

version 1.1



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

History of Art 2007

This specification should be read in conjunction with:

Past Papers and Mark Schemes
Reports on the Examination

AQA ADVANCED SUBSIDIARY GCE 5251
AQA ADVANCED GCE 6251

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Background Information

1

Advanced Subsidiary and Advanced Level Specifications

1.1 Advanced Subsidiary (AS)

Advanced Subsidiary courses were introduced in September 2000 for the award of the first qualification in August 2001. They may be used in one of two ways:

- as a final qualification, allowing candidates to broaden their studies and to defer decisions about specialism;
- as the first half (50%) of an Advanced Level qualification, which must be completed before an Advanced Level award can be made.

Advanced Subsidiary is designed to provide an appropriate assessment of knowledge, understanding and skills expected of candidates who have completed the first half of a full Advanced Level qualification. The level of demand of the AS examination is that expected of candidates half-way through a full A Level course of study.

1.2 Advanced Level (AS+A2)

The Advanced Level examination is in two parts:

- Advanced Subsidiary (AS) – 50% of the total award;
- a second examination, called A2 - 50% of the total award.

Most Advanced Subsidiary and Advanced Level courses will be modular. The AS will comprise three teaching and learning modules and the A2 will comprise a further three teaching and learning modules. Each teaching and learning module will normally be assessed through an associated assessment unit. The specification gives details of the relationship between the modules and assessment units.

With the two-part design of Advanced Level courses, centres may devise an assessment schedule to meet their own and candidates' needs. For example:

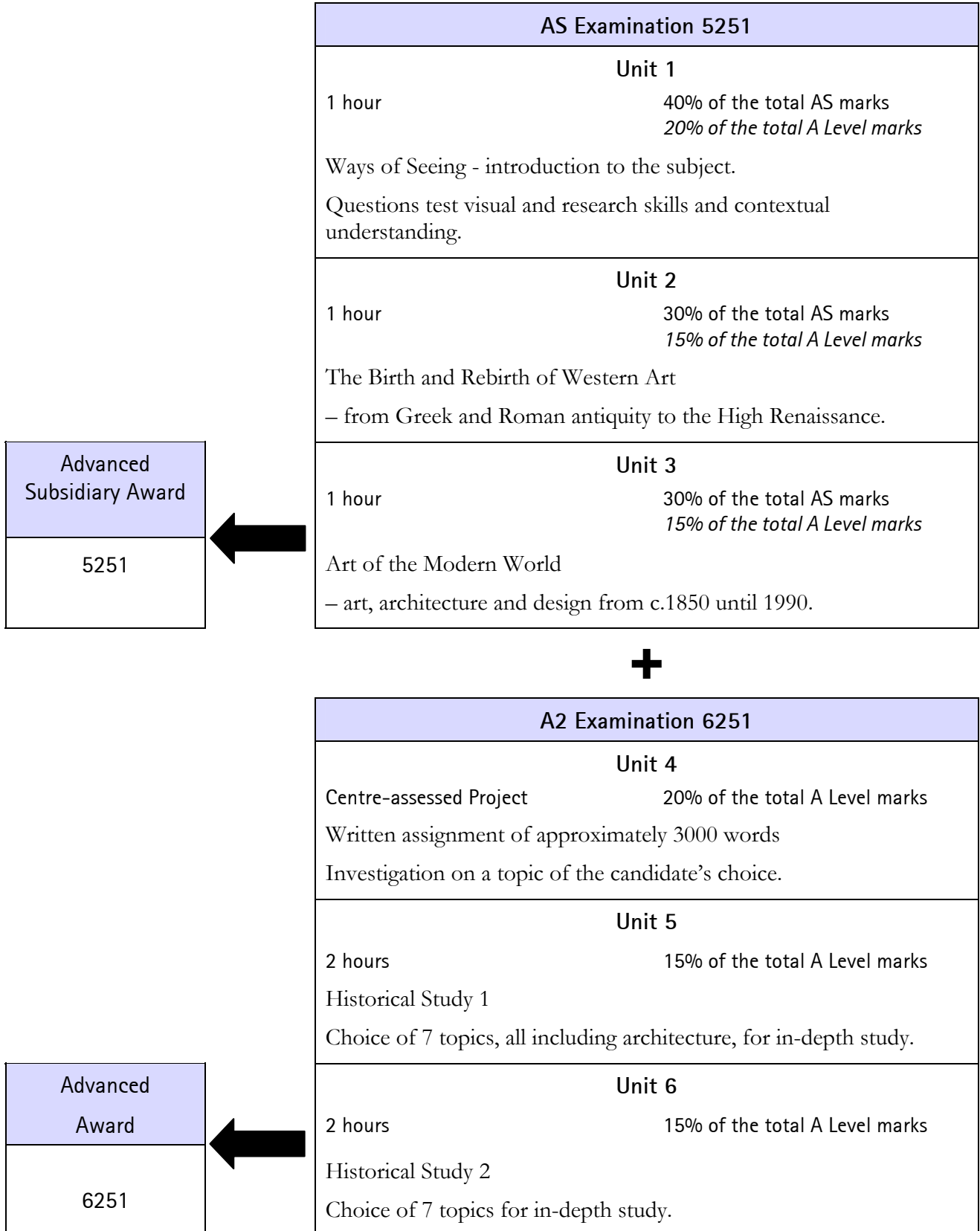
- assessment units may be taken at stages throughout the course, at the end of each year or at the end of the total course;
- AS may be completed at the end of one year and A2 by the end of the second year;
- AS and A2 may be completed at the end of the same year.

Details of the availability of the assessment units for each specification are provided in Section 3.

2

Specification at a Glance

History of Art



3

Availability of Assessment Units and Entry Details

3.1 Availability of Assessment Units

Examinations based on this specification are available as follows:

	Availability of Units		Availability of Qualification	
	AS	A2	AS	A Level
June	1, 2 and 3	4, 5 and 6	✓	✓

There is no January availability.

3.2 Sequencing of Units

In History of Art, it is recommended that the units are taken in the sequence 1, 2 and 3 (AS), and 4, 5 and 6 (A2). Units 4 (Project), 5 and 6 include the synoptic assessment of the whole Advanced Level course, testing candidates' understanding of connections between different elements of History of Art.

3.3 Entry Codes

Normal entry requirements apply, but the following information should be noted.

The following unit entry codes should be used:

AS	A2
Unit 1 - <i>HOA1</i>	Unit 4 - <i>HOA4</i>
Unit 2 - <i>HOA2</i>	Unit 5 - <i>HOA5</i>
Unit 3 - <i>HOA3</i>	Unit 6 - <i>HOA6</i>

The **Subject Code** for entry to the AS only award is 5251.

The **Subject Code** for entry to the Advanced Level award is 6251.

3.4 Prohibited Combinations

There are no prohibited combinations.

Every specification is assigned to a national classification code indicating the subject area to which it belongs.

Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

The classification code for this specification is 3830.

-
- 3.5 Private Candidates This specification is available to private candidates. Private candidates should write to AQA for a copy of *'Supplementary Guidance for Private Candidates'*.
-
- 3.6 Access Arrangements and Special Consideration AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification.
- Arrangements may be made to enable candidates with disabilities or other difficulties to access the assessment. An example of an access arrangement is the production of a Braille paper for a candidate with a visual impairment. Special consideration may be requested for candidates whose work has been affected by illness or other exceptional circumstances.
- Further details can be found in the Joint Council for Qualifications (JCQ) document:
Access Arrangements and Special Consideration Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examination GCE, VCE, GCSE, GNVQ, Entry Level & Key Skills.
This document can be viewed via the AQA Website (www.aqa.org.uk).
- Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.
-
- 3.7 Language of Examinations All assessment units in this subject are provided in English only.
-

Scheme of Assessment

4

Introduction

This GCE History of Art specification complies with:

- the *GCSE, GCSE in vocational subjects, GCE, VCE, GNVQ and AEA Code of Practice 2004/5*;
- the *GCE Advanced Subsidiary and Advanced Level Qualification-Specific Criteria*;
- the *Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria*.

It is designed to provide a direct and enabling introduction to the subject and to participation in Further Education or employment within this and other fields. Studying the AS specification can be beneficial to candidates following a practical art course, to science candidates who wish to broaden their background and to candidates of any of the humanities. It can stand alone or be followed by the A2 course, which builds on the AS foundation and introduces candidates to a more detailed area of study and develops more thoroughly the skills and expertise required for study of the subject at undergraduate level.

The AS specification provides opportunities for candidates to learn of the development and significance of the traditions of Western Art. This will give them a basis of understanding which can be extended into other cultures and traditions in the A2 modules and/or at a later date. Candidates will be concerned with, and should understand, the contexts in which art is created, to develop the appropriate art-historical skills involving direct observation, research and use of texts and documents. They will carry out individual pieces of work relating to the topics studied.

Throughout this specification the term ‘art’ should be interpreted as including painting, sculpture and architecture.

Prior level of attainment and recommended prior learning

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

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

5

Aims

Courses based on this specification should enable candidates to:

- a. develop the ability to effectively communicate understanding and knowledge of the history of art, including an awareness of art historical terms, concepts and issues;
- b. explore and respond to the significance of art works from studying specific periods of the history of art from a range of familiar and unfamiliar cultures;
- c. gain an understanding of the principal methods of researching and investigating art works, and apply research skills to the first-hand study of works of art;
- d. develop understanding of how art works have been interpreted, and of the uses to which different sources of historical evidence have been put.

6

Assessment Objectives

The Assessment Objectives are common to both AS and A Level. The schemes of assessment assess candidates' ability to:

- a. **AO1a:** recall, select and use knowledge of the history of art effectively;
AO1b: show understanding of appropriate concepts and arrive at substantiated judgements;
- b. **AO2:** present a relevant, coherent and informed response, organising information, ideas, descriptions and arguments;
- c. **AO3:** interpret and respond to a range of appropriate history of art source material;
- d. **AO4:** explain and evaluate the interpretations and differing contexts encountered when studying art works, texts and issues.

6.1 Quality of Written Communication

The quality of written communication is assessed in all assessment units where candidates are required to produce extended written material. Candidates will be assessed according to their ability to:

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

The assessment of the quality of written communication is included mainly in Assessment Objective 2.

7

Scheme of Assessment - *Advanced Subsidiary (AS)*

The Scheme of Assessment has a modular structure. The Advanced Subsidiary (AS) award comprises three compulsory assessment units.

7.1 Assessment Units

Unit 1	Written Paper	1 hour
<i>40% of the total AS marks</i>	30 marks	

This unit assesses Module 1 of the AS subject content.

The unit contains questions based on photographs of identified works of art in three categories: painting, sculpture and architecture. In each category two photographs are provided and candidates choose one of these, i.e. they answer questions on **three** photographs in all - one painting, one sculpture and one building.

The unit tests visual skills. Candidates are expected to identify the formal and stylistic elements, and to comment on the use of materials and the context in which art works are produced and used.

Unit 2 <i>30% of the total AS marks</i>	Written Paper 40 marks	1 hour
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This unit assesses Module 2 of the AS subject content.

The unit contains ten essay questions, of which candidates choose **two**.

The questions are concerned with:

- types of art, such as portraiture, landscape, religious and historical subjects;
- issues such as patronage, gender, the social status of the artist, techniques, function and meaning;
- the stylistic characteristics of the period in question.

Candidates are assessed on their general understanding of the Western canon in art and architecture from Greek and Roman antiquity until the High Renaissance (c.1527).

Unit 3 <i>30% of the total AS marks</i>	Written Paper 40 marks	1 hour
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This unit assesses Module 3 of the AS subject content.

The unit contains ten essay questions, of which candidates choose **two**.

The questions are concerned with:

- types of art, such as portraiture, landscape, modern subjects;
- issues such as patronage, gender, abstraction, techniques, function and meaning;
- the stylistic characteristics of movements and individuals during the period in question.

Candidates are assessed on their general understanding of Western modern art, architecture and design from c.1850 until 1990.

7.2 Weighting of Assessment Objectives for AS

The approximate relationship between the relative percentage weighting of the Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table:

Assessment Objectives	Unit Weightings (%)			Overall Weighting of AOs (%)
	1	2	3	
Recall, select and use knowledge (AO1a)	8	8	8	24
Understand concepts, substantiate judgements (AO1b)	8	4	4	16
Present relevant, coherent response (AO2)	8	8	8	24
Interpret and respond to source material (AO3)	8	4	4	16
Explain and evaluate interpretations and contexts (AO4)	8	6	6	20
Overall Weighting of Units (%)	40	30	30	100

Candidates' marks for each assessment unit are scaled to achieve the correct weightings.

8

Scheme of Assessment - *Advanced Level (AS+A2)*

The Scheme of Assessment has a modular structure. The A Level award comprises three compulsory assessment units from the AS Scheme of Assessment and three compulsory assessment units from the A2 Scheme of Assessment.

The details of the AS assessment units are given in Section 7 above.

8.1 AS Assessment Units

Unit 1 20% of the total A Level marks	Written Paper 30 marks	1 hour
Unit 2 15% of the total A Level marks	Written Paper 40 marks	1 hour
Unit 3 15% of the total A Level marks	Written Paper 40 marks	1 hour

8.2 A2 Assessment Units

Unit 4 <i>20% of the total A Level marks</i>	Centre Assessed Project 48 marks
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Candidates must submit an assignment of about 3000 words, resulting from independent study applying skills and knowledge to an issue, area, work or body of work chosen by the candidate. It should demonstrate autonomy in the application of skills learned during the course, including research, analysis, argument and academic presentation. The assignment may be illustrated with photographs or other evidence.

The assignment is assessed by the teacher and moderated by AQA.

Further details are given in the section on the centre-assessed project later in this document (see Sections 18-24).

Unit 5 <i>15% of the total A Level marks</i>	Written Paper 40 marks	2 hours
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This unit assesses Module 5 of the A Level subject content. Candidates answer questions on **one** of the seven topics in this module.

On each topic, five questions are set, two of which cover synoptic assessment. Candidates answer one synoptic and one other question.

Candidates are assessed on their detailed knowledge and understanding of a period or movement. Questions are asked on general characteristics, on issues associated with the topic and, where appropriate, on individual artists. Depending on choice of topic, the questions may involve recognition of material covered at AS as well as specific knowledge of the period or movement covered in the A2 option. All topics in Unit 5 require some study of architecture.

Unit 6 <i>15% of the total A Level marks</i>	Written Paper 40 marks	2 hours
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This unit assesses Module 6 of the A Level subject content. Candidates answer questions on **one** of the seven topics in this module.

On each topic, five questions are set, two of which cover synoptic assessment. Candidates answer one synoptic and one other question.

Candidates are assessed on their detailed knowledge and understanding of a period or movement. Questions are asked on general characteristics, on issues associated with the topic and, where appropriate, on individual artists. Depending on choice of topic, the questions may involve recognition of material covered at AS as well as specific knowledge of the period or movement covered in the A2 option.

8.3 Synoptic Assessment

The Advanced Subsidiary and Advanced Level Criteria state that A Level specifications must include synoptic assessment (representing at least 20% of the total A Level marks). In this specification about 20% of the total A Level marks are allocated to synoptic assessment, distributed as follows between the A2 units:

Unit 4 (Project): about 5%; **Units 5 and 6,** each 7½%.

In these units, candidates draw together their knowledge and skills in order to demonstrate overall art-historical understanding. They are assessed on their understanding of the connections between the essential characteristics of art-historical study:

- knowledge of art-historical periods, terms and concepts;
- study of the process of change, its causes and consequences;
- linking and drawing comparisons between different aspects of art production of a period.

8.4 Weighting of Assessment Objectives for A Level

The approximate relationship between the relative percentage weighting of the Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table.

A Level Assessment Units (AS + A2)

Assessment Objectives	Unit Weightings (%)						Overall Weighting of AOs (%)
	1	2	3	4	5	6	
Recall, select and use knowledge (AO1a)	4	4	4	2.5	4	4	22.5
Understand concepts, substantiate judgements (AO1b)	4	2	2	2.5	2	2	14.5
Present relevant, coherent response (AO2)	4	4	4	5	4	4	25
Interpret and respond to source material (AO3)	4	2	2	5	2	2	17
Explain and evaluate interpretations and contexts (AO4)	4	3	3	5	3	3	21
Overall Weighting of Units (%)	20	15	15	20	15	15	100

Candidates' marks for each assessment unit are scaled to achieve the correct weightings.

Subject Content

9 Summary of Subject Content

9.1 AS Modules

MODULE 1 – Ways of Seeing

An introduction to the methodology and terminology of the history of art from c.1400 to the present day.

MODULE 2 – The Birth and Rebirth of Western Art

Background knowledge of the western tradition from Greek and Roman antiquity to the High Renaissance (c.1527).

MODULE 3 – Art of the Modern World

Background knowledge of modern art, architecture and design from c.1850 until 1990.

9.2 A2 Modules

MODULE 4 – Coursework Project

Investigation on a topic of the candidate's choice.

MODULE 5 – Historical Study 1

Candidates choose one topic from:

- Ancient Egyptian art and architecture
- Art and Architecture in early Renaissance Florence
- High Renaissance Rome
- Baroque Rome
- English Baroque architecture
- The architecture, design and philosophy of galleries and museums
- The Gothic Revival

MODULE 6 – Historical Study 2

Candidates choose one topic from:

- Art and Revolution (David, Gros, Ingres, Géricault, Goya, Delacroix)
- Eighteenth and nineteenth-century Japanese prints
- Victorian narrative painting
- The Impressionist period
- Women in twentieth-century art
- Painting in Paris 1900-1914
- Figure, Object, Idea and Installation - Modern British art c.1960 to the present day

AS Module 1

Ways of Seeing

This module represents an introduction to the methodology and terminology of art history, and to the varied contexts in which art is produced, used and seen. It covers painting, sculpture, architecture and design from c.1400 to the present day.

Centres are free to choose areas of study within these broad limits. The choice should enable candidates to develop the visual skills of observation, description and analysis, as well as research skills, and encourage independent learning. Centres should use local resources where possible.

Candidates should study, and be able to demonstrate understanding of:

- the techniques of painting, sculpture and architecture;
- the stylistic elements of painting, sculpture and architecture;
- formal qualities - scale, shape, colour, line, composition and pattern of works of art and architecture;
- the conventions of visual signs, communication and how meanings are formed;
- why art is created - the interaction of patron and artist;
- the function of art, and how and why meanings are created; how art is presented - both in past contexts (e.g. churches and institutions) and in present circumstances (e.g. museums, galleries, public spaces).

This module is assessed in a 1 hour examination.

This unit of assessment contains questions based on photographs of identified works of art in three categories: painting, sculpture and architecture. In each category two photographs are provided and candidates choose one of these, i.e. they answer questions on **three** photographs in all – one painting, one sculpture and one building.

The unit tests visual skills. Candidates are expected to identify the formal and stylistic elements, and to comment on the use of materials and the context in which art works are produced and used.

AS Module 2

The Birth and Rebirth of Western Art

The overall aim of this module is to enable candidates to develop a sense of the chronology of western art and to familiarise them with the principal characteristics and developments of major styles and movements, as well as major themes and types of art. Some consideration should be given to historical, social and cultural contexts. Relevant examples of works of art and architecture should be examined.

One question will be set for each of the areas listed below.

Module 2 requires the study of:

- **Archaic, Classical and Hellenistic Greece and its Colonies**
Greek Architecture and sculpture
c.600 BC - c.100 BC
- **Rome and its Empire**
Roman Architecture, sculpture and painting
c.1st century AD - c.300 AD
- **Early Christian and Byzantine**
Architecture, sculpture and mosaic in Europe and the Middle East
c.300 - c.800
- **Romanesque**
Architecture and sculpture in Northern and Southern Europe
c.1000 - c.1200
- **Gothic**
Architecture in Northern and Southern Europe
c.1140 - c.1527
- **Medieval**
Painting and sculpture in Europe
c.1250 - c.1400
- **15th Century Florence**
Painting, sculpture and architecture
c.1400 - c.1500
- **15th Century Italy (excluding Florence)**
Painting, sculpture and architecture
c.1400 - c.1500
- **Northern Europe**
Painting and sculpture in Flanders, France and Germany
c.1400 - c.1527
- **High Renaissance in Italy**
Painting, sculpture and architecture
c.1490 - c.1527

NB. The term 'Europe' in this module includes Britain.

The following texts are recommended as the basis of study for this Module:

E.H. Gombrich, *The Story of Art* (Phaidon Press), 16th Edition (1998);

Hugh Honour and John Fleming, *A World History of Art* (Laurence King Publishing), 5th Edition (1999).

This module is assessed in a 1 hour examination.

This unit of assessment contains ten essay questions, one for each of the topics, of which candidates choose **two**.

The questions are concerned with:

- types of art, such as portraiture, landscape, religious and historical subjects;
- issues such as patronage, gender, the social status of the artist, techniques, function and meaning;
- the stylistic characteristics of the period in question.

Candidates are assessed on their general understanding of the Western canon in art and architecture from Greek and Roman antiquity until the High Renaissance (c.1527).

AS Module 3

Art of the Modern World

The overall aim of this Module is to enable candidates to develop a sense of the chronology of western art and to familiarise them with the principal characteristics and developments of major styles and movements, as well as major themes and types of art. Some consideration should be given to historical, social and cultural contexts. Relevant examples of works of art and architecture should be examined.

One question will be set for each of the areas listed below.

Module 3 requires the study of:

- **Realism and Impressionism in France**
Painting
c.1850 - c.1900
- **Post-Impressionism and Symbolism in Europe**
Painting and sculpture
c.1880 - c.1914
- **19th and Early 20th Century Architecture**
Europe and the United States
c.1850 - c.1910
- **Early 20th Century Movements in Europe**
Fauvist, Expressionist, Cubist and Futurist painting, sculpture and other media
c.1900 - c.1914
- **Abstract Art in Europe (excluding Cubism)**
Painting, sculpture and other media
c.1910 - c.1940
- **Modernist Architecture**
Europe and the United States
c.1910 - c.1960
- **Art Between the Wars in Europe**
Dada and Surrealist painting, sculpture and other media
c.1915 - c.1940
- **Painting, Sculpture and other Media in the Mid-20th Century**
Abstract Expressionism, Pop Art, Minimalism
c.1945 - c.1970
- **Art in the Later 20th Century**
Painting, sculpture and other media
c.1970 – 1990
- **Later 20th Century Architecture**
Europe and the United States
c.1960 – 1990

NB. The term 'Europe' in this module includes Britain.

The following texts are recommended as the basis of study for this module:

E.H. Gombrich, *The Story of Art* (Phaidon Press), 16th edition (1998);

Hugh Honour and John Fleming, *A World History of Art* (Laurence King Publishing), 5th edition (1999).

H.H. Arnason and Daniel Wheeler, *A History of Modern Art* (Thames and Hudson), revised and enlarged edition (1988).

This module is assessed in a 1 hour examination.

This unit of assessment contains ten essay questions, one for each of the topics, of which candidates choose **two**.

The questions are concerned with:

- types of art, such as portraiture, landscape, modern subjects;
- issues such as patronage, gender, abstraction, techniques, function and meaning;
- the stylistic characteristics of movements and individuals during the period in question.

Candidates are assessed on their general understanding of Western modern art, architecture and design from c.1850 until 1990.

13

A2 Module 4

Centre-Assessed Project

Details of the Project are given in Sections 18-24.

14

A2 Module 5

Historical Study 1

This module contains seven topics, of which candidates choose **one** for in-depth study. All the topics in this module include an architectural element.

14.1 Ancient Egyptian art and architecture

This topic covers Ancient Egyptian art and architecture from the early Dynastic period (c.3200 BC), through the Old, Middle and New Kingdoms until the reign of Ramesses III (1198-1166 BC). Particular attention is paid to the functions of art and architecture - especially the 'Cult of the Dead' - and on the relationship between art, architecture and ritual. Although few formal changes took place over a period of nearly 3000 years, a knowledge of the Amarna style of Akhenaten in the eighteenth dynasty is expected. The development of pyramid and tomb construction should be considered in some depth from the step pyramid of King Zoser to the great pyramids at Giza.

14.2 Art and architecture in early Renaissance Florence

The period begins with the competition for the Baptistery Doors in 1401 and continues until the departure of Leonardo to Milan in 1483. Background knowledge of the social and economic factors that led to Florence becoming the cradle of the Renaissance is required. Topics to be covered include the Guilds and patronage, the influence of antiquity and mythology, humanism and learning, scientific discoveries, the techniques of fresco and tempera, the development of portraiture, the evolution of tomb sculpture, and the functions of religious art and architecture (including the emergence of the *sacra conversazione* and changes in narrative conventions).

The contributions of the following should be studied:

- painters: Masaccio, Masolino, Gentile da Fabriano, Fra Angelico, Fra Filippo Lippi, Uccello, Botticelli;
- in sculpture, the work of Ghiberti, Donatello, Luca della Robbia and Verrocchio;
- in architecture, the work of Brunelleschi, Michelozzo and Alberti.

-
- 14.3 High Renaissance Rome** The period to be studied is from 1496 (Michelangelo's arrival in Rome) until the death of Michelangelo in 1564. The major figures to be studied are Michelangelo (painting, sculpture and architecture), Raphael, Bramante and Sebastiano del Piombo. Themes to be explored include Papal patronage (especially that of Julius II), urban improvement, church building, palazzi, painted narrative and decorative cycles in religious and private buildings, the concept of the 'High Renaissance' and the emergence of 'Mannerist' tendencies.
-
- 14.4 Baroque Rome** This topic covers the period c.1592 (Caravaggio's arrival in Rome) until 1680 (the death of Bernini). The main figures to be covered are Caravaggio, Annibale Carracci, Bernini (sculpture and architecture), Borromini, and Pietro da Cortona. The atypical work of Nicolas Poussin should be studied by way of a comparison to the prevailing modes of expression. Knowledge of the religious background of the Counter Reformation and the Council of Trent is expected, and candidates should be prepared to discuss how Baroque art and architecture was conceived to stir up the emotions of the spectator.
-
- 14.5 English Baroque architecture** This topic covers the work of Sir Christopher Wren, Nicholas Hawksmoor, Sir John Vanbrugh and the lesser figures of James Gibbs, William Talman and Thomas Archer. The assimilation of the Baroque from the continent and its English adaptations should be considered. Particular attention should be paid to the rebuilding of London after the Great Fire of London - St Paul's and the City Churches - and the churches built following the 1711 Act. Candidates should be aware of the design of royal, religious, collegiate and domestic buildings.
-
- 14.6 The architecture, design and philosophy of galleries and museums** This topic examines the ways in which art works and objects have been placed within institutional environments, the reasons behind such collections, and the interior and exterior appearance of buildings dedicated to display. Historical changes to museology should be studied - from 'Cabinets of Curiosity' to princely collections, survey museums, 'Temples of Culture' and modern conceptions of display, presentation and education. The relationship between collecting, imperialism and the construction of museums might also be explored. Objections to museums by artists or movements such as the Futurists should also be taken into account.
- Key buildings might include the Ashmolean Museum in Oxford, The Louvre (and its development into Le Grand Louvre), The Vatican Museums, Schinkel's Berlin Museum, The British Museum, The Dulwich Picture Gallery, The Victoria and Albert Museum, the National Gallery (with the Sainsbury Wing), the Tate Gallery (its satellites and new Bankside premises), the Centre Georges Pompidou, and the Guggenheim Museums in New York and Bilbao. Centres are encouraged to make use of local resources where possible.
-

14.7 The Gothic Revival

The topic concerns architecture in the British Isles from Horace Walpole's remodelling of Strawberry Hill in the mid-eighteenth century and Beckford's Fonthill to the high Gothic revival churches, municipal buildings and monuments of the later nineteenth century. Some attention should be paid to the question of 'Gothic Survival' and 'Gothic Revival', and candidates should have a background knowledge of the medieval architectural forms from which the Victorians derived their forms and ideas. The writings of Pugin and Ruskin should also be considered as well as the influence of the Cambridge Camden Society and the publications of 'The Ecclesiologist'. Key architects include Pugin, Scott, Butterfield, Burges, Pearson, Street and Waterhouse.

15

A2 Module 6

Historical Study 2

This module contains seven topics, of which candidates choose **one** for in-depth study.

15.1 Art and Revolution (David, Gros, Ingres, Géricault, Goya, Delacroix)

For this topic, the revolutionary and Napoleonic work of David should be considered as well as the political and satirical work of Goya (in both painting and prints). Delacroix's works of 1821-1830 should be considered for both their stylistic novelty and their contemporary content. It is essential that candidates have a firm grasp of the key historical events in order to achieve an in-depth understanding of the propaganda and ideology promoted by these artists. An awareness of the usage of the Neo-Classical idiom for art of the French Revolution and of the later links between political painting and Romanticism is required. Candidates should also consider the changes that took place in the depiction of war between 1789 and 1830 - from a celebration of heroism/martyrdom to the semi-divine nature of Napoleon, Géricault's depiction of individual soldiers, to the atrocities of war by Goya and the allegories of Delacroix. Individual images of Napoleon should also be studied - those of David, Gros and Ingres.

15.2 Eighteenth and nineteenth-century Japanese prints

The period of study for this topic is c.1760 to c.1900. Candidates should be acquainted with the evolution of wood-block techniques, and of the range and variety of subject-matter found in Japanese prints – the Kabuki theatre and famous actors, courtesans and geishas, other scenes of entertainment, landscapes and seascapes. Attention should be paid to the production of series of prints. It is also useful for candidates to have some awareness of the artistic status of the prints, and of how they were used. More emphasis should be given to gaining knowledge of the content and meaning of the prints than to considering the contribution of individual artists, although reference needs to be made to masters such as Hiroshige, Hokusai and Utamaro.

The assimilation of Japanese prints into western art of the late nineteenth century - by the Impressionists and Post-Impressionists - should also be studied, and candidates are expected to be able to cite individual examples of borrowings of motifs and devices from prints as well as the influence of the Japanese aesthetic conventions.

15.3 Victorian narrative painting

This topic covers the production of narrative works produced in response to both contemporary events and literature. Victorian social problems, morality and mores, religion, emigration, the role of women, and depictions of history and contemporary life should be considered. There were many Victorian artists who treated such themes, including the Pre-Raphaelites, Egg, Frith, Waterhouse, Lady Butler, Alma Tadema, Redgrave, Holl, Herkomer and Fildes. The anthropomorphic animal paintings of Landseer and the fantasy works of Richard Dadd should also be studied.

15.4 The Impressionist Period

The topic covers the genesis of Impressionism in the late 1860s up to the final Impressionist exhibition in 1886. Candidates should be aware of the predecessors of the Impressionists and of the evolution of plein-air techniques, of scientific theories of colour, and of the influence of photography and of Japanese prints.

The major figures to be studied are Monet, Renoir, Degas, Sisley, Morisot, Cassatt and Pissarro. Candidates should be aware of the relationship between Manet and the Impressionists, the Parisian paintings of Caillebotte, and Cézanne's works produced under the influence of Pissarro. Knowledge will also be expected of Seurat's *Une Baignade, Asnières* and *Un Dimanche Après-Midi à l'Île de la Grande Jatte*. (There will be no questions on either van Gogh or Gauguin.)

Candidates are expected to be able to identify both the general and individual characteristics of Impressionism, as well as consideration of the 'crisis' of Impressionism in the 1880s and the emergence of Neo-Impressionism. Some knowledge of the eight Impressionist exhibitions is needed (especially the inaugural 1874 show) as well as an awareness of the basis for contemporary criticism. The changing face of Paris from 1852 under Baron Haussmann and the creation of new spaces for leisure and entertainment should also be considered. The boulevard, the café-concert, the train station and outdoor places of pleasure were amongst the new experiences that the Impressionists sought to capture.

15.5 Women in twentieth-century art

This topic covers the contribution of women artists to modernism over the past century. Some background knowledge of the obstacles faced by women who sought to enter the profession is necessary. The topic starts with the contributions of Gabriele Muntz, Paula Modersohn-Becker, Sonia Delaunay and Natalia Goncharova. Other figures include Marie Laurencin, Georgia O'Keeffe, Gwen John, Käthe Kollwitz and Frida Kahlo. In sculpture the work of Elizabeth Frink and Barbara Hepworth is to be studied. Consideration should also be given to the contemporary practice of such artists as Judy Chicago, Cindy Sherman, Mary Kelly, Jenny Holzer and Barbara Kruger.

This topic is also concerned with the ways in which female artists have depicted themselves and other women, and useful comparisons may be made with male strategies for presenting females. The presentation of men by female artists should also be taken into account. It is also useful to consider the attitude of twentieth-century women artists to such stereotypical 'feminine' subjects as motherhood, domestic scenes and flower painting, and to assess the ways in which these genres have been continued, subverted or challenged.

- 15.6 **Painting in Paris 1900-1914**
- This topic covers Fauvism and Cubism in the French capital from the beginning of the century until the outbreak of the First World War. Candidates should be aware of the major Fauve artists - Matisse, Derain and Vlaminck - of their debts to Post-Impressionists, their stylistic innovations and the reasons for critical hostility towards them. A knowledge of Cubism's origins in the work of Cézanne and in African and Iberian art is expected, as well as an understanding of Analytical and Synthetic Cubism. The work of Picasso and Braque form the main examples, but study of Gris, Léger and Delaunay is also encouraged. The theoretical defence of Cubism by Gleizes and Metzinger should also be considered.
-
- 15.7 **Figure, Object, Idea and Installation - Modern British art c.1960 to the present day**
- The period to be studied covers the 1960s to the present day and includes painting, sculpture, conceptual art and installation. The artists to be studied include David Hockney, Lucian Freud, Francis Bacon, Richard Long, Antony Gormley, Andy Goldsworthy, Gilbert & George, Rachel Whiteread, Jake and Dinos Chapman, and Damien Hirst, and a sound knowledge is required of the techniques and exhibition strategies adopted by artists. The award of the Turner Prize to painters, sculptors and conceptual artists, and the debates and controversies provoked by these decisions, might also be considered as well as the impact of the *Sensation* exhibition at the Royal Academy in 1997.

Key Skills and Other Issues

16

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

16.1 Introduction

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

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

Copies of the Key Skills Units may be downloaded from the QCA website (www.qca.org.uk/keyskills)

The units for each Key Skill comprise three sections:

- A What you need to know.
- B What you must do.
- C Guidance.

Candidates following a course of study based on this specification for History of Art can be offered opportunities to develop and generate evidence of attainment in aspects of the Key Skills of Communication, Information Technology, Problem Solving, Working with Others, and Improving own Learning and Performance. Areas of study and learning that can be used to encourage the acquisition and use of Key Skills, and to provide opportunities to generate evidence for Section B of the units, are signposted opposite.

16.2 Key Skills Opportunities in History of Art

The nature of the assessment objectives for History of Art is such that this specification provides an ideal vehicle to assist candidates to develop their knowledge and understanding of five of the Key Skills listed in 16.1 above and to produce evidence of their application. The matrices opposite signpost the opportunities for the acquisition, development and production of evidence for Section B of each of the five Key Skills units at *Level 3*, in the teaching and learning modules of this specification. The degree of opportunity in any one module will depend upon a number of centre-specific factors, including teaching strategies and level of resources.

Communication

What you must do:	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
C3.1a Contribute to discussions	✓	✓	✓	✓	✓	✓
C3.1b Make a presentation	✓	✓	✓	✓	✓	✓
C3.2 Read and synthesise information	✓	✓	✓	✓	✓	✓
C3.3 Write different types of documents	✓	✓	✓	✓	✓	✓

Information Technology

What you must do:	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
IT3.1 Plan and use different sources to search for and select information	✓	✓	✓	✓	✓	✓
IT3.2 Explore, develop and exchange information, and derive new information				✓		
IT3.3 Present information including text, numbers and images				✓		

Working with Others

What you must do:	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
WO3.1 Plan the activity				✓		
WO3.2 Work towards agreed objectives				✓		
WO3.3 Review the activity				✓		

Improving own learning and performance

What you must do:	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
LP3.1 Agree targets	✓	✓	✓	✓	✓	✓
LP3.2 Use plan	✓	✓	✓	✓	✓	✓
LP3.3 Review progress and achievements	✓	✓	✓	✓	✓	✓

Problem Solving

What you must do:	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
PS3.1 Explore problems and options				✓		
PS3.2 Plan and implement options				✓		
PS3.3 Check and review approach				✓		

NB. The signposting in the five tables represents opportunities to acquire and produce evidence of the Key Skills which are possible through this specification. There may be other opportunities to achieve these and other aspects of Key Skills via this specification, but such opportunities are dependent on the detailed course of study delivered within centres.

16.3 Key Skills in the Assessment of History of Art

The ‘main’ Key Skill of Communication must contribute to the assessment of History of Art. Aspects of Communication are an intrinsic part of Assessment Objective 2 and hence will form part of the assessment requirements for all assessment units.

16.4 Further Guidance

More specific guidance and examples of tasks that can provide evidence of one or more Key Skills are given in the Teachers’ Guide.

Spiritual, Moral, Ethical, Social, Cultural and Other Issues

17.1 Spiritual, Moral, Ethical, Social and Cultural Issues

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

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

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

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

All works of art and architecture are manifestations of a culture and a society, and the study of the objects and buildings requires candidates to recognise the values, attitudes and conditions which prevailed in that society. Candidates are also required to look at the ways in which these artefacts are perceived today, and they can be expected to make comparisons and connections between different societies and cultures.

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

17.2 European Dimension

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

17.3 Environmental Education

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

17.4 Avoidance of Bias

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

Centre-Assessed Project

18

Nature of the Centre-Assessed Project

18.1 Introduction

The project (Unit 4) takes the form of a written assignment of approximately 3000 words (min. 2500 – max. 3500) and engages the candidate in a piece of independent study. The project provides candidates with the opportunity to apply skills and knowledge acquired to a new issue, area, work or body of work of their own choice. It also enables them to look in greater depth at issues, topics, artists and movements which they encounter in other modules, or to make studies of art forms and practitioners which lie outside the specifications of the other modules, e.g. photography, textiles, graphic design.

The project should be an in-depth investigation based on free choice. The principle of free choice is intended to promote independent research and learning.

The project should demonstrate autonomy in the application of skills acquired in Module 1. It should reflect the broad chronological knowledge acquired in Modules 2 and 3, and will probably be assisted by detailed understanding of periods and movements in Modules 5 and 6. The project inevitably involves work being undertaken both in class and outside. The time devoted to the project should be similar to that allotted to each of the other A2 modules.

The project is marked internally by teachers and moderated by AQA.

18.2 Coverage

Candidates are advised to consider the following when planning their project:

- include first-hand observation and analysis of a work or works of art, recording independent, critical observations and judgements;
- build upon and develop research skills acquired in Module 1;
- show understanding of the circumstances under which the work or works were produced, referring to historical, cultural, social, political and economic issues where appropriate;
- demonstrate an understanding of the importance of textual material by using and interpreting documentary evidence where appropriate;
- use the Key Skills to support the research and presentation of a relevant, coherent and well-organised document.

18.3 The Role of the Teacher

The project should be part of the teaching and learning process and the teacher needs to be involved in the work of each candidate to at least the same extent as in preparing the candidate for the written examination.

The initiative for choosing the topic for the project should rest with the candidate, who should be encouraged to choose a subject of interest and relevance to them, but it is expected that teachers will assist candidates in the choice of suitable topics. (See Section 19, Guidance on Setting.)

It is the responsibility of the teacher to ensure that candidates choose an appropriate subject in terms of the specification requirements and the mark scheme. Many will need guidance in making decisions and all will benefit from continuing advice and supervision.

Teachers are likely to discuss with candidates the sources and resources available as well as advising on any necessary significant revision of the original proposals and methods.

Candidates should be encouraged to keep a log during the course of their research. In the log candidates might record ideas for development as they occur, and solutions where these emerge. The log will provide an invaluable reference point for recording names; titles of works, books, periodicals and articles; locations and appointments; notes, sketches; and more.

Candidates should be introduced to appropriate research skills and how these might be applied to the work. Candidates may be given guidance during the course on any problems encountered, and also to ensure that work is kept within reasonable bounds of relevance to the subject.

Candidates are assessed on work which results from their own independent effort and should not be rewarded for passively and uncritically reproducing the suggestions of a teacher or the text from a book.

The final written-up project must be the unaided work of the candidate and not subject to advice or pre-marking by the teacher.

(See also Section 21, Supervision and Authentication.)

18.4 Presentation of the Project

Advice should be given on how to achieve a clear presentation of the final work. The project should include the following:

- a. a title page;
- b. a rationale stating the reason for choosing the topic, and providing a brief outline of the theoretical context of study;
- c. a contents list;
- d. the main body of the study;
- e. a bibliography and references;
- f. Appendices and any other supplementary material as appropriate.

All works of art mentioned need to be identified as fully as possible.

The project must also include clear indications of the sources used, and all direct quotations must be indicated by means of quotation marks and be accompanied by a reference to the source. Any part of the project taken from another source and put forward as the candidate's own work will be regarded as an instance of unfair

practice unless it is clearly identified by means of a reference and quotation marks as appropriate. (See Section 21.3, Unfair Practice.) It is accepted that certain parts of a candidate's coursework may be taken from other sources where these are relevant and appropriate. This is perfectly acceptable as long as all such cases are clearly identified in the text and fully acknowledged in the supporting sections. Where phrases, sentences or longer passages are quoted directly from a source, then it is important that candidates use quotation marks.

Guidance on Setting the Centre-Assessed Project

19.1 Choice of topic

The choice and title of the project should give the candidate the opportunity to meet the range of requirements established, in this specification, for an independent study. The choice and title of the project should lead to a final work that meets the assessment criteria as fully as possible.

The topic for the project should provide the candidate with the opportunity to apply and develop skills acquired whilst studying the AS modules to a new issue, area, work or body of work.

In making the choice a candidate should bear in mind that they need to have first-hand contact with at least some of the works studied, and that this project should encourage them wherever possible to maximise opportunities for exploiting local resources. Such considerations may condition not only the subject of the research but also the theme and approach.

The project might be approached from the perspective of an issue or theme, rather than starting from a work of art or an artist. Candidates should be encouraged to start considering the nature of their chosen project as an opportunity to demonstrate critical skills and the skills of analysis, interpretation, understanding and argument.

Centres are not required to register candidates' project titles, but if some form of advice or reassurance is felt necessary then teachers should contact their coursework adviser or the AQA Subject Department.

Coursework advisers will be available to assist centres with any matters relating to coursework. Details will be provided when AQA knows which centres are following the specification.

Assessment Criteria

20.1 Introduction

All the Assessment Objectives (AO1a, AO1b, AO2, AO3 and AO4) apply to the Project. (See Section 6.)

The Project should be assessed only in its final written-up form. The work submitted for assessment must be the original and not a photocopy.

The marking should be carried out by the teacher according to the assessment criteria in Section 20.2. The marks and supporting information should be recorded on the Candidate Record Form, which should be attached to the candidate's work.

20.2 Criteria

The assessment criteria are given in the table opposite.

The bands represent differences in the quality of work according to each Assessment Objective. A range of marks is allocated to each band. Each project should initially be assessed in terms of the bands. Having decided the band for each Assessment Objective, an appropriate mark within that band should be given.

In order for a candidate to reach a particular band for each Assessment Objective, the candidate does not have to perform at that standard throughout the whole project. However, the parts of the candidate's work which are of the necessary quality do need to be sufficiently well sustained to allow the teacher to be confident that the candidate has mastered the band concerned, rather than occasionally rising to that band in a limited way. The teacher should identify the places where the candidate has reached and sustained particular bands.

It is not necessary to make detailed corrections on the work.

At the end of the project the teacher should provide a brief comment on the overall quality of the work.

Assessment Objectives	Mark ranges			
	Mature understanding, comprehensive and thorough, competent and persuasive, quality analysis, clear and substantiated.	Sound understanding, relevant and detailed, organised and accurate, analytical and largely substantiated.	Some understanding, appropriate, mostly relevant, may be underdeveloped and largely unsubstantiated.	Superficial, disjointed and insufficient, lacking logical structure.
(AO1a) recall, select and use knowledge of the history of art effectively;	6-5	4-3	2-1	0
(AO1b) show understanding of appropriate concepts and arrive at substantiated judgements;	6-5	4-3	2-1	0
(AO2) present a relevant, coherent and informed response, organising information, ideas, descriptions and arguments;	12-9	8-5	4-1	0
(AO3) interpret and respond to a range of appropriate history of art source material;	12-9	8-5	4-1	0
(AO4) explain and evaluate the interpretations and differing contexts encountered when studying art works, texts and issues.	12-9	8-5	4-1	0
Total maximum mark: 48				

20.3 Evidence to Support the Award of Marks

Teachers should keep records of their assessments during the course, in a form which facilitates the complete and accurate submission of the final assessments at the end of the course.

When the assessments are complete, the final marks awarded under each of the assessment criteria must be entered on the Candidate Record Form, with supporting information given in the spaces provided. A specimen Candidate Record Form appears in Appendix B.

The Candidate Record Form must be attached to the candidate's work.

Supervision and Authentication

- 21.1 **Supervision of Candidates' Work** Candidates' work for assessment must be undertaken under conditions which allow the teacher to supervise the work and enable the work to be authenticated. If it is necessary for some assessed work to be done outside the centre, sufficient work must take place under direct supervision to allow the teacher to authenticate each candidate's whole work with confidence.
-
- 21.2 **Guidance by the Teacher** The work assessed must be solely that of the candidate concerned. Any assistance given to an individual candidate which is beyond that given to the group as a whole must be recorded on the Candidate Record Form.
-
- 21.3 **Unfair Practice** At the start of the course, the supervising teacher is responsible for informing candidates of the AQA Regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of coursework to be submitted for assessment, and must understand that to present material copied directly from books or other sources without acknowledgement will be regarded as deliberate deception. Centres must report suspected malpractice to AQA. The penalties for malpractice are set out in the AQA Regulations.
-
- 21.4 **Authentication of Candidates' Work** Both the candidate and the teacher are required to sign declarations confirming that the work submitted for assessment is the candidate's own. The teacher declares that the work was conducted under the specified conditions, and records details of any additional assistance.

Standardisation

22.1 Standardising Meetings

Annual standardising meetings for unit 4 will usually be held in the autumn term. Centres entering candidates for the first time must send a representative to the meetings. Attendance is also mandatory in the following cases:

- where there has been a serious misinterpretation of the specification requirements;
- where the nature of coursework tasks set by a centre has been inappropriate;
- where a significant adjustment has been made to a centre's marks in the previous year's examination.

Otherwise attendance is at the discretion of centres. At these meetings support will be provided for centres in the development of appropriate coursework tasks and assessment procedures.

22.2 Internal Standardisation of Marking

The centre is required to standardise the assessments across different teachers and teaching groups to ensure that all candidates at the centre have been judged against the same standards. If two or more teachers are involved in marking the centre-assessed unit, one teacher must be designated as responsible for internal standardisation. Common pieces of work must be marked on a trial basis and differences between assessments discussed at a training session in which all teachers involved must participate. The teacher responsible for standardising the marking must ensure that the training includes the use of reference and archive materials such as work from a previous year or examples provided by AQA. The centre is required to send to the moderator the Centre Declaration Sheet confirming that the marking of centre-assessed work at the centre has been standardised. If only one teacher has undertaken the marking, that person must sign this form.

Administrative Procedures

23.1 Recording Assessments

The candidates' work must be marked according to the assessment criteria set out in Section 20.2. The marks and supporting information must be recorded in accordance with the instructions in Section 20.3.

The completed Candidate Record Form for each candidate must be attached to the work and made available to AQA on request.

23.2 Submitting Marks and Sample Work for Moderation

The total component mark for each candidate must be submitted to AQA on the mark sheets provided by AQA or via Electronic Data Interchange (EDI) by 15 May. Centres will be informed which candidates' work is required in the samples to be submitted to the moderator.

23.3 Factors Affecting Individual Candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed assessments.

Special consideration should be requested for candidates whose work has been affected by illness or other exceptional circumstances. Information about the procedure is issued separately.

If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. AQA will advise on the procedures to be followed in such cases.

Where special help which goes beyond normal learning support is given, AQA must be informed so that such help can be taken into account when assessment and moderation take place.

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for assessment. If it occurs late in the course it may be possible to accept the assessments made at the previous centre. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

23.4 Retaining Evidence and Re-Using Marks

The centre must retain the work of all candidates, with Candidate Record Forms attached, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry upon result. The work may be returned to candidates after the issue of results provided that no enquiry upon result is to be made which will include re-moderation of the coursework component. If an enquiry upon result is to be made, the work must remain under secure conditions until requested by AQA.

Moderation

24.1 Moderation Procedures

Moderation of the coursework is by inspection of a sample of candidates' work, sent by post from the centre to a moderator appointed by AQA. The centre marks must be submitted to AQA and the moderator by 15 May in the year in which the qualification is awarded.

Following the re-marking of the sample work, the moderator's marks are compared with the centre marks to determine whether any adjustment is needed in order to bring the centre's assessments into line with standards generally. In some cases it may be necessary for the moderator to call for the work of other candidates. In order to meet this possible request, centres must have available the coursework and Candidate Record Form of every candidate entered for the examination and be prepared to submit it on demand. Mark adjustments will normally preserve the centre's order of merit, but where major discrepancies are found, AQA reserves the right to alter the order of merit.

24.2 Post-Moderation Procedures

On publication of the GCE results, the centre is supplied with details of the final marks for the coursework component.

The candidates' work is returned to the centre after the examination. The centre receives a report giving feedback to the centre on the appropriateness of the tasks set, the accuracy of the assessments made, and the reasons for any adjustments to the marks.

Some candidates' work may be retained by AQA for archive purposes.

Awarding and Reporting

25

Grading, Shelf-Life and Re-Sits

25.1	Qualification Titles	The qualifications based on this specification have the following titles: AQA Advanced Subsidiary GCE in History of Art; AQA Advanced Level GCE in History of Art.
25.2	Grading System	Both the AS and the full A Level qualifications will be graded on a five-grade scale: A, B, C, D and E. Candidates who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate. Individual assessment unit results will be certificated.
25.3	Shelf-Life of Unit Results	The shelf-life of individual unit results, prior to the award of the qualification, is limited only by the shelf-life of the specification.
25.4	Assessment Unit Re-Sits	Each assessment unit may be re-taken an unlimited number of times within the shelf-life of the specification. The best result will count towards the final award. However, marks for individual units may be counted once only to an AS and/or A level award. Candidates who repeat an award and who do not decline their previous grade must re-take all units. An AS result can be converted into a full A Level award by taking the A2 examination at any examination series when History of Art is available.
25.5	Minimum Requirements	Candidates will be graded on the basis of work submitted for the award of the qualification.
25.6	Awarding and Reporting	This specification complies with the grading, awarding and certification requirements of the current <i>GCSE</i> , <i>GCSE in vocational subjects</i> , <i>GCE</i> , <i>VCE</i> , <i>GNVQ</i> and <i>AEA Code of Practice 2004/5</i> and will be revised in the light of any subsequent changes for future years.

Appendices

A

Grade Descriptions

The following grade descriptions indicate the level of attainment characteristic of the given grade at A Level. They give a general indication of the required learning outcomes at each specific grade. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the Assessment Objectives (as in Section 6) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

Grade A Candidates recall, select and deploy relevant, detailed and comprehensive knowledge drawn from the subject content. They demonstrate a mature understanding and handling of appropriate concepts and issues. They present their argument using a thorough and persuasive analytical style arriving at substantiated judgements. Accurate and comprehensive understanding of art historical terms is evident throughout.

Candidates organise information, ideas, descriptions and arguments well, demonstrating an understanding of the significance of art works.

Candidates can interpret and respond to a range of appropriate source material and demonstrate competent skills in research.

Candidates demonstrate clear understanding of how art works have been interpreted and recognise the relevance of the differing contexts encountered.

Grade C Candidates recall, select and organise relevant and detailed knowledge drawn from the subject content. They demonstrate a sound understanding and handling of appropriate concepts and issues. They present their arguments using an analytical style, arriving at largely substantiated judgements. An accurate understanding of art historical terms is evident throughout.

Candidates organise information, ideas, descriptions and arguments, demonstrating an understanding of the significance of art works.

Candidates can interpret and respond to a range of appropriate source material and demonstrate good skills in research.

Candidates demonstrate understanding of how art works have been interpreted and recognise the relevance of the differing contexts encountered.

Grade E Candidates recall and select information drawn from the subject content. They deal with concepts and issues and demonstrate a level of understanding. They present arguments and arrive at judgements that might be substantiated. An understanding of art historical terms is evident.

Candidates present information, ideas, descriptions and arguments, demonstrating some awareness of the significance of art works.

Candidates respond to appropriate source material and demonstrate skills in research.

Candidates demonstrate an awareness of how art works have been interpreted and acknowledge the relevance of the differing contexts encountered.

B**Centre Declaration Sheet**

Centre-assessed work Centre Declaration Sheet

Qualification: ✓	ELC <input type="checkbox"/>	GCSE <input type="checkbox"/>	GCE <input type="checkbox"/>	GNVQ <input type="checkbox"/>	VCE <input type="checkbox"/>	FSMQ <input type="checkbox"/>	Key Skills <input type="checkbox"/>
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Specification Title: Unit code(s):

Centre Name: Centre No:

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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Authentication of candidates' work

This is to certify that marks/assessments have been given in accordance with the requirements of the specification and that every reasonable step has been taken to ensure that the work presented is that of the candidates named.

Any assistance given to candidates beyond that given to the class as a whole and beyond that described in the specification has been recorded on the *Candidate Record Form(s)* and has been taken into account. The marks/assessments given reflect accurately the unaided achievement of the candidates.

Signature(s) of teacher(s) responsible for assessment

Teacher 1: Teacher 4:

Teacher 2: Teacher 5:

Teacher 3: Teacher 6 :

*(continue overleaf if necessary)***Internal Standardisation of marking**

Each centre must standardise assessment across different teachers/assessors and teaching groups to ensure that all candidates at the centre have been judged against the same standards.

If two or more teachers/assessors are involved in marking/assessing, one of them must be designated as responsible for standardising the assessments of all teachers/assessors at the centre.

I confirm that *[tick either (a) or (b)]*
 (a) the procedure described in the specification has been followed at this centre to ensure that the assessments are of the same standard for all candidates; or

 (b) I have marked the work of all candidates.

Signed: Date:

Signature of Head of Centre: Date:

This form should be completed and sent to the moderator with the sample of centre-assessed work

The Candidate Record Form has been deleted from this specification because of changed requirements. The latest version of the form is on the [Coursework Administration](#) pages of the Website.

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D

Overlaps with other Qualifications

GCE History

There is some commonality between this specification and certain aspects of the subject criteria for GCE History, particularly in the Aims and Assessment Objectives. There is however no significant overlap in the subject content.

GCE Art and Design

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