

## Teacher Resource Bank

GCE History of Art  
(Art of the Western World)  
Schemes of Work

A close-up, slightly blurred photograph of a dictionary page. The word 'resource' is prominently displayed in a large, bold, black font. Below it, the text 'or supply of' and 'adopted in ad' is visible, though out of focus. The page is curved, suggesting it's part of a book or folder.

## Unit 1 Visual Analysis and Interpretation

For ease of reference, the examples used throughout this document are taken from *A World History of Art*, 7th edition, Hugh Honour and John Fleming, published by Laurence King Publishing (2005).

The number in brackets after the title of the work indicates the picture number in this publication.

### **Ethos of the unit**

This unit is about visual analysis, which is considered to be the description/examination of works of art and architecture, and interpretation, regarded as how works of art and architecture can be understood and explained.

Visual analysis and interpretation are fundamental to the study of History of Art in general and to this specification in particular.

It is believed that, once acquired, the skills necessary for visual analysis can be applied to a wide variety of paintings, sculptures and works of architecture. On this basis, students should be able to analyse and interpret images in Western art and architecture from Classical Greece to the end of the twentieth-century.

Compulsory questions in the question paper for this unit provide equity for candidates.

### **What should be taught**

- How to describe, identify, analyse, and examine the formal features, subjects, and themes of paintings and sculptures, and the formal features, building types, and functions of architecture in a clear and coherent way.
- How to discuss, interpret, explain, consider, account for, and comment on paintings, sculptures, and works of architecture in a clear and coherent way.
- A broad knowledge of historical, social, and cultural contexts of art and architecture.
- Appropriate art, architectural, and art historical terminology.

### **What can be taught**

The assessment unit requires candidates to answer questions about photographic reproductions of a painting, a sculpture and a work of architecture drawn from Western art between 500BC to AD 2000 (Classical Greece to the end of the twentieth-century). Therefore, teaching should embrace as wide a range of examples as considered necessary to meet the requirements of the specification.

See 'Strategies for teaching the unit' (pp. 4-10).

### **Assessment**

Candidates must answer all three questions, each related to a painting, a sculpture and a work of architecture respectively.

The questions will always ask for:

- a description/analysis of the formal features of the work, and/or the subject/theme/building type (describe, analyse, identify, examine, etc)
- a discussion/interpretation of the work based on the description/analysis (discuss, interpret, explain, consider, account for, comment on, evaluate, etc).

## Unit 1 Mark Scheme

<b>Mark range</b>		<b>AO1 Knowledge</b> Source, select, recall material to demonstrate knowledge effectively	<b>AO2 Understanding</b> Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments	<b>AO3 Communication</b> Present a clear and coherent response
<b>0</b>	No attempt to address the question or meet assessment objectives			
<b>1 – 4</b>	<b>Inadequate response to the question</b>	<ul style="list-style-type: none"> <li>Poor sourcing, selection and recall</li> <li>Weak description</li> </ul>	<ul style="list-style-type: none"> <li>Little or ineffective analysis and discussion</li> <li>Little or no argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Unclear and inaccurate use of language</li> <li>Ineffective organisation of material</li> </ul>
<b>5 – 8</b>	<b>Limited response to the question</b>	<ul style="list-style-type: none"> <li>Limited sourcing, selection and recall</li> <li>Partial description</li> </ul>	<ul style="list-style-type: none"> <li>Simplistic analysis and discussion</li> <li>Limited argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Limited clarity, coherence and accuracy of language</li> <li>Some appropriately organised material</li> </ul>
<b>9 – 12</b>	<b>Competent response to the question</b>	<ul style="list-style-type: none"> <li>Generally relevant sourcing, selection and recall</li> <li>Relatively comprehensive description</li> </ul>	<ul style="list-style-type: none"> <li>Competent analysis and discussion</li> <li>Some meaningful argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Clear, coherent and accurate use of language</li> <li>Adequately effective organisation of material</li> </ul>
<b>13 – 16</b>	<b>Good response to the question</b>	<ul style="list-style-type: none"> <li>Accurate and appropriate sourcing, selection and recall</li> <li>Comprehensive description</li> </ul>	<ul style="list-style-type: none"> <li>Good analysis and discussion</li> <li>Germane argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Very clear, coherent and accurate use of language</li> <li>Competent organisation of material</li> </ul>
<b>17 – 20</b>	<b>Excellent response to the question</b>	<ul style="list-style-type: none"> <li>Wholly accurate, detailed and appropriate sourcing, selection and recall</li> <li>Entirely inclusive description</li> </ul>	<ul style="list-style-type: none"> <li>Excellent and sustained analysis and discussion</li> <li>Thoroughly relevant and well-considered argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Thoroughly clear, coherent and accurate use of language</li> <li>Sustained and wholly relevant organisation of material</li> </ul>

**Four marks are available for each mark band. From lowest to highest, the mark indicates the candidate has:**

- **Just** met requirements described in that particular mark range
- **Adequately** met requirements described in that particular mark range
- **Clearly** met requirements described in that particular mark range
- **Convincingly** met requirements described in that particular mark range, but just failed to meet the requirements set out in the next range.

## Strategies for teaching the unit

A basic and important tenet of this unit is that the principles of visual analysis and interpretation can be applied to any painting, sculpture and work of architecture.

However, within the parameters of these principles there are variations. Therefore, it is important for teaching and learning to select examples that illustrate these variations.

This is particularly important in this unit, where the three coloured photographic reproductions (a work of architecture, a painting and a sculpture) will be selected from the period 500 BC – AD 2000 (Classical Greece to the end of the twentieth-century).

The breadth of this selection should not be seen as daunting but, on the contrary, as genuinely testing candidates' ability to apply their knowledge and understanding.

### Using existing skills and resources: the relationship with the legacy specification

As with unit 1 of the legacy specification, this unit is concerned with the visual analysis and interpretation of painting, sculpture and architecture; consequently, its teaching and assessment are very similar to the legacy unit.

Differences between this unit and unit 1 of the legacy specification are:

- greater clarification of what is to be covered in teaching this unit
- a wider chronological range of examples (from the period 500 BC – AD 2000 rather than c.1400 – the present day)
- in the assessment, one question on each of the three reproductions, as opposed to two questions per reproduction.
- compulsory questions, as opposed to a choice of questions, therefore creating greater equity between candidates
- three questions to be answered in an hour, as opposed to six in an hour.

### Analysing the content of the unit and the selection of examples

The selection of examples used to deliver this unit is at the discretion of teachers, but scrutiny of the requirements of the specification should help in the choice.

Putting aside, for the moment, knowledge of historical, social, and cultural contexts of art and architecture and the use of appropriate art, architectural, and art historical terminology, there are two fundamental but related aspects to be taught for this unit:

- how to describe (identify, analyse, examine, etc) the formal features, subjects and themes of paintings and sculptures, and the formal features, building types and functions of architecture
- how to discuss (interpret, explain, consider, account for, comment on, evaluate, etc) paintings, sculptures and works of architecture.

Let's first consider description:

For a work of art, this means describing its formal features in relation to the subject or theme, while for a work of architecture, they are in relation to the building type and its function.

The formal features to be studied are listed on pages 5 and 6 of the specification.

Of course, there are variations to consider; for instance, different types of composition and uses of colour, numerous ways to create pictorial space, a variety of architectural features and so on.

### Composition

While composition would consider the organisation, positioning, arrangement and relationship of features and elements in the work, there is diversity from work to work.

Teaching should demonstrate that compositions can be:

- formally arranged, with central placement, symmetry, horizontal and vertical axes eg the façade of San Miniato al Monte, Florence (9.10)
- informal arrangements, where no discernible geometrically organised positioning is used eg Gehry's Guggenheim Museum, Bilbao (22.47)
- closed, where elements are confined within a painting's frame, as in Botticelli's Primavera (10.44) or open, where elements are cropped by the picture frame and the composition appears to continue beyond it, as in Degas's Ballet Rehearsal (17.12)
- echoed relationships of elements/features eg Duccio Virgin and Child Enthroned in Majesty (9.78) and Rietveld's Schröder House, Utrecht (20.35).
- Other forms of composition might include horizontal, vertical, diagonal emphasis; alignments of elements with curves and circles; pyramidal arrangements; organisation of colours, light, shadow and linear perspective.

These are by no means the only variations of compositional organisation, positioning, arrangement and relationship but once the concept of composition has been grasped, such variations might be identified.

### Colour

As with composition, an understanding of how colour has been used by a variety of artists should be considered.

These include:

- description, where colour is represented as it is seen, as in de Hooch The Linen Cupboard (13.47)
- symbolically, where colour may be used as an established convention, as in white as a symbol of purity eg Lady Jane Grey's dress (15.36), or symbolism conceived by the artist, as in Marc's Fighting Forms (19.20)
- warm and cool colours, that create spatial depth eg Masaccio Tribute Money (10.5) or mood eg Munch The Scream (17.27)
- emotionally – to create a feeling or sensation eg Matisse The Joy of Life (19.3)
- decoratively, in Ringgold's Bitter Nest Part III: Harlem Renaissance (22.24) or through the colour of materials used in The Doge's Palace, Venice (9.87).
- Other ways might include atmospherically, abstractly, harmoniously, discordantly and expressively.

## Pictorial Space

Understanding how the illusion of three-dimensional space or, in relief sculpture, enhancing the actual depth of the work, is created and the following points should be considered:

- overlapping
- changes in scale
- linear perspective
- foreshortening
- use of light and shade, including tonal modelling and cast shadow
- compositional arrangement, that may 'lead the viewer into' the picture.

All these occur in Caravaggio's Conversion of St Paul (13.1).

- aerial perspective
- more detail and 'focus' in foreground.

As in Delacroix's The 28<sup>th</sup> July: Liberty Leading the People (15.17).

- in relief sculpture, depth of cutting or modelling enhances three-dimensionality eg Parthenon frieze (4.29).

## Light and tone

As well as creating the illusion of three-dimensional space and form, understanding how light and tone operate should be taught<sup>1</sup>.

Light and tone can:

- pick out elements of a narrative, important parts of a picture
- make details clear
- create a mood, atmosphere, etc

all evident in Eakins's The Gross Clinic (15.54).

It should be clear from the analyses and examples so far that formal features often relate to each other. For example, the use of light and tone can be interpreted as:

- a compositional element
- a means of modifying colour
- and/or a method of creating pictorial space.

Rarely do formal features operate independently, and so the selection of examples used for teaching might consider this.

Equally, the specification's requirement for the study of pattern, ornament and decoration, line and shape in painting, sculpture and architecture should be made in relation to other formal features. Line in painting would be associated with brushwork, tone or edge, in sculpture and architecture with carving, modelling, moulding, overlapping and so forth.

<sup>1</sup> The media and materials of works reproduced in the question paper are given in the caption to each image.

Therefore, one example may serve to illustrate a variety of related formal features; different examples may demonstrate variations in the way these features are used and interpreted.

### Materials, techniques and processes<sup>2</sup>

While it is unnecessary to teach detailed information about techniques and processes used in painting, sculpture and architecture, or deliver detailed analyses of materials, your students should have a rudimentary knowledge and understanding of them.

- In painting, it may be necessary to know that oil can be applied thinly, as a glaze eg van Eyck Madonna of Chancellor Rolin (10.13) or thickly in *impasto* eg Rouault Ecce Homo (19.11), and these create different effects, resulting in different interpretations. Generally, brushwork and surface effects can be identified without knowledge of the material's specific properties or precise reference to techniques and processes eg the differences of surface characteristics in Bonnard's Nude in the Bath (20.9) and Dali's The Persistence of Memory (20.17) are evident without a thorough knowledge of oil painting.
- In sculpture, examples should include carving, modelling (and casting) and constructive techniques, but detailed knowledge of the processes is not necessary. More important is recognition of the possibilities and restrictions of materials and techniques and the resulting effects on the appearance of the work. The detailed but essentially compact mass of the figures on the west portal of Reims cathedral (9.57) is characteristic of carving, whereas the Equestrian Statue of Marcus Aurelius (5.63) displays the intricate detail made possible by modelling, and the pose/composition that is in part dependent on the tensile strength of bronze. Equally, Smith's Cubi XVIII and Cubi XVII show the characteristics of stainless steel and construction (welding).
- In architecture, examples should illustrate different materials, such as stone, wood, brick, concrete, and so on, considering their properties in terms of appearance and structural potential eg the mass, solidity, textured surfaces and colour of Michelozzo's Palazzo Medici-Riccardi, Florence (10.20).

### Scale, volume and mass

The size of paintings and sculptures reproduced in the assessment unit is given in the captions in the question paper. Therefore, to say a work is small or big is of little value. But to discuss how scale may affect its interpretation might be important.

In architecture and sculpture, volume and mass are characteristics that can be described. For instance, S. Maria della Consolazione, Todi (11.23) is compact and closed, whereas Wright's Robie House, Chicago (19.44) is spatial and open.

<sup>2</sup> The media and materials of works reproduced in the question paper are given in the caption to each image.

## Architectural structure, elements/features and site/location

Teaching should provide a fundamental understanding of architectural structure, essentially trabeated and arcuated systems. But there should also be an awareness that variations and developments exist, created through the use of materials, developing techniques and processes, as well as combinations of structural forms. For instance, the basic post and lintel system of the *Parthenon*, Athens (4.14), the more complex steel structure of Sullivan's *Guaranty Building*, Buffalo (17.39) and the cantilevers of Le Corbusier's *Villa Savoye*, Poissy (20.42); the arches and vaults of *Trajan's Market*, Rome (5.47), the complex vaulting of *Lincoln Cathedral* (9.60), Wren's *St Paul's Cathedral* (13.49 and 13.50) and Paxton's *Crystal Palace*, London (17.35).

Candidates should understand basic architectural terms, such as plans, elevations, fenestration, etc, and they should be able to identify and have a knowledge of elements and features, such as various styles of columns and other supporting members, vaults, decoration, etc<sup>3</sup>

There should be some understanding of how site and location, as far as it can be identified from a photographic reproduction, might determine the form and interpretation of architecture eg the siting of the *Palace of Versailles* (13.53) contributes to its grandeur; the curved forms of Wright's *Solomon R. Guggenheim Museum*, New York (21.47) are (purposely?) at odds with other buildings in the proximity and so make it seem different, perhaps special; the *piazza* in front of *S. Marco*, Venice (9.16) affords views of the whole façade, thereby promoting its importance and grandeur.

While important, description alone is limited in its value and candidates should be able to discuss, interpret, explain, consider, account for and comment on, and evaluate the formal visual features, subjects and themes in painting and sculpture, and the features, building types and functions of architecture. They will, in part, be assessed on their ability to do this.

Let's now address the second fundamental aspect of teaching this unit - interpretation.

Using an example already given, we might consider how Eakins represents the scene in *The Gross Clinic* (15.54).

Formal features	Interpretation
<ul style="list-style-type: none"> <li>Single light source and <i>chiaroscuro</i> effect.</li> <li>dark and relatively ill-defined upper half of the painting.</li> </ul>	<ul style="list-style-type: none"> <li>Light illuminates the doctor and the operation, key parts of the work, while spectators are in shadow, minimising their importance.</li> <li><i>Chiaroscuro</i> creates a dramatic effect, emphasised by the gesture of the figure at bottom left.</li> <li>Light also picks out calmer aspects: the recorder at middle left, spectators, the doctor's calm demeanour.</li> </ul>
<ul style="list-style-type: none"> <li>Almost a pyramidal composition.</li> </ul>	<ul style="list-style-type: none"> <li>The doctor's importance is emphasised by his position at the apex of the compositional pyramid.</li> </ul>
<ul style="list-style-type: none"> <li>Limited colour range.</li> </ul>	<ul style="list-style-type: none"> <li>Colour is restrained, as it might have been in actuality, but this adds to the solemnity of the scene.</li> </ul>
	<ul style="list-style-type: none"> <li><i>Chiaroscuro</i>, spatial effects, composition, and colour all contribute to its naturalism.</li> </ul>

<sup>3</sup> Hugh Honour and John Fleming *A World History of Art*, 7<sup>th</sup> edition, 2005, Laurence King Publishing provides a Glossary that is more than adequate to fulfil the requirements of this unit.

There may be more aspects to consider in the Eakins painting, but these illustrate how the identification of formal features can establish an interpretation.

Similarly, consider how the materials and the location contribute to an interpretation of Donatello's Equestrian Monument to Gattamelata (10.27)

Formal features	Interpretation
<ul style="list-style-type: none"> <li>Cast in bronze from original model (clay, wax or plaster).</li> </ul>	<ul style="list-style-type: none"> <li>Relative versatility of modelling/bronze casting allows subject/pose, modelling of detail, particular colour, combination of mass and space.</li> <li>Subject is worthy of expensive bronze monument.</li> </ul>
<ul style="list-style-type: none"> <li>Composition: vertical and horizontal axes.</li> </ul>	<ul style="list-style-type: none"> <li>Tensile strength of bronze allows equestrian subject (difficult/impossible for legs of horse to support weight if carved in stone).</li> </ul>
<ul style="list-style-type: none"> <li>Dark colour, matt patina.</li> </ul>	<ul style="list-style-type: none"> <li>Perhaps gives effect of weight, power, presence.</li> </ul>
<ul style="list-style-type: none"> <li>Monumental/life-size scale.</li> </ul>	<ul style="list-style-type: none"> <li>Bronze allows for large scale, enhancing importance of subject.</li> </ul>
<ul style="list-style-type: none"> <li>Intricate detail, naturalism.</li> </ul>	<ul style="list-style-type: none"> <li>Modelling allows for detail, subtle rendering of anatomy, etc.</li> </ul>
<ul style="list-style-type: none"> <li>Location/site: urban; higher than eye level.</li> </ul>	<ul style="list-style-type: none"> <li>Set against building of importance (balustrades, arches, etc) reinforces importance of subject</li> <li>Photograph taken from below, perhaps indicating work is mounted above eye-level, thereby reinforcing status/importance of subject.</li> </ul>

Once again, there may be more aspects to consider in relation to this sculpture, but those noted illustrate possible interpretations based on identification of formal features.

With architecture, a similar approach is necessary. For instance, consider how Gehry's Guggenheim Museum, Bilbao (22.47) expresses its function.

Formal features	Interpretation
<ul style="list-style-type: none"> <li>Overall, unconventional composition, use of materials and architectural elements.</li> </ul>	<ul style="list-style-type: none"> <li>Arguably, unconventional form does not express the building's function in any predictable way.</li> <li>No obvious entrance, no signage, none of the conventional 'symbols' that indicate that it is a museum.</li> </ul>
<ul style="list-style-type: none"> <li>Irregular arrangement of forms.</li> <li>Variety of forms: curved, angular, non-geometric –organic to a degree.</li> </ul>	<ul style="list-style-type: none"> <li>Irregularity may indicate unconventionality of institution and its contents – contemporary art.</li> <li>Architectural forms have sculptural appearance, perhaps expressing function as museum of modern art.</li> </ul>
<ul style="list-style-type: none"> <li>Metallic surfaces, minimal fenestration.</li> </ul>	<ul style="list-style-type: none"> <li>Modern materials may signify modern/ contemporary ethos and content of museum.</li> <li>Minimal fenestration may be functional – natural light can harm certain works of art.</li> </ul>
<ul style="list-style-type: none"> <li>Few (or no) recognisable conventional architectural features.</li> </ul>	<ul style="list-style-type: none"> <li>Could be regarded as anti-conventional, again indicating its role as modern art museum.</li> </ul>
<ul style="list-style-type: none"> <li>Apparent grouping of various forms.</li> </ul>	<ul style="list-style-type: none"> <li>Architecture can be seen as 'art', echoing the purpose of the museum.</li> </ul>
<ul style="list-style-type: none"> <li>Open location with uninterrupted view.</li> </ul>	<ul style="list-style-type: none"> <li>Building has some importance as the view of it is uninterrupted.</li> <li>Reflection in water arguably enhances its aesthetic qualities, reinforcing its purpose as an art museum.</li> </ul>

Once again, there may be more aspects to consider here, but those noted illustrate an interpretation.

### Knowledge of historical, social, and cultural contexts of art and architecture

The teaching and assessment of this unit are related to the analysis and interpretation of works of art and architecture in photographic reproduction.

No specific art historical knowledge of the works reproduced in the assessment unit is required and no credit will be given for such knowledge. Candidates must comment on what they can see in the reproduction in the question paper but your students are studying the History of Art and so should have some fundamental knowledge.

- For instance, this means knowing that the Madonna and Child in Duccio's painting ((9.78) are Christian deities, that Michelozzo's Palazzo Medici-Riccardi, Florence (10.20) was no ordinary dwelling but was endowed with the symbolism of status and power and that de Hooch's The Linen Cupboard (13.47) is categorised as a genre painting.
- Your students will not need to know about historical periods and styles to answer the questions but knowing about these things might help them.

### Appropriate art, architectural, and art historical terminology

Your students are expected to use terminology that is accurate and appropriate, although this does not mean they should have a complete art, architectural and art historical vocabulary; it should just aim to be as comprehensive as possible.

Teaching this unit may be incorporated with teaching Unit 2. This strategy is explored in the next section.

## Unit 2 Themes in History of Art

### Ethos of the unit

This unit promotes knowledge and understanding of art history via a number of fundamental themes. These should be illustrated and explored using teacher-selected examples, which can be unrestricted by demands of chronology or geographical location. The choice of examples allows teachers the opportunity to teach to their own interests, strengths and resources.

The selected examples should allow the application of skills learnt for Unit 1.

A thematic approach should provide the breadth of knowledge and understanding required at AS. Examples to illustrate and explore the themes afford some depth of knowledge and understanding, thereby providing a foundation for study at A2.

### What should be taught

In general:

- knowledge and understanding of the prescribed art historical themes in relation to appropriate teacher-selected examples of works of art and architecture, artists and architects
- appropriate art, architectural and art historical terminology
- historical, social and cultural contexts for works of art and architecture
- clear and coherent communication of this material.

More specifically:

- Knowledge of subjects in art and the ways artists have interpreted them, and an understanding of the concept of genres in art and how and why they have been represented in particular ways.
- Knowledge and understanding of the ways in which art and architecture are made, the materials and techniques used and how materials, techniques and processes help to determine the appearance and subsequent interpretation.
- Knowledge of the formal features of art and architecture, and an understanding of how these contribute to interpretation and meaning, together with an understanding of the concept of style and an awareness of the evolution of different styles in art and architecture.
- Knowledge and understanding of the relationship between the purpose and appearance of buildings and how to evaluate different forms of architecture in relation to their aesthetic and functional roles.
- Knowledge of historical and social contexts and their influence on the creation of art and architecture, and an awareness of how these contexts contribute to the interpretation and meaning of art and architecture.
- Different forms of artistic patronage and an understanding of how artistic patronage impacts on the appearance, interpretation and meaning of art and architecture.

- Knowledge of the changing social and cultural status of artists and architects and an understanding of how artistic status contributes to the interpretation and meaning of works of art and architecture.
- The representation of gender, nationality and ethnicity in art and architecture and its contribution to interpretation and meaning; how the gender, nationality and ethnicity of artists and architects influence the creation of art and architecture.

### **What can be taught**

Examples to illustrate and explore the prescribed themes can be drawn from Western art between 500 BC to AD 2000 (Classical Greece to the end of the twentieth-century). Teaching can embrace as wide a range of examples as are necessary to meet the requirements of the specification.

See 'Strategies for teaching (pp 14 – 23).

While the specification lists eight themes, the assessment unit tests six.

The selection of themes from year to year will not necessarily be made on the basis of rotation and will, in all likelihood, be random.

### **Assessment**

Candidates must answer three questions from a choice of six questions. Each question is related to one of the eight themes listed in the specification, but this should not preclude candidates from engaging with other themes in their answers where they consider it to be relevant to answering the question.

The questions will always:

- ask for no more than two examples
- contain no named artists, architects, periods, styles, works, or dates.

Where it is considered to be helpful to candidates, examples will be asked for from 'a period of your choice'.

This phrase is defined as:

a time-span of any length that, is appropriate to candidates' needs in answering the question.

Questions will be as broad as practicable, allowing candidates the opportunity to apply their knowledge and understanding. Where specific references are made (eg to particular subjects or genres, media and techniques, building types or functions, etc) candidates will be offered a choice of two in the question.

Candidates may not use the same examples in answering different questions.

## Unit 2 Mark Scheme

Mark range		<b>AO1 Knowledge</b> Source, select, recall material to demonstrate knowledge effectively	<b>AO2 Understanding</b> Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments	<b>AO3 Communication</b> Present a clear and coherent response
0	No attempt to address the question or meet assessment objectives			
1 – 5	<b>Inadequate response to the question</b>	<ul style="list-style-type: none"> <li>Poor sourcing, selection and recall</li> <li>Weak description</li> </ul>	<ul style="list-style-type: none"> <li>Little or ineffective analysis and discussion</li> <li>Little or no argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Unclear and inaccurate use of language</li> <li>Ineffective organisation of material</li> </ul>
6 – 10	<b>Limited response to the question</b>	<ul style="list-style-type: none"> <li>Limited sourcing, selection and recall</li> <li>Partial description</li> </ul>	<ul style="list-style-type: none"> <li>Simplistic analysis and discussion</li> <li>Limited argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Limited clarity, coherence and accuracy of language</li> <li>Some appropriately organised material</li> </ul>
11 – 15	<b>Basic response to the question</b>	<ul style="list-style-type: none"> <li>Some relevant sourcing, selection and recall</li> <li>Basic description</li> </ul>	<ul style="list-style-type: none"> <li>Basic analysis and discussion</li> <li>Simplistic argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Generally clear, coherent and accurate use of language</li> <li>Basic organisation of material</li> </ul>
16 – 20	<b>Competent response to the question</b>	<ul style="list-style-type: none"> <li>Generally relevant sourcing, selection and recall</li> <li>Relatively comprehensive description</li> </ul>	<ul style="list-style-type: none"> <li>Competent analysis and discussion</li> <li>Some meaningful argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Clear, coherent and accurate use of language</li> <li>Adequately effective organisation of material</li> </ul>
21 – 25	<b>Good response to the question</b>	<ul style="list-style-type: none"> <li>Accurate and appropriate sourcing, selection and recall</li> <li>Comprehensive description</li> </ul>	<ul style="list-style-type: none"> <li>Good analysis and discussion</li> <li>Germane argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Very clear, coherent and accurate use of language</li> <li>Competent organisation of material</li> </ul>
26 – 30	<b>Excellent response to the question</b>	<ul style="list-style-type: none"> <li>Wholly accurate, detailed and appropriate sourcing, selection and recall</li> <li>Entirely inclusive description</li> </ul>	<ul style="list-style-type: none"> <li>Excellent and sustained analysis and discussion</li> <li>Thoroughly relevant and well-considered argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Thoroughly clear, coherent and accurate use of language</li> <li>Sustained and wholly relevant organisation of material</li> </ul>

Only 1 example	<ul style="list-style-type: none"> <li>Maximum 15 marks</li> </ul>
No examples	<ul style="list-style-type: none"> <li>Maximum 5 marks</li> </ul>

**Five marks are available for each mark band. From lowest to highest, the mark indicates the candidate has**

- **Unevenly** met requirements described in that particular mark range
- **Just** met requirements described in that particular mark range
- **Adequately** met requirements described in that particular mark range
- **Clearly** met requirements described in that particular mark range
- **Convincingly** met requirements described in that particular mark range, but just failed to meet the requirements set out in the next range.

## Strategies for teaching

### Using existing skills and resources: the relationship with the legacy specification

The thematic approach of Unit 2 in this specification is different to the chronological approach of Unit 2 and unit 3 in the legacy specification is different to the thematic approach of Unit 2 in this specification. Furthermore, the legacy specification omits the period 1527 to c.1850 and c.1990 to 1999, whereas these periods can be included in teaching this specification.

However, the material you may have used for the legacy specification is by no means redundant when teaching the new Unit 2. It is likely that some, or perhaps all, of the themes for this unit were addressed in your teaching of the legacy specification, and material that underpins teaching the prescribed art historical themes would also have been present in your previous teaching.

If you want to use the same material for teaching the present Unit 2 as you did for teaching the legacy specification, you would have to adapt it in order to address the requirements, assessment objectives and questions associated with the new specification. The rest of this section may provide some guidance on the forms this adaptation can take.

While there are differences between this unit and unit 2 and unit 3 of the legacy specification, resources and expertise are transferable. In effect, the chronological structure of the legacy specification can be applied in teaching this unit, but there is the requirement that the contexts and examples you use are understood in relation to the eight themes identified in the specification.

In the legacy specification, the overall time span is broken down into ten discrete areas in each unit. At least two sections from each module have to be taught to fulfil the assessment requirements. This very minimum prerequisite, while perhaps not pedagogically sound, could remain the case with this new specification. Study of any four sections from the legacy specification could provide appropriate material, if teaching was directed towards a knowledge and understanding of the specified themes.

'Teaching the prescribed themes' addresses the issue of how specific examples of works of art and architecture can be used to fulfil the requirements of this unit.

### Alternative approaches

When teaching this unit, you should plan the content in relation to the eight art historical themes listed in the specification.

You might select and teach material directly related to the themes.

- Adopting this approach means that the themes can be explored independently and/or in association with one another. Furthermore, you can select what you consider to be the most appropriate examples to illustrate and explain the themes.

However, you might select and teach material that is organised in a different way but which addresses the themes.

- You could teach specific time or historical periods (eg the sixteenth-century, the Age of Reason, etc), or art historical periods (eg the Renaissance, Modernism, etc), or focus on locations (eg British art and architecture, art and architecture in Venice, etc) or a number of works by a relatively limited selection of artists and architects.

Working in this way, where the themes are incorporated into a broader art historical framework, might allow more substantial contexts for the themes and allow continuity in the delivery of the material. On the other hand, it may restrict the range of possible examples illustrating each theme.

Whichever approach is adopted, you should remember that the specification states this unit is intended to provide understanding of art historical themes in relation to examples of works of art and architecture, artists and architects, and the questions will be based on this.

In general, examples selected to illustrate the prescribed themes should offer various, different, or alternative aspects, features and/or characteristics of the themes. Since the questions will only ever ask for two examples, diversity is encouraged and comparison and contrast might be required.

## Teaching the prescribed themes

### Subjects and genres

The specification requires:

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

Subjects for painting and sculpture might be religion, portrait, everyday life, the human figure in various forms – in movement, couples, the nude, etc – animals, landscapes, cityscapes, still-life and so on.

The range of possible subjects is vast and it would be impossible to provide examples of them all to your students. However, questions will be as broad as practicable and where specific references are made to particular subjects or genres, candidates will be offered a choice of two.

You might also consider that in teaching other themes for this unit, and in your delivery of Unit 1, you will be using examples where subjects and genres in art can be discussed.

As noted above, examples selected for teaching should display diversity.

For instance:

- a subject, such as religion might be illustrated by Duccio's Virgin and Child Enthroned in Majesty (9.78) and van Eyck's Madonna of Chancellor Rolin (10.13). While the content of each is, essentially, the same – the Virgin and Child – the appearance, purpose and context are different
- equally, the representation of animals in the trumeau of the portal of Souillac abbey church, Périgord, (9.28) is visually dissimilar, uses different materials, was made for different purposes, and so on, than Koons's Rabbit (22.9).

Genres – types or categories of subjects – become established at various times in the history of art for a variety of reasons. From the 17th-Century with the founding of academies, a hierarchy of genres evolved, the most important one being 'history'. In effect, history paintings were figure compositions representing historical, religious and mythological subjects. Beneath 'history' in this hierarchy were other genres: portrait, landscape, still life, and genre (everyday life).

The specification has no requirement for candidates to know about the hierarchy of academic genres but it would be helpful, especially since candidates are expected to understand the concept of genres in art.

Again, in selecting examples, diversity is important. For instance:

- The landscapes of Claude Lorraine (eg 13.27) are conceptually, stylistically and contextually different from the landscapes of Cézanne (eg 17.44).

### Materials, techniques and processes

The specification requires:

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

There is a wide range of traditional materials, techniques and processes used in art and architecture, made even wider by developments in the twentieth-century, and this range would be impossible to cover entirely within the time available. However, questions will be as broad as practicable and where specific reference is made to particular materials, techniques and processes, candidates will be offered a choice of two.

Furthermore, in teaching other themes for this unit, and in your delivery of Unit 1, you will be using examples where materials, techniques and processes in art and architecture can be discussed.

Your students will need to have a broad knowledge and understanding of materials, techniques and processes used in painting, sculpture and architecture, but they will not require detailed knowledge.

- They should understand the principles of painting in various media, different ways of making sculpture, and the materials and structures used in architecture, but they will not be asked specifically to describe these things in any detail. Rather, they should understand how materials, techniques and processes affect the appearance of works of art and architecture.

For example:

- Stone and the structural techniques used in Cluny abbey church, (9.19) contribute to the building's solidity and mass, visually weighty appearance, and, essentially, closed form, whereas Foster's Hong Kong and Shanghai Bank (21.64) is open, linear and lightweight in appearance, largely a consequence of the steel structure.
- The broad brushwork in Michelangelo's Sistine Chapel ceiling (11.31) is a result of the work's scale, the artist's style and the technique of fresco, whereas the detail, subtle modelling and subsequent realism in Van Eyck's Ghent Altar (10.12) is determined by the artist's preferred style and the use of oil glazes.

## Form and style

The specification asks for four related things:

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

As with the themes noted so far, it would be ridiculous to suggest that you would be able to teach everything. Again, it is well to remember that questions will be as broad as practicable and will not make reference to named artists, architects, periods, styles, works or dates.

A knowledge of the formal features of art and architecture and an understanding of how these contribute to interpretation and meaning are the fundamental tenets of Unit 1; therefore, much of the material you cover for Unit 1 should serve for this theme in Unit 2, and vice versa.

In light of the time available for teaching this unit, an awareness of the evolution of different styles in art and architecture has to be selective and partial. But an understanding of the concept of style will require your students to identify the distinctive visual features of works of art and architecture that are associated with particular canonical art historical terms, such as classical, rococo, modern, and so on.

Again, it would be unrealistic to imagine students having an inclusive knowledge and understanding, but as an example students should be able to distinguish some of the features of various forms of classicism and differentiate these from features of Romanesque and Gothic, or recognise the visual characteristics of Cubism and related styles as opposed to an expressionist style.

Equally, students should be able to recognise how some of the visual characteristics of Romanesque architecture informed the development of the Gothic, or how some sculptors in the Renaissance drew on the visual forms of earlier Roman sculpture.

As with the first two themes in this unit, in teaching this one there will be overlap with material used for Unit 1, which should be helpful when planning your schemes of work.

## Form and function in architecture

The specification requires:

- knowledge and understanding of the relationship between the purpose and appearance of buildings, and the ability to evaluate this.

The visual form a building takes can often communicate aspects of its function. Students should be able to identify certain building types – domestic, ecclesiastical, commercial, and so on – and comment on their appearance in relation to their function.

For example, the Colosseum, Rome (5.43) has a number of visual characteristics that indicate its function:

- its height and seating arrangement afford unrestricted views of the central arena
- numerous entrances and exits accommodate large audiences

- its relatively rapid construction (a combination of refined architectural and engineering skills, use of materials – concrete, brick, etc), perhaps indicate the demand for such a building.

You will recognise that the final bullet can be related to a previous theme in this unit, *Materials, techniques and processes*, indicating the possibilities of teaching related themes in relation to individual examples.

Sometimes, the appearance of architecture communicates more than simply its function. Students should be able to recognise the relationship between appearance and meaning in buildings.

For example:

- the scale, monumentality, rigorously ordered architectural features and structure of the Colosseum, while intimately related to function, also communicate power, status, order and even control.

In this respect, buildings can convey ideas about political persuasion, belief, affluence, cultural aspirations, authority and so on.

As with the previous three themes in this unit, this one offers overlap with material used for Unit 1, perhaps helpful when planning schemes of work.

## Historical and social contexts

The specification requires:

- knowledge of historical and social contexts and their influence on the creation of art and architecture
- an awareness of the ways in which these contexts contribute to interpretation and meaning.

Since works of art and architecture are never created wholly independently of their historical and social circumstances, your students should have some knowledge of these circumstances in relation to specific works and makers.

There are a number of historical and social contexts that might be considered:

- political – how a work or works or an individual may be affected by or respond to a political event, regime, individual, etc

eg Picasso's Guernica (20.49) or Delacroix's The 28<sup>th</sup> July: Liberty Leading the People (15.17)

- economic – how a work, works or an individual may be affected by or respond to a general or specific economic situation

eg the appropriation of some of the Athenian League's funds by Pericles's to build temples, or the Medici in Florence whose wealth paid for numerous commissions.

- social – how a work, works or an individual may be affected by or respond to aspects or events in society, such as class, leisure, work, etc

eg Limbourg Brothers Très Riches Heures de Duc de Berry (9.89), von Menzel's Iron Rolling-Mill (15.42).

- biographical – an artist's or architect's life and psychology

eg Bernini's piety may be reflected in the Ecstasy of St Theresa (13.17); Munch's anxiety in The Scream (17.27).

The examples you select could encompass a variety of contexts:

- for instance, the Medici's patronage of art and architecture is economic but their motives can also be seen as political; von Menzel's painting is as much a 'social document' as it is about economics and, by implication, politics.

Your students should understand that knowledge of contexts can influence interpretation and so elicit different meanings.

For example:

- knowing about Munch's life can influence our interpretation of The Scream in a way that looking at the painting, with no knowledge of his emotional state and the biographical circumstances that led to it, cannot necessarily do.
- Interpreting Guernica without knowledge of the Spanish Civil War, the Condor Legion's bombing of the Basque town, the commission of the painting by the Republican government, and its presence in the 1937 Paris International Exhibition close to the German and Soviet pavilions, would, arguably, diminish its meaning and significance.

## Patronage

The specification asks for:

- a consideration of different forms of artistic patronage
- an understanding of how artistic patronage can influence the appearance, interpretation and meaning of art and architecture.

There are many forms of patronage, including:

- private
  - individual, eg Bernini's Francesco I d'Este (13.14)
  - group eg Rembrandt's The Night Watch (13.32)
- public
  - state eg Rodin's The Gates of Hell (17.28)
  - civic eg Whiteread's Holocaust Memorial (22.61)
  - corporate eg van Alen Chrysler Building, New York (20.48)
  - religious eg Ghiberti's Porta del Paradiso (10.8)

However, patronage is frequently difficult to classify. For example, Ghiberti's Porta del Paradiso is a religious commission, not least because it was for the Baptistery of Florence Cathedral and has a biblical narrative. But the patron was the Cloth Importers' Guild, so the commission was also civic and, arguably, corporate. You might even call it state patronage since Florence was a city state.

Examples of how artistic patronage can influence the appearance, interpretation and meaning of art and architecture are numerous.

For instance:

- the various changes that took place when Ghiberti was planning the Porta del Paradiso
- the way Rodin's commission for the never to be built museum became, arguably, his masterwork
- the motifs van Alen thought necessary to incorporate in the Chrysler Building to advertise Walter Chrysler's new commercial venture
- the political wrangle Whiteread experienced over her Holocaust Memorial.

While the range of possibilities here might be regarded as daunting, you must remember that you select examples for teaching this unit and that questions will be as broad as practicable, and will never make reference to named artists, architects, periods, styles, works or dates.

## Social and cultural status

The specification calls for:

- knowledge of the changing social and cultural status of artists and architects
- an understanding of how artistic status contributes to the interpretation and meaning of works of art and architecture.

Your students should have some knowledge of the evolving status of artists and architects, which may require a chronological approach. However, questions will never make reference to named artists, architects, periods, styles, works or dates and so this knowledge could be limited to a period you consider appropriate to meet the requirements of the specification.

For example:

- the changing status of the artist from the Middle Ages and through the Renaissance offers much scope, or the celebrity status that some contemporary artists enjoy provides relevant material.

Students are also required to have an understanding of the relationship between the artist's/ architect's status and the interpretation/meaning of the work. Your students should be aware of the so-called canon of artists/architects and how their inclusion in this canon impacts on the way we interpret their work.

For example:

- Michelangelo's status, even in contemporary accounts – Vasari's claim that he was sent from Heaven – influences our interpretation of his work. Whilst David (11.25) has many qualities, it's difficult to disassociate the work from the 'aura' that surrounds the name Michelangelo. Consequently, we may be swayed in our interpretation by the maker's canonical status. The same could be said for Leonardo, Wren, Picasso and others.

### **Gender, nationality and ethnicity**

The specification requires:

- a consideration of the representations of gender, nationality and ethnicity in art and architecture and how these can contribute to interpretation and meaning
- how the gender, nationality and ethnicity of artists and architects can influence the creation of art and architecture.

There are many ways in which gender is represented in art.

For instance:

- idealised images of the male body in Classical Greek sculpture (Discobolus 4.33)
- male interpretations of the female nude (Titian Venus of Urbino 11.47)
- the female as muse (Vermeer The Art of Painting 13.48)
- the male creator, in the same example
- the female as loving mother (Vigée-Lebrun The Artist and her Daughter 14.10)
- the male as heroic (Canova Theseus and the Dead Minotaur 14.28).

The manner of representation, such as Canova's muscular youth and restrained pose, or the unity of figures and their expressions in Vigée-Lebrun's painting can be interpreted as stereotypically male and female.

The representation of nationality – obvious in Delacroix’s The 28<sup>th</sup> July: Liberty Leading the People (15.17) or Leutze’s Westward Ho! (15.51) – is sometimes associated with subject matter.

For example:

- Gentile Bellini’s Procession in the Piazza S. Marco (10.51) records the event but, arguably, creates an image that proudly represents his city.
- Rembrandt’s The Night Watch (13.32) might be interpreted as an image of Dutch independence and nationalism as well as one of a militia company.
- Although it depicts Napoleon’s alleged compassion, Gros’s Napoleon in the Plaque House at Jaffa (15.7) can also be regarded as an image of French nationalism.

Ethnicity is often associated with supposed national traits.

- It has been noted that Edvard Munch’s work can be associated with a northern European introspection, resulting in neurotic fixations<sup>4</sup>
- Gauguin’s Tahitian paintings represent the people living in an Arcadian world, at one with nature (17.26).

Your students should consider to what degree the gender, nationality and ethnicity of artists and architects could influence the creation of art and architecture.

For example:

- if knowing the ‘author’s gender has a role in interpreting Artemesia Gentileschi’s Judith Slaying Holofernes 13.11, or Mies van der Rohe’s Lake Shore Drive Apartment, Chicago 21.55
- whether the warm colours and flowing lines of Matisse’s The Joy of Life (19.3) can be associated with his nationality and a ‘Mediterranean tradition’ and Nolde’s Masks (19.8) can more easily be associated with his nationality and a ‘northern European tradition’
- how far Riemenschneider’s use of limewood (11.6) is a result of the material’s availability and how far its use is a tradition of the region
- to what degree vernacular building styles, local materials, geography and climate contribute to differences between Tuscan Romanesque (Pisa Cathedral 9.12) and German Romanesque (Church of Maria Laach, near Coblenz 9.32) and to what degree these differences are ethnic and/or national.

### Combined teaching of Unit 1 and Unit 2

Three of the themes studied in Unit 2 are very closely related to the subject content of Unit 1:

- Materials, techniques and processes
- Form and style
- Form and function.

<sup>4</sup> Hugh Honour and John Fleming *A World History of Art*, 7<sup>th</sup> edition, 2005, Laurence King Publishing p720

One theme is more generally associated with the content of Unit 1:

- Subjects and genres.

In effect, this means that some material used to teach Unit 1 may be appropriate for teaching these themes in Unit 2.

The other four themes in Unit 2 are contextual:

- Historical and social contexts
- Patronage
- Social and cultural status
- Gender, nationality and ethnicity

The specification states that Unit 1 requires ‘...a general knowledge of historical, social and cultural contexts for painting, sculpture and architecture’. These themes may provide this and also contribute to teaching Unit 1.

With all this in mind, a teaching programme for AS level might combine Units 1 and 2.

### **Selecting examples**

Whether Unit 1 and Unit 2 are taught independently or not, the selection of examples for visual analysis and interpretation in Unit 1 and to also illustrate the prescribed art historical themes in Unit 2 is important.

While examples should serve their purpose, they might be selected because they actually serve a number of purposes.

For instance:

- The choice of *St Paul’s Cathedral*, London (13.49) for Unit 1 could illustrate composition
- architectural features and elements
- the use of materials
- decoration and scale

However, this example can also be used to illustrate the following themes in Unit 2:

- the use of materials in architecture
- form and style
- form and function
- building types and their function
- historical and social contexts
- architectural patronage

- the social and cultural status of the architect
- gender and nationality.

Equally, selecting Tatlin's Project for a Monument to the Third International (20.30) for Unit 1 could demonstrate:

- composition
- materials, techniques and processes
- line and shape
- scale
- subject matter.

This example could also be employed to illustrate the following themes in Unit 2:

- subjects
- use of materials and techniques
- form and style
- historical and social contexts
- patronage
- the social and cultural status of the architect
- nationality.

## Unit 3 & Unit 4 Investigation and Interpretation (1 and 2)

### Ethos of the unit

These units promote knowledge and understanding of two teacher selected art historical periods.

The skills of visual analysis and interpretation, and the knowledge and understanding of art historical themes learnt at AS should be applied to teaching these units and are part of the assessment process.

The selected art historical topics, one for each unit respectively, should be illustrated by teacher-selected examples, thereby allowing teachers the opportunity to exploit their own interests, strengths and resources within the parameters of the topics.

Since there are only generic requirements and no precise subject content for these units, teachers have the opportunity to plan their own content. Questions will not include named artists, architects or individual works of art and architecture and their 'openness' should assess candidates on what they have learnt as far as possible.

Of course, any assessment has to have rigour and candidates cannot simply write all they know about anything they choose, as this would jeopardise fair assessment and any differentiation of abilities to meet the requirements of the assessment objectives.

### What should be taught

In general, a knowledge and understanding of the prescribed art historical topic in relation to appropriate teacher-selected examples of works of art and architecture, artists and architects.

The specification calls for candidates to 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 relevant to the selected topics
- knowledge and understanding of different styles in relation to specific works of art and architecture relevant to the selected topics
- knowledge and understanding of the work of individual artists and architects relevant to the selected topics
- an awareness of 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 relevant to the selected topics and how they contribute to an understanding and interpretation of specific works of art and architecture.

Candidates should also have appropriate art, architectural and art historical terminology, communicate in a clear and coherent manner and be able to apply their knowledge and understanding of the relationships between aspects of art historical study (in effect, apply what they have learnt at AS).

### **What can be taught**

You teach any aspects of the topic that is relevant to meeting the requirements of the specification.

Examples to illustrate and explore the chosen topics can be drawn from any date between those prescribed, bearing in mind that these dates are finite.<sup>5</sup>

The topics have been organised across the two units so that teachers may select chronologically adjacent time periods or periods separate in time.

Teaching can embrace as extensive or as concentrated a range of examples as considered necessary to meet the requirements of the specification.

See 'Strategies for teaching the unit' (pp. 27-41).

### **Assessment**

Candidates must answer two questions from four optional questions in each unit.

Questions generally have an analytical aspect (eg analyse, examine, investigate, etc) and call for a discussion/interpretation (eg discuss, interpret, explain, account for, comment on, etc).

At least one question in each topic will ask about architecture.

At least one question will give candidates the opportunity to answer with reference to sculpture.

The questions will always:

- ask for three examples, except
- where comparison and contrast is called for, and then two examples will be required
- where detailed information about the required examples may be limited, where at least three examples will be required
- contain no named artists, architects, works or dates, although may contain names of styles, movements and periods.<sup>6</sup>

Candidates may not use the same example in answering different questions.

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<sup>5</sup> Since the topics are relatively broad in their time spans, examples must fall within the century chosen.

<sup>6</sup> Questions will only include names of styles, periods and/or movements that are regarded as significant within the canons of art history, or they will allow candidates a choice of two or more movements, periods and/or styles.

## Unit 3 &amp; Unit 4 Mark Scheme

Mark range		<b>AO1 Knowledge</b> Source, select, recall material to demonstrate knowledge effectively	<b>AO2 Understanding</b> Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments	<b>AO3 Communication</b> Present a clear and coherent response	<b>AO4 Synopsis</b> Apply knowledge and understanding of the relationships between aspects of art historical study
0	No attempt to address the question or meet assessment objectives				
1 – 5	<b>Inadequate response to the question</b>	<ul style="list-style-type: none"> <li>Poor sourcing, selection and recall</li> <li>Weak description</li> </ul>	<ul style="list-style-type: none"> <li>Little or ineffective analysis and discussion</li> <li>Little or no argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Unclear and inaccurate use of language</li> <li>Ineffective organisation of material</li> </ul>	<ul style="list-style-type: none"> <li>Inadequate application of art historical skills</li> <li>Ineffective understanding of art historical relationships</li> </ul>
6 – 10	<b>Limited response to the question</b>	<ul style="list-style-type: none"> <li>Limited sourcing, selection and recall</li> <li>Partial description</li> </ul>	<ul style="list-style-type: none"> <li>Simplistic analysis and discussion</li> <li>Limited argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Limited clarity, coherence and accuracy of language</li> <li>Some appropriately organised material</li> </ul>	<ul style="list-style-type: none"> <li>Limited application of art historical skills</li> <li>Simplistic understanding of art historical relationships</li> </ul>
11 – 15	<b>Basic response to the question</b>	<ul style="list-style-type: none"> <li>Some relevant sourcing, selection and recall</li> <li>Basic description</li> </ul>	<ul style="list-style-type: none"> <li>Basic analysis and discussion</li> <li>Simplistic argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Generally clear, coherent and accurate use of language</li> <li>Basic organisation of material</li> </ul>	<ul style="list-style-type: none"> <li>Elementary application of art historical skills</li> <li>Rudimentary understanding of art historical relationships</li> </ul>
16 – 20	<b>Competent response to the question</b>	<ul style="list-style-type: none"> <li>Generally relevant sourcing, selection and recall</li> <li>Relatively comprehensive description</li> </ul>	<ul style="list-style-type: none"> <li>Competent analysis and discussion</li> <li>Some meaningful argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Clear, coherent and accurate use of language</li> <li>Adequately effective organisation of material</li> </ul>	<ul style="list-style-type: none"> <li>Competent application of art historical skills</li> <li>Adequate understanding of art historical relationships</li> </ul>
21 – 25	<b>Good response to the question</b>	<ul style="list-style-type: none"> <li>Accurate and appropriate sourcing, selection and recall</li> <li>Comprehensive description</li> </ul>	<ul style="list-style-type: none"> <li>Good analysis and discussion</li> <li>Germane argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Very clear, coherent and accurate use of language</li> <li>Competent organisation of material</li> </ul>	<ul style="list-style-type: none"> <li>Effective application of art historical skills</li> <li>Good understanding of art historical relationships</li> </ul>
26 – 30	<b>Excellent response to the question</b>	<ul style="list-style-type: none"> <li>Wholly accurate, detailed and appropriate sourcing, selection and recall</li> <li>Entirely inclusive description</li> </ul>	<ul style="list-style-type: none"> <li>Excellent and sustained analysis and discussion</li> <li>Thoroughly relevant and well-considered argument and judgement</li> </ul>	<ul style="list-style-type: none"> <li>Thoroughly clear, coherent and accurate use of language</li> <li>Sustained and wholly relevant organisation of material</li> </ul>	<ul style="list-style-type: none"> <li>Thorough application of art historical skills</li> <li>Explicit understanding of art historical relationships</li> </ul>
<b>Question that requires at least 3 examples</b>			<ul style="list-style-type: none"> <li>Only 2 examples given – maximum 20 marks</li> <li>Only 1 example given – maximum is 10 marks</li> <li>No or inappropriate examples – maximum is 6 marks</li> </ul>		
<b>Questions that require 2 examples</b>			<ul style="list-style-type: none"> <li>If only one example is given the maximum is 15 marks</li> <li>If no examples, or inappropriate examples are given the maximum is 5 marks</li> </ul>		

**Five marks are available for each mark band. From lowest to highest, the mark indicates the candidate has**

- **Unevenly** met requirements described in that particular mark range
- **Just** met requirements described in that particular mark range
- **Adequately** met requirements described in that particular mark range
- **Clearly** met requirements described in that particular mark range
- **Convincingly** met requirements described in that particular mark range, but just failed to meet the requirements set out in the next range.

## Strategies for teaching

Given that these units have no precise subject content, teachers are at liberty to teach any aspects of the topic that meet the specification requirements and assessment objectives.

Teaching can embrace as extensive or as concentrated a range of examples as considered necessary to meet these requirements.

Furthermore, the division of each A2 topic into a relatively broad time period is designed so teachers can select material that meets

- their own interests, strengths and resources
- the requirements of the specification
- the assessment objectives.

The topics have been organised so that teachers may select chronologically adjacent time periods for Units 3 and 4 or periods quite separate in time.

## Synopsis – an extra requirement for A2 assessment

Before looking at the specification requirements for A2 Units 3 and 4, it is important to understand the way synopsis is applied as the fourth assessment objective at A2.

Synoptic is defined as

- the application of knowledge and understanding of the relationships between aspects of art historical study.

Synoptic assessment quantifies two related aspects in a candidate's response:

- It requires your students to build on the learning objectives of AS Units 1 and 2. Analysis and interpretation of works of art and architecture required in Unit 1, and a knowledge and understanding of themes in art and architecture as identified in Unit 2, are regarded as essential skills in this subject. Consequently, evidence of their application should be apparent at A2.
- Synopsis encompasses an understanding of art historical relationships within the terms of the question. Synoptic discussion might consider the broader contexts of examples given in an answer, or the relationships between these examples, or a consideration of how these examples might be understood in relation to different works, styles, approaches, movements, etc.

For example, a possible synoptic approach to the question

Analyse **and** interpret **three** sculptural representations of the human figure, each made by a different artist during this period  
(Unit3, Topic 4 Art and Architecture in Europe and the United States between 1946 and 2000)

would require:

- analysis and interpretation of the three sculptures selected
- some knowledge and understanding of their relationship to themes/contexts (defined in AS Unit 2 eg materials, form and style, patronage, gender, etc)

and possibly some evidence of relationships between:

- the different works selected
- the works selected and other works, by the same or different makers between 1946 and 2000
- the works selected and other art historical styles, approaches, movements, etc between 1946 and 2000
- the selected works and broader contexts of the period 1946 – 2000.

### Using existing skills and resources: the relationship with the legacy specification

Unit 3 and Unit 4 of this specification have a broader chronological span in each topic than topics in Modules 5 and 6 of the legacy specification. However, it is neither obligatory nor required that your teaching embraces the whole of a topic's chronological span. Therefore, some of the topics from the legacy specification could provide appropriate material for delivery of Units 3 and 4 of this specification.

Legacy specification Module 5	New specification
Art and Architecture in early Renaissance Florence	Unit 3 Topic 1 Art and Architecture in 15th-Century Europe
High Renaissance Rome	Four years at the end of Unit 3 Topic 1, but principally Unit 4 Topic 2 Art and Architecture in 16th-Century Europe
Baroque Rome	Eight years at the end of Unit 4 Topic 2 Unit 3 Topic 2 Art and Architecture in 17th-Century Europe
English Baroque architecture	Part Unit 3 Topic 2 Art and Architecture in 17th-Century Europe and part Unit 4 Topic 3 Art and Architecture in 18th-Century Europe
The Gothic Revival	Part Unit 4 Topic 3 Art and Architecture in 18th-Century Europe and part Unit 3 Topic 3 Art and Architecture in 19th-Century Europe
Legacy specification Module 6	New specification
Art and Revolution	Part Unit 4 Topic 3 Art and Architecture in 18th-Century Europe and part Unit 3 Topic 3 Art and Architecture in 19th-Century Europe
Victorian narrative painting	Unit 3 Topic 3 Art and Architecture in 19th-Century Europe
The Impressionist Period	Unit 3 Topic 3 Art and Architecture in 19th-Century Europe
Women in twentieth-century art	Unit 3 Topic 4 Art and Architecture in Europe and the United States between 1946 and 2000 and Unit 4 Topic 4 Art and Architecture in Europe and the United States between 1900 and 1945
Painting in Paris 1900-1914	Unit 4 Topic 4 Art and Architecture in Europe and the United States between 1900 and 1945
Figure, Object, Idea and Installation – Modern British art c.1960 to the present day	Unit 3 Topic 4 Art and Architecture in Europe and the United States between 1946 and 2000

There is no correlation between Unit 5 and Unit 6 topics in the legacy specification and Unit 4 Topic 1 Art and Architecture in 13th- and 14th-Century Europe in the new specification.

Equally, three topics in the legacy specification do not correspond with topics in the new specification:

- Ancient Egyptian art and architecture.
- Eighteenth and nineteenth-century Japanese prints.
- The architecture, design and philosophy of galleries and museums.

The last of these topics could have some relationship to aspects of topics in the new specification but it will be limited.

Furthermore, certain combinations of topics possible in the legacy specification are not possible with the new specification. These are:

Module 5		Module 6
Art and Architecture in early Renaissance Florence Baroque Rome English Baroque architecture (17th-Century part) The Gothic Revival (19th-Century part)	with	Art and Revolution (19th-Century part) Victorian narrative painting The Impressionist period Women in twentieth-century art (from 1946) Figure, Object, Idea and Installation – Modern British art c.1960 to the present day
High Renaissance Rome English Baroque architecture (18th-Century part) The Gothic Revival (18th-Century part)	with	Art and Revolution (18th-Century part) Women in twentieth-century art (1900 - 45) Painting in Paris 1900 - 14

However, the new specification creates the possibility of different combinations, such as consecutive topics, which include:

- Art and Architecture in early Renaissance Florence and High Renaissance Rome
- High Renaissance Rome and Baroque Rome
- Baroque Rome and English Baroque architecture (18th-Century part)
- Art and Revolution (19th-Century part), The Gothic Revival (from 1800), Victorian narrative painting and The Impressionist period
- Art and Revolution (18th-Century part) and Art and Revolution (19th-Century part)
- Art and Revolution and The Impressionist period
- Women in twentieth-century art (1900-45) and Women in twentieth-century art (from 1946)
- Painting in Paris 1900-14 and Figure, Object, Idea and Installation – Modern British art c.1960 to the present day.

If you employ material from the legacy specification, it has to meet the requirements listed in each topic of the new specification and allow candidates to address assessment questions.

### Generic specification requirements as a framework for teaching

Each of the topics for Units 3 and 4 has five generic requirements<sup>7</sup> and these must be met by your selection of what to teach. Therefore, in the broadest sense, you know you must teach:

- how and why formal features, materials and techniques, subject matter in painting and sculpture, and function in architecture, contribute to understanding and interpreting specific works
- how and why different styles relate to specific works of art and architecture
- how and why the work of individual artists and architects has significance in your selected periods
- how and why historical, social, economic and cultural contexts contribute to understanding and interpreting individual works of painting, sculpture and architecture
- how and why philosophical, historical and art historical concepts and ideas are relevant to your selected art historical periods and contribute to an understanding and interpretation of specific works of art and architecture.

Perhaps the most effective way to make use of these specification requirements is to regard them as a checklist against examples, themes, ideas, etc that you include in your teaching.

For instance, if you were studying Unit 4 Topic 2 (Art and Architecture in 16th-Century Europe) and looking at Bruegel's *Blind Leading the Blind* (11.66) you might lead your students to examine it in relation to the five specification requirements.

- You may analyse the formal features of the picture, with its striking diagonal composition and subdued palette, and consider how these contribute to the painting's meaning. Equally, you could give some consideration to why the work is in tempera, a medium not readily associated with northern Europe at this time. And you would examine the subject and its moral message.
- You might think about the style of the painting – for example, its realism in relation to near contemporary works (Spranger's *Vulcan and Maia* (11.64) on the opposite page of Honour and Fleming's book, for instance) and how and why these different styles contribute to meaning and interpretation.
- You could introduce some understanding of Bruegel's life and other work: how the painting may be harking back to the artist's possible peasant origins, how it relates to other moralistic pictures he made, how it is a late work of a man who may have become more pessimistic of the human condition, and so on.
- Looking at the historical context of Bruegel's picture might also enhance understanding and encourage interpretation: for example, the troubled times of Spanish occupation in the Low Countries. The economic context, especially the role and influence of patronage at this time, might also enhance understanding. While social and cultural contexts – the image as a cultured and 'superior' artist mocking peasants or an image of pathos, a nostalgia for the countryside or an image of nationalism – could add further insight.

<sup>7</sup> These requirements are listed in the Specification under each topic, and are also listed above under 'What should be taught'. The only difference in the requirements is to be found in Unit 3, Topic 4 and Unit 4, Topic 4, where the terms 'painting and sculpture' have been replaced with 'art' to accommodate the range of practices in these periods.

- Some investigation of the philosophical contexts – Bruegel’s connection with the contemporary thinker Coornheert and with a humanism milieu in the Low Countries – may augment understanding, as would art historical contexts, such as seeing Bruegel’s painting in the Flemish realist tradition, and so on.

In this way, works of art and architecture, artists and architects, themes and ideas, periods and movements etc, can be studied through the framework of the specification requirements for each topic. Since the ethos of the specification is predicated on teacher selected material, there can be no predetermined specific content.

Given this, two questions seemed to be raised:

- How much of the topic do you teach?
- In what detail do you teach?

The answer to these questions lies in the assessment units and the ethos behind them.

### **Assessment units as an indicator to subject content**

As we have seen, the specification gives generic guidance on what to teach. As well as this, the other indicators of what specific teaching content you choose are the specimen assessment questions, question specific notes, and mark schemes (and in subsequent years, past question papers and question specific notes).

While questions in the assessment units will not include named artists, architects or individual works of art and architecture, and are relatively broad in scope, they do offer answers to how much to teach and in what detail.

### **How much of the topic to teach**

One criterion for selecting how much you teach is related to the chronological length of each topic.

- A whole century, or, in the case of Unit 4, Topic 1, two centuries, and Unit 3, Topic 4, and Unit 4, Topic 4, half a century, encompass a lot of art historical material. It would be impossible in the time available to attempt to teach anything like an all-inclusive programme, which would, in all likelihood, be allocated no more than a term per topic.
- Additionally, A2 units demand a greater breadth and depth of knowledge and understanding than is required for AS units, which further confirms the difficulties in attempting to cover the whole chronological span of the topic.

Having established that not all the art historical material can be covered, selection of appropriate material becomes critical. Your criteria for selection must now be established by analysing what is required by the sample assessment units (and, in subsequent years, past question papers).

There are some constants in the assessment units for each topic:

- At least one question will ask about architecture.
- At least one question will give the opportunity to answer with reference to sculpture.

This indicates that sculpture and architecture should be included in your coverage of the topic.

Furthermore, some questions may contain names of styles, movements, periods and locations, but where they do, they will be only those regarded as significant within the canons of art history. In other

words, styles, movements, periods and locations generally established as most important by their frequent inclusion and prevalent discussion in art historical texts.

This indicates that you may teach styles, movements and periods significant within the canons of art history, and focus on locations of art historical significance (eg Florence in the 15th Century, the Netherlands in the 17th Century, New York in the 1950s and so on). But this is not prescribed and is your choice; the specification and the majority of the assessment questions allow for both canonical and not so canonical examples to be used.

In order to be a little more exact about what you might teach, let's look at some specimen assessment questions.

Questions often ask for examples by different artists and/or architects, such as

Analyse and comment on **three** fifteenth-century altarpieces, each by a different artist.  
(Unit 3 Topic 1 Art and Architecture in 15th-Century Europe)

The requirement for examples by different artists/architects is, in part, testing the candidate's range of knowledge and understanding, and offering the opportunity for synopticity by demonstrating an understanding of the relationships between aspects of the topic, be it between fifteenth-century altarpieces, their makers or the works and their art historical contexts.

However, while this question seems to demand a range of examples, it is entirely possible that these can be taken from a relatively limited period of time, geographical location and/or style. For instance:

- three produced in Florence in the first forty years of the fifteenth century
- three altarpieces made in fifteenth-century Flanders
- three in Venice in the last fifty years of the fifteenth century.

However, it is also possible that the examples can span the century and be from different locations, such as

- Gentile da Fabriano's *Adoration of the Magi (Strozzi Altar)*, Florence 1423 (9.90)
- Hubert and Jan van Eyck's *Ghent Altar*, Ghent completed 1432 (10.15)
- Giovanni Bellini's *S Giobbe Altar*, Venice c.1485 (10.49)

As well as asking for examples by different makers, questions sometimes ask for examples of works where the requirement for different makers is not specified. For instance

Analyse the use of materials in **three** works of architecture constructed during this period, explaining how the material affected their appearance.  
(Unit 4 Topic 4 Art and Architecture in Europe and the United States between 1900 and 1945)

This allows the possibility of three works by different makers, or two or all three by the same maker.

The selection of examples is important in that it allows candidates to identify and discuss different things. There is little value in selecting examples that illustrate the same or very similar aspects, unless the question specifically asks for this. Selected examples should attempt to bring out some points of difference rather than be selected wholly for their equivalence.

In summary therefore, the selection of what to teach, while entirely your choice, should consider:

- The difficulties of attempting to cover the entire topic.
- The A2 demands for greater breadth and depth of knowledge and understanding than required for AS.
- The inclusion of canonical styles, movements, periods and locations, as some questions may require specific attention to these (questions will usually give a choice of two or more movements, periods and/or styles).
- The inclusion of questions in each topic on architecture *and* sculpture *and* painting (and in the case of Unit 3, Topic 4 and Unit 4, Topic 4, possibly on other forms of art, such as collage, performance, installation and so on).
- The need for examples that offer the possibility of a range of different points to be made in response to the question.

After considering these general points, you may now think about what material you want to deliver. The selection of material may be determined by a number of factors – the resources at your disposal, your own interests and expertise, what you may have been teaching for the legacy specification and so on – but perhaps the most important factor is the requirements of assessment.

Each of the A2 Unit topics requires slightly different approaches. For example:

- Italy, and especially Florence, in the 15th-Century are considered culturally dominant and canonical in art historical terms. This is not to diminish the role of the Netherlands, for instance, but a teaching programme that only engaged with the Netherlands might be considered pedagogically weak and inadequate to address questions.
- Equally, teaching a relatively narrow chronological span within a topic could be problematic in terms of questions. The first twenty-five years of the 19th-Century might provide an interesting study but would this be adequate to answer a question about the sculptural representation of the human figure?

In planning what you teach for the topics you have selected, the period, with its canonical style, movements, artists, architects and works, requires scrutiny and then judgement about what to deliver. To a degree, you are guided in this judgement by the generic requirements in the specification and by the specimen assessment units.

Let's look at some specific questions for one topic and see if they suggest how much of an A2 Unit 3 and 4 topic might be taught.

The four sample questions for Unit 3 Topic 2 Art and Architecture in 17th-Century Europe are:

1. Analyse **three** seventeenth-century sculptural representations of religious themes made by **one or more** artists and show how religious purpose is conveyed in each work?
2. How **and** why did artists represent landscape in the seventeenth-century? Discuss in relation to **three** paintings, each by a different artist.
3. How did royal patronage influence art in the seventeenth-century? Refer to **three** specific paintings **and/or** sculptures in your answer.
4. Analyse **three** seventeenth-century Catholic churches, explaining how each building communicates religious faith and belief.

To give your students the opportunity of being able to answer all these questions, you would need to cover aspects of 17th-Century European painting, sculpture and architecture. That said, let's examine each question to consider what has to be taught.

1. Analyse **three** seventeenth-century sculptural representations of religious themes made by **one or more** artists and show how religious purpose is conveyed in each work?

The question specific notes list two Bernini sculptures, both in Rome, and a piece by Hendrik Frans Verbruggen which is in Brussels.

In teaching 17th-Century sculpture it would be almost unimaginable to omit the contribution of Bernini, and this question could be answered with reference to just his work and, while some of it is secular, the subjects of many are religious.

Equally, there are other, less canonical examples: Algardi, Ferrata, Duquesnoy, etc The scope of 17th-Century European sculpture is, in relation to that in many other periods, relatively narrow.

2. How **and** why did artists represent landscape in the seventeenth-century? Discuss in relation to **three** paintings, each by a different artist.

The question specific notes list examples by artists each from different countries: Hobbema, Claude, Rubens.

There are many subjects and genres in 17th-Century painting. Landscape is one of these but its prominence in, say, Italy, is lesser than it is in the Netherlands, or even France. Therefore, this question would be difficult, but not impossible, for candidates to answer if they had wholly focused their attention on Italy; unless they had studied Claude and Poussin as artists who worked in Italy, there are few other readily accessible examples.

In planning what you might teach, this question should alert you to the possible dangers of concentrating on a relatively narrow range of examples, in this case the art of one country. This is especially applicable to this topic, where somewhat different forms of art can be identified in different European locations.

3. How did royal patronage influence art in the seventeenth-century? Refer to **three** specific paintings **and/or** sculptures in your answer.

The question specific notes list examples by artists from a different country: Velázquez, Bernini and Le Brun.

Royal patronage was a very important aspect of 17th-Century art in most European countries and, as such, probably deserves attention when teaching this topic. The possible range of examples is considerable but the question does not require different monarchs to be cited, and allows examples of painting and/or sculpture.

This question perhaps shows that your teaching can focus on certain aspects but, as the previous question might indicate, these shouldn't be so narrow as to be limiting.

4. Analyse **three** seventeenth-century Catholic churches, explaining how each building communicates religious faith and belief.

The question specific notes list three Italian churches as examples.

There are numerous other examples in Italy, as well as some in Spain, Portugal, and France. It would be difficult to imagine studying even some aspects of 17th-Century architecture that did not include churches.

While this question doesn't necessarily demonstrate the dangers of concentrating your teaching wholly on one geographical location, since a study of 17th-Century Italian architecture should provide candidates with an answer, imagine a similar question about secular architecture. Italy may not provide the necessary examples, whereas the Netherlands might.

If you now look at the other specimen assessment material in a similar way, this should help your judgement about what to teach.

In general, the way you want to organise the delivery of material is up to you, but there seems to be a number of ways you might do this.

Given that your teaching should be centred on the work of certain artists and architects and specific works of art and architecture, since the assessment questions ask for examples of these, alternative ways of organising material include:

- Looking at aspects from different locations and at different points in time throughout the century
  - the strength of this approach is in its range and diversity of examples
  - the weakness may be in how much you can deliver in the time you have.
- Within a defined time span or spans within the century
  - the strength of this approach is that it might allow you to look at things in some detail
  - the weakness could be that you don't, in a restricted time period, cover enough aspects necessary for assessment.
- In a particular location or locations (country, state, city)
  - the strength is that you can focus your teaching to cover material in some depth, and in some topics this may be a workable strategy
  - the weakness may be that in some topics, this approach will not necessarily cover enough aspects for assessment.
- In relation to styles and/or movements
  - in some topics, this approach would have a strength in that it would be logical to organise material (eg Art and Architecture in Europe and the United States of America between 1900 and 1945)
  - in other topics, it might be a relatively ineffective way of organising material (eg Art and Architecture in 13th- and 14th-Century Europe).
- In relation to themes, ideas, issues, contexts, etc
  - the strength of this approach is that you can use some or all of the themes in Unit 2, with which your students should be acquainted
  - the weakness could be that chronology, and possibly other things, may be difficult to communicate.
- Through a relatively limited number of artists and architects and works of art and architecture
  - as with some other approach, this would allow depth of study
  - again, as with other approaches, it may not cover enough aspects for assessment.

### In what detail to teach

Having planned what material you wish to teach to fulfil the assessment objectives of Units 3 and 4, you now need to determine in what detail you should deliver this material.

### Some broad contexts

A guide to this might be the constants in the assessment questions:

- Questions will generally have an analytical aspect (eg analyse, examine, investigate, consider, etc) and call for a discussion/interpretation (eg discuss, interpret, explain, account for, comment on etc).

In the analytical requirements of questions, straightforward stating of knowledge and simple description are not enough. The instructions demand more than this.

- Analysis means to break down information and/or ideas, looking at the various parts in order to demonstrate an understanding of the whole.
- Examine means to investigate information and/or ideas in detail and depth.
- Investigate and consider carry similar meanings, in that they require detail and depth in order to demonstrate not only knowledge but also understanding.

In the discursive/interpretative requirements, candidates must address the issues demanded by the question, employing their analysis, examination, etc of knowledge and/or ideas.

- Discuss means to investigate by argument/discussion, giving reasons, looking at a number of views, and thereby coming to a reasoned understanding.
- Interpret means to make clear and explicit.
- Explain means to account for, make plain, and give reasons for.
- Comment on means to make informed remarks, sometimes based on knowledge and information that may suggest different interpretations.

It should be clear that the assessment questions demand more than information and description; in fact, information and description are only valuable if they support analysis, investigation, discussion, interpretation, etc. Therefore, the detail of your teaching should equip your students to do this.

The other aspect to take into account is the synopticity of questions and its assessment. As already identified, and as it is defined as assessment objective 4 in the specification, synopsis is:

- the application of knowledge and understanding of the relationships between aspects of art historical study.

In effect, this means applying knowledge and understanding of:

- analysis and interpretation learnt in AS Unit 1, and
- themes learnt in AS Unit 2

to material dealt with in Unit 3 and Unit 4.

It also means some consideration of relationships between the material dealt with in Unit 3 and Unit 4 and

- other relevant associated material, such as other examples of makers and work, ideas, styles, contexts, etc

### Using question specific notes

All in all, A2 units require teaching to some depth. The question specific notes that accompany the specimen assessment material offer some indication of the depth required.

As well as providing examiners with a guide to marking candidates' answers by giving specific direction about how candidates should address questions, these notes also include examples that illustrate how the requirements of the question can be met. While these examples are a guide to examiners and so are in relatively brief note form, they do provide an indication of what detail is needed in order to respond to questions.

To clarify the usefulness of question specific notes in informing the approach and detail of your teaching, analysis of a couple of examples may be helpful.

Unit 3 Topic 4: Art and Architecture in Europe and the United States between 1946 and 2000.

Analyse **and** interpret **three** sculptural representations of the human figure, each made by a different artist during this period.

Examples in question specific notes	Commentary
<p><b>Giacometti, <u>Man Pointing</u>, (1947)</b>  <b>Analysis: form, subject, contexts</b></p> <ul style="list-style-type: none"> <li>• Modelled in wet plaster, cast in bronze; heavily scored, textured surface; life-size (178 cm – 200 cm tall).</li> <li>• Elongated male figure; slender limbs; 'action' pose (perhaps referencing Greek classical bronze of <i>Zeus/Poseidon</i>).</li> <li>• Immediate post-war work.</li> <li>• Work made after 'crisis' in Giacometti's artistic development.</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• Traditional sculptural materials/techniques; relatively untraditional representation – denies mass; linear portrayal.</li> <li>• Scoring/modelling may symbolise scarring of humanity in post-war world; possible reference to holocaust; thin figure may reference emaciated victims of concentration camps; pointing finger may be accusative or directional.</li> <li>• Reference to existentialism (was friend of Sartre: <i>Being and Nothingness</i>, (1943) often cited as characterisation of Giacometti's work), general human condition of devastated Europe.</li> </ul>	<ul style="list-style-type: none"> <li>• Analysis of form and subject (skill developed for AS Unit 1); detail includes materials and appearance (and their relationship).</li> <li>• Subject related to theme of standing figure (perhaps informed by knowledge of Unit 2 themes); contexts of example may be related to Assessment Objective 4, synopsis.</li> <li>• Historical context.</li> <li>• Biographical context.</li> <li>• Interpretation of contexts may be related to Assessment Objective 4, synopsis.</li> <li>• Interpretation based on analysis is skill developed for AS Unit1.</li> <li>• Historical context, referencing broader understanding of this sculpture's art historical significance.</li> <li>• Broader cultural context displaying appreciation of sculpture's role.</li> </ul>

<p><b>Edward Kienholz, <u>The Wait</u>, (1964-65)</b>  <b>Analysis: form, subject, contexts</b></p> <ul style="list-style-type: none"> <li>• Figure of old woman sat in chair, wearing dress.</li> <li>• Figure made up of found objects (cow bones, bottles and jars, photograph) set in a tableau room with chair, lamp, knitting, bird cage, etc</li> <li>• Mid-1960s work; treatment of social theme (neglect of the aged).</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• Unconventional representation using assemblage of found objects, characteristic of anti-medium specific art of period, anti-aesthetic ethos, blurring boundaries between art and life.</li> <li>• Bones suggest death; photograph for face (image of girl from c.1910) suggests old woman as she once was.</li> <li>• Objects in tableau suggest her life (knitting, old photos on table, including one of young man c.1910 etc).</li> <li>• Disturbing character of work; human figure looks emaciated, perhaps dead.</li> </ul>	<ul style="list-style-type: none"> <li>• An example of different materials, processes and aims than the Giacometti.</li> <li>• Identification of subject.</li> <li>• Analysis of work's appearance in terms of materials used (AS Unit 1 skill).</li> <li>• Aspect of social/historical context.</li> <li>• Understanding of artistic processes in relation to cultural context.</li> <li>• Symbolic analysis of materials/work in relation to subject.</li> <li>• Interpretation of subject.</li> <li>• Interpretation of work's effect.</li> </ul>
<p><b>Jake and Dinos Chapman, <u>Great Deeds Against the Dead</u>, (1994)</b>  <b>Analysis: form, subject, contexts</b></p> <ul style="list-style-type: none"> <li>• Three life-size figures with limbs and other parts of anatomy severed, tied to and displayed on a tree.</li> <li>• Figures made of painted fibre-glass, resin, real hair.</li> <li>• Based on Goya's <u>Disasters of War</u> etching of same title; developed from small works (1991-93) in Plasticine and, later, lead representing <u>Disasters of War</u>.</li> <li>• 1990s work epitomising Young British Artists (<i>Sensation</i> RA 1997).</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• Three-dimensional pastiche of Goya etching; looks real at first glance but are a little like shop dummies (painted, wigs).</li> <li>• Perhaps anti-war meaning or man's inhumanity (as Goya's etchings), or simply meant to shock, or comment on contemporary war.</li> <li>• Symptomatic of artists' concern with death, horror, shock.</li> </ul>	<ul style="list-style-type: none"> <li>• An example of different materials, processes and aims than the Giacometti and Kienholz</li> <li>• Analysis of subject.</li> <li>• Analysis of materials/processes</li> <li>• Artistic and historical references for work.</li> <li>• Contemporary cultural/artistic movement context for work.</li> <li>• Appropriation/source of work and ironic representation.</li> <li>• Possible interpretation of work.</li> <li>• Relationship of work to wider oeuvre of artists.</li> </ul>

- The three examples are each made differently, thereby demonstrating variety and allowing the candidate opportunity to say different things about each.
- The examples span the topic period, thereby assisting the demonstration of different contexts and concerns.
- Analysis and interpretation are equally important.

**Synopticity**

- Analysis of form and subject relate to AS Units 1 and 2, thereby referencing the application of knowledge and understanding of the relationships between aspects of art historical study
- Aspects of interpretation based on analysis.
- Aspects of interpretation derived from historical/social/cultural contexts (in part related to AS Unit 2).

## Unit 4 Topic 1 Art and architecture in thirteenth- and fourteenth-century Europe

Discuss examples of sculpture on the exteriors of **three** buildings constructed or significantly developed during this period, considering the relationship between these sculptures and the architecture.

Examples in question specific notes	Commentary
<p><b>Notre Dame Cathedral, Reims (after 1252)</b></p> <p><b>Discussion</b></p> <ul style="list-style-type: none"> <li>• West portal: three entrances – like a triumphal arch.</li> <li>• No tympanum sculpture but decorative tracery in pointed arch windows above central door, flanked by quatrefoils in pointed arch windows.</li> <li>• Sculptures in triangular gables above pointed arch entrances: Crucifixion on left, Coronation of Virgin in centre (modern but faithful copy), Christ at Last Judgement on right.</li> <li>• Jamb either side of centre door has figures from birth and childhood of Christ, some in <i>contrapposto</i> poses, making gestures and with naturalistic features, drapery, etc; some figures interact with one another.</li> <li>• Sculptures carved at different times eg right jamb angel of <u>Annunciation</u> (c.1245-55); Virgin (c.1230-33).</li> </ul> <p><b>Relationship between sculpture and architecture</b></p> <ul style="list-style-type: none"> <li>• Sculpture and architectural elements are in harmony; sculpture follows architectural form around portals.</li> <li>• Carved figures, floral decoration follow fasciae of the archivolts over each door, creating decorative pattern, grandeur to entrances, radiating effect.</li> <li>• Sculpted figures on jambs are elongated, thereby echoing the vertical moment of the architecture but at same time standing proud of it; verticality of figures echoes carved, engaged columns behind them; figures are mounted on carved architecture bases beneath which smaller figures seem to bear their weight.</li> <li>• Smaller sculpted figures, half way up between archivolts of each portal look as though they are bearing weight of architectural and sculptural features above.</li> </ul>	<ul style="list-style-type: none"> <li>• Canonical example of relationship of sculpture and architecture.</li> <li>• Analysis of architecture and sculpture (skill developed for AS Unit 1); detail includes architectural elements, form and subject matter of sculpture.</li> <li>• Detailed description/analysis of sculpture position in architectural setting.</li> <li>• Analysis of sculpture poses, representation of details, etc</li> </ul> <ul style="list-style-type: none"> <li>• Factual information about the works.</li> </ul> <ul style="list-style-type: none"> <li>• Direct response to question of relationship between sculpture and architecture.</li> <li>• Visual analysis of relationship.</li> </ul> <ul style="list-style-type: none"> <li>• Stylistic features of sculpture and the relationship of these to the architecture.</li> </ul> <ul style="list-style-type: none"> <li>• Further detail on relationship between sculpture and architectural setting.</li> </ul>

<p><b>Orvieto Cathedral, Lorenzo Maitani Sculptures on west façade (c.1310-30)</b></p> <p><b>Discussion</b></p> <ul style="list-style-type: none"> <li>• Four marble panels, one on each of buttresses flanking the three portals, carved in relief: <u>Adam and Eve</u>, <u>Tree of Jesse</u>, <u>Last Judgement</u>, <u>Life of Christ</u>.</li> <li>• Scenes of stories not set in frames but composed in continuous strips (like <u>Trajan's Column</u>); in the two central panels, a naturalistically carved vine acts as a frame separating each the episode of narrative.</li> <li>• Figures are represented naturalistically, with accurate anatomical detail and conveying emotion eg the damned in Hell on fourth buttress.</li> <li>• Frames and archivolt of each door carved with geometric decoration (not by Maitani).</li> </ul> <p><b>Relationship between sculpture and architecture</b></p> <ul style="list-style-type: none"> <li>• Maitani's panels are width of buttresses and height of jamb, so fitting with architectural proportions.</li> <li>• Base of narrative panels at eye level, rising approx. 3 metres, so narrative can be read by viewer; in reading narrative viewer's eyes are raised and naturally follow verticality of façade.</li> <li>• Abstract geometric carving of archivolt echoes the geometric arrangement and architectural features of façade.</li> </ul>	<ul style="list-style-type: none"> <li>• Example different from Reims in that integration with architecture is less obvious and the sculpture is not free standing but clearly relief.</li> <li>• Detailed description/analysis of sculpture.</li> <li>• Discussion of relationship between the sculptured panels with reference to possible influence/context.</li> <li>• Discussion of subject matter and the manner in which it is represented, with references to religious context.</li> <li>• More factual information about the work.</li> <li>• Direct response to physical relationship between sculpture and architecture.</li> <li>• Significance of positioning of sculpture in terms of communicating subject.</li> <li>• Visual relationship of sculpture and architecture.</li> </ul>
<p><b>South Transept Double Portal, Strasbourg Cathedral (c.1235)</b></p> <p><b>Discussion</b></p> <ul style="list-style-type: none"> <li>• Portal sculptures carved by sculptors from Chartres; many sculptures destroyed during French Revolution.</li> <li>• Left side tympanum portrays <u>Death of Virgin</u>; right side tympanum portrays <u>Coronation of Virgin</u>, <u>Assumption</u> on lintel below.</li> <li>• Apostles depicted on jambs; destroyed figures include King Solomon enthroned between portals and half length figure of Christ.</li> <li>• Allegorical female figures – <u>Ecclesia</u> (the Church, <u>Synagoga</u> (synagogue) – each turning to face where statue of Solomon had been; these figures (faithful reproductions of originals) are elongated with strong vertical</li> </ul>	<ul style="list-style-type: none"> <li>• Canonical example of relationship of sculpture and architecture.</li> <li>• Historical information about sculptures.</li> <li>• Description of what subjects represented in sculptures.</li> <li>• Visual analysis of sculpture poses, representation of details, etc</li> </ul>

<p>folds carved into their robes.</p> <ul style="list-style-type: none"> <li>• <u>Death of Virgin</u> on left tympanum is almost symmetrical composition; expressions show grief; heads of background figures overlap upper arch of tympanum.</li> <li>• Virgin seems weightless; folds of drapery cling to lifeless body.</li> </ul> <p><b>Relationship between sculpture and architecture</b></p> <ul style="list-style-type: none"> <li>• Sculpture decorates tympanum, but whilst framed by its arch, their overlapping of the frame introduces them into viewer's space and so seems to make them less integral to architecture.</li> <li>• Position of mourning group in <u>Death of Virgin</u> is uncomfortable in arched tympanum and so appears as a scene added onto the architecture, rather than something part of it.</li> <li>• Female allegorical figures decorate jambs; their elongated forms echo engaged columns, as do the folds in their robes.</li> </ul>	<ul style="list-style-type: none"> <li>• Direct response to question of relationship between sculpture and architecture.</li> <li>• Visual analysis of relationship.</li> <li>• Critical analysis of relationship of some sculptures to architectural setting.</li> <li>• Stylistic features of sculpture and the relationship of these to the architecture.</li> </ul>
<ul style="list-style-type: none"> <li>• The three examples span a relatively wide chronological period: c.1252 – c.1330, and each demonstrate variety in the relationships between sculpture and architecture, allowing the candidate opportunity to say some different things.</li> <li>• The examples are from northern and southern Europe, also allowing candidates the opportunity to say different things about them.</li> <li>• Discussion of examples and consideration of the relationship between sculpture are equally important.</li> </ul>	
<p><b>Synopticity</b></p> <ul style="list-style-type: none"> <li>• Discussion of architectural and sculptural form and sculptural subject matter relate to AS Unit 1 and Unit 2, thereby referencing the application of knowledge and understanding of the relationships between aspects of art historical study</li> <li>• Consideration of relationships between sculpture and architecture is based on discussion.</li> <li>• Aspects of consideration derive from historical/social/cultural contexts (in part related to AS Unit 2).</li> </ul>	

Further analysis of the specimen assessment material, especially the question specific notes, may help you gauge the detail you apply in your teaching.

In addition to all this, you should remember that questions generally ask for three examples. On the one hand, this means that your students will only need three examples for each question, but on the other, they should know and understand these examples in some detail.

The only exceptions to questions requiring three examples are

- where comparison and contrast is called for, and then two examples will be required
- where detailed information about examples may be limited, and then at least three examples will be required, giving your students the opportunity to discuss in breadth rather than depth.