated by the two human figures standing side by side
 - The roof of the house visually joins the man and woman in the same way that the oddly shaped top pane of glass joins the two arches of the window.
 - Home as extensions of themselves.
 - In rural America, a home not only signified family but also the mutual hard work of its members, and as the family's greatest financial possession.
 - An allusion to a devil's pitchfork
 - The shape is repeated in the stitching on the male figure's bib overalls
 - It mirrors (upside down) the shape of the panes in the upstairs window.
 - Repetitive pattern enlivens the composition and gives it rhythm.
 - The geraniums echo the shape of the trees behind the house,
 - The three leaves of the mother-in-law's tongue repeat on a smaller scale, the pattern of the window, the hay fork, and the stitching on the bib overalls.
 - The continuity of other patterns also ties the composition together.
 - Pattern on the curtains in the upstairs window and the similar pattern on the woman's apron.
 - Stoic expressions may come from early photographs. Photographers discouraged models from smiling because of the film's need for long exposure times
 - An errant curl that hangs down behind her right ear softens the severity of the woman's hairdo.
 - Man's gold collar button is a bit on the showy side for someone we otherwise take to be a sober, conservative man.
- Compare
- Provide a comparative analysis
 - Both paintings are of a family group – probably both husband and wife
 - In both paintings the figures are aware of being observed
 - Both are painted outside
 - Exposure of their home and lifestyle
 - Differing incomes and outlook
 - Both have stoic and severe expression
- Any other valid content will be credited. [28]

- 2 Identify **one** work which had a significant influence on the development of painting, sculpture or architecture. Establish historical and artistic contexts, referring to appropriate styles/movements, practitioners and works. Give reasons in support of your choice.

The question requires candidates to:

- Establish relevant historical contexts
- Establish relevant artistic contexts
- Identify **one** appropriate example
- Present connected factors such as resulting changes in patronage, audience, scope, materials and processes, political, economic or social issues
- Apply synoptic knowledge

Explain the impact/importance of chosen work with reference to some or all of the following:

- Function
- Form
- Content
- Innovation
- Influence
- Location
- Patronage

Demonstrate synoptic knowledge and understanding

Any other valid content will be credited.

[32]