

# GCE

AS and A Level Specification

# History of Art (Art of the Western World)

AS exams 2009 onwards

A2 exams 2010 onwards



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# 1 Introduction

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## 1.1 Why choose AQA?

It's a fact that AQA is the UK's favourite exam board and more students receive their academic qualifications from AQA than from any other board. But why does AQA continue to be so popular?

- **Specifications**

Ours are designed to the highest standards, so teachers, students and their parents can be confident that an AQA award provides an accurate measure of a student's achievements. And the assessment structures have been designed to achieve a balance between rigour, reliability and demands on candidates.

- **Support**

AQA runs the most extensive programme of support meetings; free of charge in the first years of a new specification and at a very reasonable cost thereafter. These support meetings explain the specification and suggest practical teaching strategies and approaches that really work.

- **Service**

We are committed to providing an efficient and effective service and we are at the end of the phone when you need to speak to a person about an important issue. We will always try to resolve issues the first time you contact us but, should that not be possible, we will always come back to you (by telephone, email or letter) and keep working with you to find the solution.

- **Ethics**

AQA is a registered charity. We have no shareholders to pay. We exist solely for the good of education in the UK. Any surplus income is ploughed back into educational research and our service to you, our customers. We don't profit from education, you do.

If you are an existing customer then we thank you for your support. If you are thinking of moving to AQA then we look forward to welcoming you.

## 1.2 Why choose History of Art?

We believe centres will welcome the increased choice that AQA's new History of Art specification offers.

Our GCE History of Art (Art of the Western World) specification establishes a framework for exploring aspects of Western art and architecture. Provided that centres meet the specification's requirements, they may develop courses that reflect their own interests, strengths and available resources, drawing on appropriate examples for each unit.

There has been a reduction in the number of units from six to four in line with government recommendations to reduce the number of units covered at GCE. We believe this makes our specification more accessible to candidates and gives teachers more time to cover chosen topics in depth.

The Advanced Subsidiary level (AS) section (Units 1 and 2) of the specification offers candidates a structure through which they can establish a foundation of knowledge and understanding of the subject.

AS consists of two separate but fundamentally related areas of study (units):

- formal analysis and interpretation of works of architecture, painting and sculpture
- exploration of art historical themes.

This specification assumes no previous knowledge of History of Art and is suitable for the diverse range of candidates who wish to develop their interest in, and enjoyment of, the study of History of Art, fostering its value in lifelong learning.

'Ways of Seeing', Unit 1 of our previous History of Art specification, has been replaced by 'Visual Analysis and Interpretation' as an introduction to the subject. Teachers will be pleased to learn, however, that the original criteria for this unit have been maintained.

Unit 2 covers themes in History of Art and aims to provide candidates with an appreciation of some significant art historical themes from Classical Greece to the end of the twentieth century. Unlike the previous Units 2 and 3 which stipulated specific areas of study, teachers will be able to determine the art historical content to be covered, provided that this meets the specification requirements. We believe teachers will find this more flexible.

Units 3 and 4 Investigation and Interpretation (1 and 2) replace the two historical studies at A2 and although specific art historical periods will be covered, centres will be pleased to note that, as evident in the AS units, these allow for a wider choice of study.

## 1.3 How do I start using this specification?

### Already using the existing AQA History of Art specification?

- Register to receive further information, such as mark schemes, past question papers, details of teacher support meetings, etc, at **<http://www.aqa.org.uk/rn/askaqa.php>**  
Information will be available electronically or in print, for your convenience.
- Tell us that you intend to enter candidates. Then we can make sure that you receive all the material you need for the examinations. This is particularly important where examination material is issued before the final entry deadline. You can let us know by completing the appropriate Intention to Enter and Estimated Entry forms. We will send copies to your Exams Officer and they are also available on our website  
**[http://www.aqa.org.uk/admin/p\\_entries.html](http://www.aqa.org.uk/admin/p_entries.html)**

### Not using the AQA specification currently?

- Almost all centres in England and Wales use AQA or have used AQA in the past and are approved AQA centres. A small minority are not. If your centre is new to AQA, please contact our centre approval team at **[centreapproval@aqa.org.uk](mailto:centreapproval@aqa.org.uk)**

## 1.4 How can I find out more?

### Ask AQA

You have 24-hour access to useful information and answers to the most commonly-asked questions at **<http://www.aqa.org.uk/rn/askaqa.php>**

If the answer to your question is not available, you can submit a query for our team. Our target response time is one day.

### Teacher Support

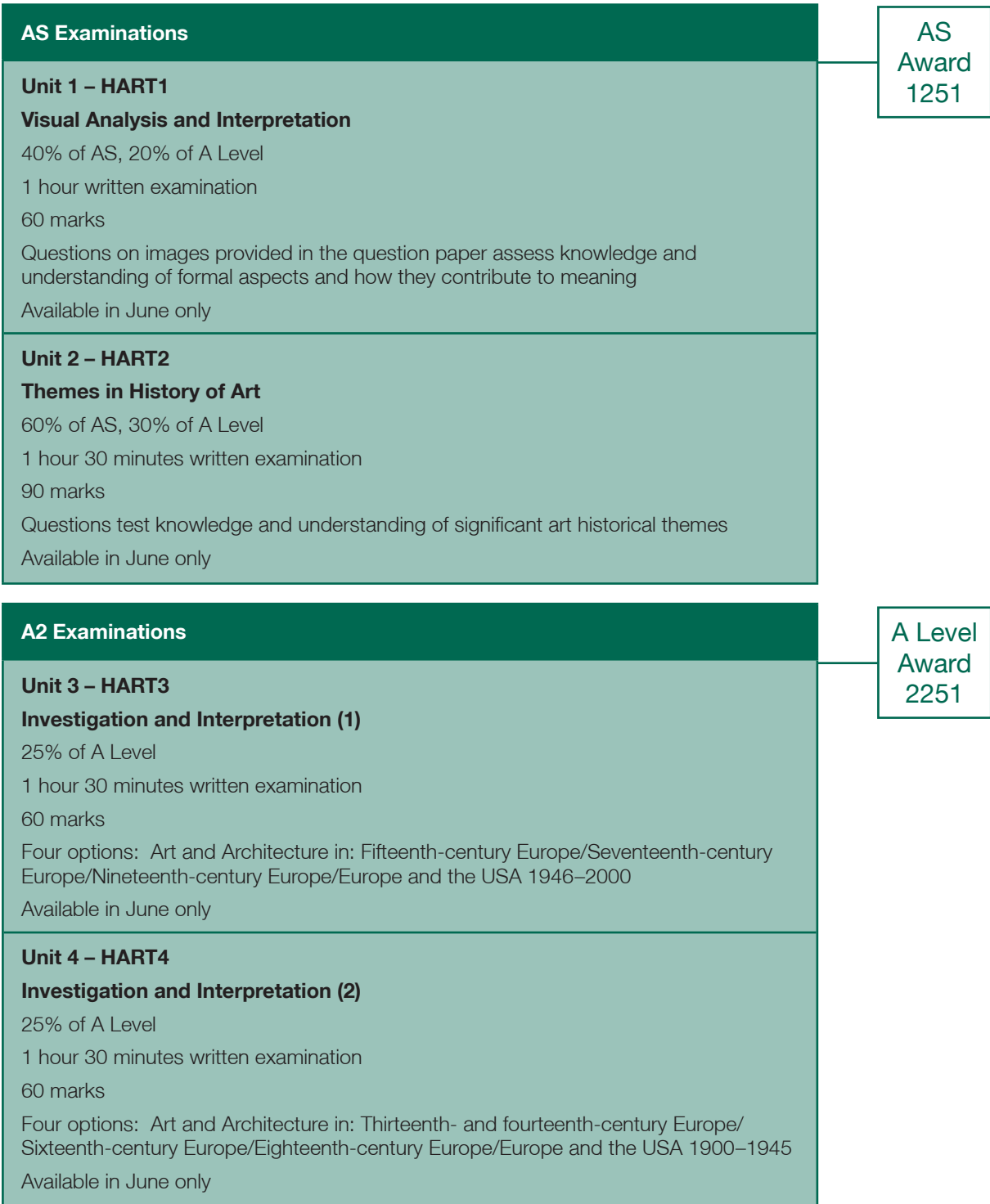
Details of the full range of current Teacher Support meetings are available on our website at **<http://www.aqa.org.uk/support/teachers.html>**

There is also a link to our fast and convenient online booking system for Teacher Support meetings at **<http://events.aqa.org.uk/ebooking>**

If you need to contact the Teacher Support team, you can call us on 01483 477860 or email us at **[teachersupport@aqa.org.uk](mailto:teachersupport@aqa.org.uk)**

# 2 Specification at a Glance: History of Art

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AS + 
 A2 = 
 A Level

# 3 Subject Content

## Knowledge, Understanding and Skills

At AS, specifications in History of Art should include opportunities for students to develop:

- the foundations of knowledge and understanding of art historical movements, practitioners and works, considering the way that these change and evolve within chronological and other frameworks
- the ability and confidence to express and communicate knowledge and understanding
- awareness of art historical terms, concepts and issues
- knowledge and understanding of the significance of techniques and materials in the creation of artefacts
- understanding of the principal methods of analysis and interpretation
- the ability to make critical judgements
- active and independent learning.

At A Level, specifications in History of Art should build on the AS, allowing for greater depth of study by providing the opportunities to develop:

- an awareness of different sources of historical evidence
- understanding of the relationships between society and art within historical and other frameworks
- knowledge and understanding of the significance and role of environment, setting, display and audiences
- an understanding of art historical approaches, such as technical, formal, iconographic and contextual
- increased independence in learning
- skills to explore, enquire, evaluate, discuss and compare evidence, and develop and support persuasive argument and counter-argument.

### 3.1 Unit 1 HART1 Visual Analysis and Interpretation

This unit requires knowledge and understanding of formal characteristics and terminology, and a general knowledge of historical, social and cultural contexts for painting, sculpture and architecture (however, no specific art historical knowledge of the individual works reproduced for analysis and interpretation is required and no credit will be given for such knowledge).

This unit assesses visual skills and is designed to equip candidates to analyse and interpret the formal visual features and stylistic elements of painting, sculpture and architecture.

The unit of assessment contains questions based on photographs of identified works of art in three categories: painting, sculpture and architecture. In each category one photograph is provided and candidates must answer all **three** questions. Examples will be drawn from Classical Greece to the end of the twentieth century (500 BC–AD 2000).

Candidates should study the following formal features:

- composition in painting, sculpture and architecture
- colour in painting, sculpture and architecture
- creation of pictorial space in painting and relief sculpture
- light and tone in painting
- architectural elements or features
- structure in architecture
- materials, techniques and processes in painting, sculpture and architecture
- site or location of architecture
- pattern, ornament and decoration in painting, sculpture and architecture
- line and shape in painting, sculpture and architecture
- volume and mass in architecture and sculpture
- scale of painting, sculpture and architecture.

The study of the formal features above should be considered in relation to:

- each other, where relationships can be made (eg light and tone in relation to the creation of pictorial space, and architectural structure in relation to materials used)

- subject matter and genres in painting and sculpture
- building types and their function in architecture
- a general knowledge of historical, social and cultural contexts.

No specific art historical knowledge of the works reproduced in the assessment unit is required and no credit will be given for such knowledge.

There should also be knowledge and understanding of:

- the ways in which formal analysis can contribute to the interpretation of works of architecture and art, and so elicit meaning
- appropriate architectural, art and art historical terminology.

### Assessment

The mode of assessment is a 1 hour written examination.

Candidates are required to answer all **three** questions using continuous prose.

The examination consists of:

- three photographic reproductions (one each on painting, sculpture and architecture)
- one question accompanying each photographic reproduction.

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## 3.2 Unit 2 HART2 Themes in History of Art

This unit requires knowledge and understanding of art historical themes in relation to teacher-selected examples of works of Western art and architecture, artists and architects drawn from Classical Greece to the end of the twentieth century (500 BC–2000 AD).

This unit will give teachers the opportunity to select appropriate art historical material to address questions about the art historical themes listed in the specification. Teachers may select whichever artists, architects, periods, styles and movements that are most appropriate to learning, understanding and the assessment, with the selection based upon:

- what is appropriate to illustrate the prescribed themes
- their own interests and teaching strengths
- the resources available to them.

The examination will provide a range of questions related to the prescribed themes. There will be no named artists, architects, periods, styles, works, etc in the questions, allowing candidates to answer with the knowledge and understanding they have acquired during their course. The questions will require understanding and information; while information has importance, it is considered primarily to be a means of demonstrating understanding.

This unit assesses knowledge, understanding and communication. It is designed to equip candidates with knowledge and understanding of some significant art historical themes in relation to examples drawn from Western History of Art, defined as the period from Classical Greece to the end of the twentieth century. Candidates should communicate their knowledge and understanding as clearly and coherently as possible.

The examination contains six essay questions, of which candidates answer **three**. Candidates must use different examples when answering each question. The questions will contain no named artists, architects, works, periods, styles or movements, but candidates will be required to provide specific examples of these to support their answers.

The term 'period' used in questions means a time-span of any length that is appropriate to answering the question.

The following eight themes should be studied in relation to specific works of art and architecture, artists and architects selected by the teacher.

**Subjects and genres**

Candidates should:

- have knowledge of subjects represented in art and the ways in which artists have interpreted them
- understand the concept of genres in art and consider how and why they have been represented in particular ways.

**Materials, techniques and processes**

Candidates should:

- have knowledge of the ways in which art and architecture are produced, and the materials and techniques used
- understand how materials, techniques and processes help to determine the appearance and subsequent interpretation of art and architecture.

**Form and style**

Candidates should:

- have knowledge of the formal features of art and architecture and understand how these contribute to interpretation and meaning
- understand the concept of style and have an awareness of the evolution of different styles in art and architecture.

**Form and function**

Candidates should:

- consider the relationship between the purpose and appearance of buildings
- evaluate different forms of architecture in relation to their aesthetic and functional roles.

**Historical and social contexts**

Candidates should:

- have knowledge of historical and social contexts and their influence on the creation of art and architecture
- be aware of how historical and social contexts contribute to the interpretation and meaning of art and architecture.

**Patronage**

Candidates should:

- consider different forms of artistic patronage and their effect on art and architecture
- understand how artistic patronage impacts on the appearance, interpretation and meaning of art and architecture.

**Social and cultural status**

Candidates should:

- have knowledge of the changing social and cultural status of artists and architects during the history of art
- understand how artistic status contributes to the interpretation and meaning of works of art and architecture.

**Gender, nationality and ethnicity**

Candidates should:

- consider the representation of gender, nationality and ethnicity in art and architecture and its contribution to interpretation and meaning
- consider the gender, nationality and ethnicity of artists and architects and their influence on the creation of art and architecture.

### Guidance

- Specific art historical content (eg periods, styles, movements, major practitioners, works of art and architecture) is to be determined by teachers, dependent on what, in the teacher's judgement, is considered appropriate for explaining, clarifying and illustrating the prescribed themes.
- Subject content for this unit is organised thematically but does not necessarily have to be delivered in this way.
- The themes listed above should be studied but teachers may choose to do this in relation to movements, periods, individual practitioners or any other means of organising art historical material that they deem appropriate.

### Assessment

The mode of assessment is a 1.5 hour written examination.

Candidates are required to answer **three** questions in continuous prose.

The examination consists of six questions. Each question will be concerned with one of the eight themes listed in the subject content, but this should not preclude candidates from engaging with other themes in their answer where **relevant** to the question.

Candidates are required to:

- answer **three** questions
- use different examples in answering each question.

## 3.3 Unit 3 HART3 Investigation and Interpretation (1)

Unit 3 requires study of a prescribed period and location but the principle of teacher choice established at AS remains. While the optional topics offered for this unit define periods and locations, they remain relatively broad, having the same ideology as AS Unit 2, ie teachers may select whichever artists, architects, periods, styles and movements they consider to be most appropriate to learning, understanding and the assessment.

The examinations for A2 contain no named artists, architects or works, but questions may contain names of styles, movements, periods and locations. A2 questions will require understanding and information; while information has importance, it is considered primarily to be a means of demonstrating understanding.

In this unit candidates are assessed on their knowledge, understanding and communication skills and their application of knowledge and understanding of the relationships between aspects of art historical study (synoptic element).

### Guidance

- The specific content for each option should be based on material that is most appropriate for the requirements of the specification.
- Questions will not include named artists, architects or individual works of art and architecture, although candidates must provide specific examples of these to support their discussions.
- Candidates should only include examples that fall within the dates of the chosen topic.
- For the purposes of this unit Europe is defined as west of the Urals.

Candidates choose **one** option for study.

#### 1 Art and Architecture in fifteenth-century Europe

This topic deals with European painting, sculpture and architecture in the fifteenth century.

Candidates should have:

- knowledge of how formal features, materials and techniques, subject matter in painting and sculpture, and function in architecture contribute to understanding and interpretation of specific works during the fifteenth century
- knowledge and understanding of different styles in relation to specific works of art and architecture that were produced during the fifteenth century
- knowledge and understanding of the work of individual artists and architects that was produced during the fifteenth century
- an awareness of fifteenth-century historical, social, economic and cultural contexts and how they contribute to understanding and interpretation of individual works of painting, sculpture and architecture
- an awareness of philosophical, historical and art historical concepts and ideas that contribute to understanding and interpretation of specific works of art and architecture that were produced during the fifteenth century.

#### 2 Art and Architecture in seventeenth-century Europe

This topic deals with European painting, sculpture and architecture in the seventeenth century.

Candidates should have:

- knowledge of how formal features, materials and techniques, subject matter in painting and sculpture, and function in architecture contribute to understanding and interpretation of specific works that were produced during the seventeenth century
- knowledge and understanding of different styles in relation to specific works of art and architecture that were produced during the seventeenth century
- knowledge and understanding of the work of individual artists and architects that was produced during the seventeenth century
- an awareness of seventeenth-century historical, social, economic and cultural contexts and how they contribute to understanding and interpretation of individual works of painting, sculpture and architecture
- an awareness of philosophical, historical and art historical concepts and ideas that contribute to an understanding and interpretation of specific works of art and architecture that were produced during the seventeenth century.

### 3 Art and Architecture in nineteenth-century Europe

This topic deals with European painting, sculpture and architecture in the nineteenth century.

Candidates should have:

- knowledge of how formal features, materials and techniques, subject matter in painting and sculpture, and function in architecture contribute to understanding and interpreting specific works that were produced during the nineteenth century
- knowledge and understanding of different styles, movements and artistic groups in relation to specific works of art and architecture that were produced during the nineteenth century
- knowledge and understanding of the work of individual artists and architects that was produced during the nineteenth century
- an awareness of nineteenth-century historical, social, economic and cultural contexts and how they contribute to understanding and interpreting individual works of painting, sculpture and architecture
- an awareness of philosophical, historical and art historical concepts and ideas that contribute to an understanding and interpretation of specific works of art and architecture that were produced during the nineteenth century.

### 4 Art and Architecture in Europe and the United States of America between 1946 and 2000

This topic deals with European and American art and architecture between 1946 and 2000.

Candidates should have:

- knowledge of how formal features, materials and techniques, subject matter in art and function in architecture contribute to understanding and interpreting specific works that were produced between 1946 and 2000
- knowledge and understanding of different styles, movements and artistic groups in relation to specific works of art and architecture that were produced between 1946 and 2000
- knowledge and understanding of the work of individual artists and architects that was produced between 1946 and 2000
- an awareness of historical, social, economic and cultural contexts between 1946 and 2000 and how they contribute to understanding and interpreting individual works of painting, sculpture and architecture
- an awareness of philosophical, historical and art historical concepts and ideas that contribute to an understanding and interpretation of specific works of art and architecture that were produced between 1946 and 2000.

The specific content for each option should be based on material that is most appropriate for education, pedagogy and the requirements of assessment.

Candidates answer **two** questions on **one** of the four optional topics.

All the options in this unit include an architectural element.

#### Assessment

The mode of assessment is a 1.5 hour written examination.

Candidates are required to answer **two** questions in continuous prose.

Questions will not include named artists, architects or individual works of architecture and art, although candidates must provide specific examples of these to support their answers.

The examination consists of four synoptic questions on each topic.

Candidates are required to:

- answer **two** questions
- use different examples in answering each question.

## 3.4 Unit 4 HART4 Investigation and Interpretation (2)

Unit 4 allows for study of a prescribed period and location but the principle of teacher choice established at AS remains. While the optional topics offered for these units define periods and locations, they remain relatively broad, having the same ideology as in AS Unit 2, ie teachers may select whichever artists, architects, periods, styles and movements are most appropriate to learning, understanding and the assessment.

The examinations for A2 contain no named artists, architects or works, but questions may contain names of styles, movements, periods and locations. A2 questions will require understanding and information; while information has importance, it is considered primarily to be a means of demonstrating understanding.

In this unit candidates are assessed on their knowledge, understanding and communication skills and their application of knowledge and understanding of the relationships between aspects of art historical study (synoptic element).

### Guidance

- The specific content for each topic should be based on material that is considered most appropriate for the requirements of the specification.
- Questions will not include named artists, architects or individual works of art and architecture, although candidates must provide specific examples of these to support their answers.
- Candidates should only include examples that fall within the dates of the chosen topic.
- For the purposes of this unit Europe is defined as west of the Urals.

Candidates choose **one** topic for study.

### 1 Art and Architecture in thirteenth- and fourteenth-century Europe

This topic deals with European painting, sculpture and architecture in the thirteenth and fourteenth centuries.

Candidates should have:

- knowledge of how formal features, materials and techniques, subject matter in painting and sculpture, and function in architecture, contribute to understanding and interpretation of specific works that were produced during the thirteenth and fourteenth centuries
- knowledge and understanding of different styles, movements and artistic groups in relation to specific works of art and architecture that were produced during the thirteenth and fourteenth centuries
- knowledge and understanding of the work of individual artists and architects that was produced during the thirteenth and fourteenth centuries
- an awareness of thirteenth- and fourteenth-century historical, social, economic and cultural contexts and how they contribute to understanding and interpretation of individual works of painting, sculpture and architecture
- an awareness of philosophical, historical and art historical concepts and ideas that contribute to an understanding and interpretation of specific works of art and architecture that were produced during the thirteenth and fourteenth centuries.

### 2 Art and Architecture in sixteenth-century Europe

This topic deals with European painting, sculpture and architecture in the sixteenth century.

Candidates should have:

- knowledge of how formal features, materials and techniques, subject matter in painting and sculpture, and function in architecture, contribute to understanding and interpretation of specific works that were produced during the sixteenth century
- knowledge and understanding of different styles, movements and artistic groups in relation to specific works of art and architecture that were produced during the sixteenth century
- knowledge and understanding of the work of individual artists and architects that was produced during the sixteenth century
- an awareness of sixteenth-century historical, social, economic and cultural contexts and how they contribute to understanding and interpretation of individual works of painting, sculpture and architecture

- an awareness of philosophical, historical and art historical concepts and ideas that contribute to an understanding and interpretation of specific works of art and architecture that were produced during the sixteenth century.

### 3 Art and Architecture in eighteenth-century Europe

This topic deals with European painting, sculpture and architecture in the eighteenth century.

Candidates should have

- knowledge of how formal features, materials and techniques, subject matter in painting and sculpture, and function in architecture, contribute to understanding and interpretation of specific works that were produced during the eighteenth century
- knowledge and understanding of different styles, movements and artistic groups in relation to specific works of art and architecture that were produced during the eighteenth century
- knowledge and understanding of the work of individual artists and architects that was produced during the eighteenth century
- an awareness of eighteenth-century historical, social, economic and cultural contexts and how they contribute to understanding and interpreting individual works of painting, sculpture and architecture
- an awareness of philosophical, historical and art historical concepts and ideas that contribute to an understanding and interpretation of specific works of art and architecture that were produced during the eighteenth century.

### 4 Art and Architecture in Europe and the United States of America between 1900 and 1945

This topic deals with European and American art and architecture between 1900 and 1945.

Candidates should have:

- knowledge of how formal features, materials and techniques, subject matter in art, and function in architecture contribute to understanding and interpretation of specific works that were produced between 1900 and 1945
- knowledge and understanding of different styles, movements and artistic groups in relation to specific works of art and architecture that were produced between 1900 and 1945
- knowledge and understanding of the work of individual artists and architects that was produced between 1900 and 1945
- an awareness of historical, social, economic and cultural contexts between 1900 and 1945 and how they contribute to understanding and interpretation of individual works of painting, sculpture and architecture
- an awareness of philosophical, historical and art historical concepts and ideas that contribute to an understanding and interpretation of specific works of art and architecture that were produced between 1900 and 1945.

The specific content for each option should be based on material that is most appropriate for education, pedagogy and the requirements of assessment.

Candidates answer **two** questions on one of the four optional topics.

All topics in this unit include an architectural element.

#### Assessment

The model of assessment is a 1.5 hour examination.

Candidates are required to answer **two** questions in continuous prose.

Questions will not include named artists, architects or individual works of architecture and art, although candidates must provide specific examples of these to support their answers.

The examination consists of four synoptic questions on each optional topic.

Candidates are required to:

- answer **two** questions
- use different examples in answering each question.

# 4 Scheme of Assessment

## 4.1 Aims

AS and A Level courses based on this specification should encourage candidates to develop and communicate their knowledge and understanding of:

- the roles and achievements of practitioners
- the relationship between society and art
- art historical terms, concepts and issues
- methods of researching, investigating and analysing
- use of evidence and how works are interpreted and evaluated.

## 4.2 Assessment Objectives (AOs)

The Assessment Objectives AO1, AO2 and AO3 are common to AS and A Level and AO4 is for A2 only. The assessment units will assess the following Assessment Objectives in the context of the content and skills set out in Section 3 (Subject Content).

### AS and A2

**AO1 Knowledge:** Source, select and recall material to demonstrate knowledge effectively

**AO2 Understanding:** Demonstrate understanding, through analysis and make substantiated judgements and sustained discussion and/or arguments

**AO3 Communication:** Present a clear and coherent response

### A2 only

**AO4 Synopsis:** Apply knowledge and understanding of the relationships between aspects of art historical study.

### Quality of Written Communication (QWC)

In GCE specifications which require candidates to produce written material in English, candidates must:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- select and use a form and style of writing appropriate to purpose and to complex subject matter
- organise information clearly and coherently, using specialist vocabulary when appropriate.

In this specification QWC will be assessed in all units by means of AO3.

## Weighting of Assessment Objectives for AS

The table below shows the approximate weighting of each of the Assessment Objectives in the AS units.

Assessment Objectives	Unit Weightings (%)		Overall Weighting of AOs (%)
	Unit 1	Unit 2	
AO1	13	20	33
AO2	13	20	33
AO3	14	20	34
Overall weighting of units (%)	40	60	100

## Weighting of Assessment Objectives for A Level

The table below shows the approximate weighting of each of the Assessment Objectives in the AS and A2 units.

Assessment Objectives	Unit Weightings (%)				Overall Weighting of AOs (%)
	Unit 1	Unit 2	Unit 3	Unit 4	
AO1	6.5	10.0	6.0	6.5	29.0
AO2	6.5	10.0	6.5	6.0	29.0
AO3	7.0	10.0	6.5	6.5	30.0
AO4	–	–	6.0	6.0	12.0
Overall weighting of units (%)	20.0	30.0	25.0	25.0	100.0

## 4.3 National Criteria

This specification complies with the following.

- The Subject Criteria for History of Art
- The Code of Practice for GCE
- The GCE AS and A Level Qualification Criteria
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria

## 4.4 Prior Learning

No prior learning is necessary for candidates to undertake a course of study based on this specification.

The specification assumes no previous knowledge of History of Art and is suitable for the diverse range of candidates who wish to develop their interest in, and

enjoyment of, the study of History of Art, fostering its value in lifelong learning.

Any requirements set for entry to a course following this specification are at the discretion of centres.

## 4.5 Synoptic Assessment and Stretch and Challenge

In the context of History of Art, synoptic assessment involves the candidate in drawing together the knowledge, understanding and skills learned in different parts of the A Level course. It is primarily assessed by applying knowledge and understanding of the relationships between aspects of art historical study through AO4 at A2.

There is synoptic assessment in this specification and the requirement that stretch and challenge is included in A2 are met in both the written units of A2, which draw on all Assessment Objectives.

In Units 3 and 4, candidates are required to demonstrate their knowledge and understanding of art and/or architecture in relation to **two** different art historical topics, one selected from each of the units. Through their study and in response to the questions in these assessment units, candidates should

demonstrate increased independence in learning through:

- an awareness of different sources of historical evidence
- an understanding of the relationships between society and art within historical and other frameworks
- knowledge and understanding of the significance and role of context
- an understanding of art historical approaches
- skills to explore, evaluate, discuss and compare evidence
- visual analysis and interpretation
- an understanding of art historical themes studied at AS Level.

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## 4.6 Access to Assessment for Disabled Students

AS/A Levels often require assessment of a broader range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised AS/A Level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment.

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all the competences had been addressed. Students with a visual impairment may have difficulty in preparing for the assessments. This will be kept under review and may be amended in the future.

# 5 Administration

## 5.1 Availability of Assessment Units and Certification

Examinations and certification for this specification are available as follows:

	Availability of units		Availability of certification	
	AS	A2	AS	A Level
January 2009				
June 2009	✓		✓	
January 2010			✓	
June 2010	✓	✓	✓	✓
January 2011 onwards			✓	✓
June 2011 onwards	✓	✓	✓	✓

## 5.2 Entries

Please refer to the current version of *Entry Procedures and Codes* for up to date entry procedures. You should use the following entry codes for the units and for certification.

Unit 1 – HART1

Unit 2 – HART2

Unit 3 – HART3

Unit 4 – HART4

AS certification – 1251

A Level certification – 2251

## 5.3 Private Candidates

This specification is available to private candidates. Private candidates should write to AQA for a copy of *Supplementary Guidance for Private Candidates*.

## 5.4 Access Arrangements and Special Consideration

We have taken note of equality and discrimination legislation and the interests of minority groups in developing and administering this specification.

We follow the guidelines in the Joint Council for Qualifications (JCQ) document: *Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications*. This is published on the JCQ website (<http://www.jcq.org.uk>) or you can follow the link from our website (<http://www.aqa.org.uk>).

### Access Arrangements

We can make arrangements so that candidates with disabilities can access the assessment. These arrangements must be made **before** the examination. For example, we can produce a Braille paper for a candidate with a visual impairment.

### Special Consideration

We can give special consideration to candidates who have had a temporary illness, injury or indisposition at the time of the examination. Where we do this, it is given **after** the examination.

Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.

## 5.5 Language of Examinations

We will provide units in English only.

## 5.6 Qualification Titles

Qualifications based on this specification are:

- AQA Advanced Subsidiary GCE in History of Art, and
- AQA Advanced Level GCE in History of Art

## 5.7 Awarding Grades and Reporting Results

The AS qualification will be graded on a five-point scale: A, B, C, D and E. The full A Level qualification will be graded on a six-point scale: A\*, A, B, C, D and E. To be awarded an A\*, candidates will need to achieve a grade A on the full A Level qualification and an A\* on the aggregate of the A2 units.

For both qualifications, candidates who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate. Individual assessment unit results will be certificated.

## 5.8 Re-sits and Shelf-life of Unit Results

Unit results remain available to count towards certification, whether or not they have already been used, as long as the specification is still valid.

Candidates may re-sit a unit any number of times within the shelf-life of the specification. The best result for each unit will count towards the final qualification. Candidates who wish to repeat a

qualification may do so by re-taking one or more units. The appropriate subject award entry, as well as the unit entry/entries, must be submitted in order to be awarded a new subject grade.

Candidates will be graded on the basis of the work submitted for assessment.

# Appendices

## A Performance Descriptions

These performance descriptions show the level of attainment characteristic of the grade boundaries at A Level. They give a general indication of the required learning outcomes at the A/B and E/U boundaries at AS and A2. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the Assessment Objectives (see Section 4) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

### AS performance descriptions for History of Art

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3
<b>Assessment Objectives</b>	<b>Knowledge</b> Source, select and recall material to demonstrate knowledge effectively.	<b>Understanding</b> Demonstrate understanding through analysis and make substantiated judgments and sustained discussion and/or arguments.	<b>Communication</b> Present a clear and coherent response.
<b>A/B boundary performance descriptions</b>	Candidates characteristically: a) source, select and recall relevant art historical material accurately and effectively.*	Candidates characteristically: a) analyse appropriate art historical materials b) make substantiated critical judgements through discussion.	Candidates characteristically: a) construct a clear and fluent response.
<b>E/U boundary performance descriptions</b>	Candidates characteristically: a) show a limited ability to source and recall art historical material.*	Candidates characteristically: a) show limited ability to analyse art historical materials b) make some judgements through limited discussion.	Candidates characteristically: a) construct a basic response.

\*Art historical material – this will be relative to the demands, limitations and opportunities within the examination.

**A2 performance descriptions for History of Art**

	<b>Assessment Objective 1</b>	<b>Assessment Objective 2</b>	<b>Assessment Objective 3</b>	<b>Assessment Objective 4</b>
<b>Assessment Objectives</b>	<b>Knowledge</b> Source, select and recall material to demonstrate knowledge effectively.	<b>Understanding</b> Demonstrate understanding through analysis and make substantiated judgments and sustained discussion and/or arguments.	<b>Communication</b> Present a clear and coherent response.	<b>Synopsis</b> Apply knowledge and understanding of the relationships between aspects of art historical study.
<b>A/B boundary performance descriptions</b>	Candidates characteristically: a) effectively source, select and recall, with accuracy and detail, art historical material* that is relevant.	Candidates characteristically: a) make an in-depth analysis of appropriate art historical materials b) make substantiated critical judgements through sustained arguments.	Candidates characteristically: a) communicate a well-structured and convincing response.	Candidates characteristically: a) apply knowledge and understanding confidently and independently, drawing together different aspects of study to form personal and appropriate conclusions.
<b>E/U boundary performance descriptions</b>	Candidates characteristically: a) source, select and recall, in some detail, appropriate art historical material.*	Candidates characteristically: a) show ability to analyse art historical materials b) make judgements through limited discussion.	Candidates characteristically: a) present a basic response.	Candidates characteristically: a) show basic ability to apply knowledge and understanding of the relationships between aspects of art historical study reaching limited conclusions.

\*Art historical material – this will be relative to the demands, limitations and opportunities within the examination.

## B Spiritual, Moral, Ethical, Social and other Issues

The study of History of Art can contribute to candidates' understanding of spiritual, moral, ethical, social, legislative, economic and cultural issues. The specification provides opportunities for candidates to explore a wide range of issues.

The major function of art is to clarify, intensify or otherwise enlarge the experience of life. The study of History of Art includes the study of this process.

As the specification makes clear, candidates are expected to recognise that the underlying purpose of many works of painting, sculpture and architecture was the expression of a spiritual concept. Temples, churches and cathedrals were built as places of religious worship; sculptures and paintings were created as expressions of faith; and other works reflect the search for an understanding of human experience.

The study of History of Art involves an awareness of moral issues. The ways in which works of art have been produced, the ways in which they have been used to promote or attack a moral position and the ways in which they have been used for political or financial ends require candidates to understand moral attitudes.

All works of art and architecture are manifestations of a culture and a society, and the study of the objects

and buildings requires candidates to recognise the values, attitudes and conditions which prevailed in that society. Candidates are also required to look at the ways in which these artefacts are perceived today, and they can be expected to make comparisons and connections between different societies and cultures.

These issues will arise during the study of all the units for both AS and A2.

### European Dimension

AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen units.

### Environmental Education

AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report "Environmental Responsibility: An Agenda for Further and Higher Education" 1993 in preparing this specification and associated specimen units.

### Avoidance of Bias

AQA has taken great care in the preparation of this specification and specimen units to avoid bias of any kind.

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## C Overlaps with other Qualifications

GCE Art and Design, GCE Applied Art and Design and GCE History of Art require candidates to undertake research, to understand artistic techniques and contextual issues, and to show critical appreciation of works of art. There is, however, no significant overlap in the subject content.

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## D Key Skills – Teaching, Developing and Providing Opportunities for Generating Evidence

### Introduction

The Key Skills Qualification requires candidates to demonstrate levels of achievement in the Key Skills of Communication, Application of Number and Information Technology.

The units for the ‘wider’ Key Skills of Improving own Learning and Performance, Working with Others and Problem Solving are also available. The acquisition and demonstration of ability in these ‘wider’ Key Skills is deemed highly desirable for all candidates, but they do not form part of the Key Skills Qualification.

Copies of the Key Skills Units may be downloaded from QCA’s website:

**[www.qca.org.uk/qca\\_6455.aspx](http://www.qca.org.uk/qca_6455.aspx)**

The units for each Key Skill comprise three sections:

- What you need to know.
- What you must do.
- Guidance.

Candidates following a course of study based on this specification for History of Art can be offered opportunities to develop and generate evidence of attainment in aspects of the Key Skills of:

- Communication
- Information Technology
- Improving own Learning and Performance.

Areas of study and learning that can be used to encourage the acquisition and use of Key Skills, and to provide opportunities to generate evidence for Part B of the units, are signposted below.

	Unit 1	Unit 2	Unit 3	Unit 4
<b>Communication</b>				
C3.1a	✓	✓	✓	✓
C3.1b	✓	✓	✓	✓
C3.2	✓	✓	✓	✓
C3.3	✓	✓	✓	✓
<b>Information Technology</b>				
ICT3.1	✓	✓	✓	✓
ICT3.2				
ICT3.3				
<b>Improving own Learning and Performance</b>				
LP3.1	✓	✓	✓	✓
LP3.2	✓	✓	✓	✓
LP3.3	✓	✓	✓	✓



## GCE History of Art (Art of the Western World) (2250) 2009 onwards

Qualification Accreditation Number: AS 500/2227/1 - A Level 500/2224/6

To obtain free specification updates and support material or to ask us a question register with Ask AQA:

**[www.aqa.org.uk/ask-aqa/register](http://www.aqa.org.uk/ask-aqa/register)**

Free launch meetings are available in 2007/8 followed by further support meetings through the life of the specification. Further information is available at:

**<http://events.aqa.org.uk/ebooking>**

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