

HISTORY OF ART

GCE Advanced Subsidiary 8285

New Zealand Based Course

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This course document applies from 2008.

NOTE

This course has been approved for use by centres that are members of the Association of Cambridge Schools in New Zealand Inc. A fee is payable to ACSNZ for candidates to be examined in this course. Membership enquiries, advice about fees and other information can be obtained from:

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INTRODUCTION

The study of the art of the past is seen as valuable in itself and contributes to an understanding of the art and culture of the present.

History of Art is concerned with the analysis and interpretation of works of art within their cultural and historical context. History of Art is currently taught and examined in New Zealand schools for the award of University Entrance, Bursaries and Scholarships examined by the New Zealand Qualifications Authority.

AIMS

This subject requires both critical and historical skills in addition to visual sensitivity. This should be developed by the syllabus.

The aims are to enable students to:

1. develop candidate's historical, critical and analytical skills and increase visual awareness and sensitivity.
2. recognise technical and stylistic conventions and the use of symbols in art.
3. distinguish between individual, regional and period styles and recognise that art can be the product of an individual sensitivity.
4. use and understand the terminology appropriate to the subject.
5. make candidates aware that the visual arts are the product of historical, social and cultural factors.
6. encourage candidates to study and appreciate local and accessible resources in art from first hand experience where possible.
7. develop candidates skills of independent research and presentation of information.

ASSESSMENT OBJECTIVES

Candidates should be able to demonstrate knowledge with understanding as well as critical interpretation.

1. demonstrate knowledge of art historical fact.
2. demonstrate knowledge of the different periods in the history of art.
3. compare and differentiate styles of art.
4. place works of art in their historical, social and cultural context.
5. show understanding of composition, structure, use of colour, movement, the handling of space, techniques.
6. demonstrate close critical scrutiny of individual works.
7. demonstrate skills of research from appropriate sources.
8. synthesise knowledge from a number of sources and present an informed interpretation.

ASSESSMENT

There will be **two** written examination papers:

Paper 1: Renaissance Art. (1300 - 1520)
Candidates study **two** of the **four options**

Paper 2: Modern Art. (1900 – present day)
Candidates study **two** of the **four options**

Each paper is 1 hour 30 minutes long.

The course will be examined in October-November only commencing in 2004.

SPECIFICATION GRID

The guide below illustrates the relationship between the assessment objectives and components of the scheme of assessment

Component	Assessment Objectives			Weighting
	A Knowledge Objectives 1&2	B Understanding Objectives 3,4,5, 8	C Interpretation, Application of Knowledge, Skills Objectives 6&7	
Part 1	10	30	10	50%
Part 2	10	30	10	50%
Total	20%	60%	20%	100%

SCHEME OF ASSESSMENT

Weighting of papers:

Paper	Marks	Weighting
1	50	50%
2	50	50%

Component	Number	Component Title	Duration	Weighting
1	Part 1		1 hour 30 mins	50
2	Part 2		1 hour 30 mins	50

DETAILS OF ASSESSMENT

For each paper:

There will be **two** types of question:

SECTION A. Question type 1 will require an essay type answer.

SECTION B. Question type 2 will use TWO photographs for a comparative analysis.

Candidates will be required to answer TWO questions: ONE photograph question and one of the other questions (essay type). All questions carry equal marks.

Type 1 questions (essay type answers) will be provided for each of the individual topics, therefore there will be a total of 12 essay type questions in Section A of the paper.

NOTE

Artists other than those listed may be taught and discussed in the essay type questions. Only listed artists will be used for the comparative analysis in Section B (Photograph questions).

The student should be able to:

- demonstrate understanding of cultural context with wide knowledge of the chosen sections of the syllabus, supported by close reference to major or characteristic works of art.
- make a critical appraisal of the work of others.
- be able to compare works of art.
- show a strong degree of visual, critical and historical perceptiveness.
- select, use and present information in an organized and coherent manner.
- understand and use art historical terminology.

GRADE DESCRIPTORS

Grade descriptions for Grades A, C and E are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The grade awarded will depend in practice upon the extent to which the candidate has met the curriculum objectives overall and it might conceal weaknesses in one aspect of the examination, which are balanced by above average performance in another.

Grade A

The candidate will have: -

- Demonstrated both a wide and thorough knowledge of the chosen section of the syllabus, supported by close reference to major or characteristic works of artists.
- Demonstrated wide knowledge and understanding of the historical and cultural context.
- Been able to make a comprehensive comparison between works.
- Presented a strictly relevant discussion with detailed knowledge and use of examples in support of points made.
- Shown evidence of wide, intelligent and critical reading
- Written in a lucid style and well structured organisation

All of the Assessment Objectives will have been met and thoroughly exploited.

Grade C

The candidate will have: -

- Demonstrated a reasonable knowledge of the syllabus, including evident familiarity with major relevant works.
- Shown some ability to place artist in the historical and cultural context of their times.
- Shown some evidence of visual interpretative and comparative skills although these will be somewhat limited.
- Demonstrated a narrow interpretation of the question, unbalanced or undeveloped.
- Attempted to support with satisfactory examples but with minor factual errors.
- Written in a reasonably well-organised manner but may have missed the significance of a work and contain stylistic inconsistencies.
- The candidate will have shown evidence of meeting the Assessment Objectives but not all to the same depth and some may uneven.

Grade E

The candidate will have: -

- Demonstrated limited knowledge of the material.
- Shown some sign of acquaintance with major works of artists.
- Shown some sign of acquaintance with history and cultural context.
- Made random points without evidence for what is said and made no use or limited use of examples.
- Been able to frame an outline argument but powers of reasoning and expression may be incomplete or faulty.
- The candidate will have met the Assessment Objectives to a very limited extent and some of the evidence for them will be very sketchy.

MARKING SCHEDULE

Grade A 25 – 21

A sustained, logical, coherent and complete argument where every sentence written addresses the question asked = 25

- Clear understanding of question
- Comprehensive coverage
- Detailed knowledge and use of examples in support of points made.
- Attention to all parts of the question in equal depth.
- Coherent and strictly relevant discussion
- Lucid in style and organisation
- Knowledge of the broader artistic issues and achievements implied by a work.
- Show evidence of individual thought or insight
- Fluent written expression
- Correct paragraphing, punctuation, spelling, sentence structure.

Grade B 20 – 16

Evidence of thinking about and processing the relevant facts = 20

- Very good in coverage.
- Solid in content
- Supported with good examples and illustrations
- Attention paid to all parts of the question in some depth
- Well organised and clearly expressed
- Few grammatical errors, and correct paragraphing.

Grade C 15 - 12.5

- Content good
- Adequate in coverage of set question content
- Balanced in treatment
- Supported with appropriate examples but only glimpses of originality and breadth
- Does not always fully understand significance of a work
- Initiates but cannot sustain argument or defend an opinion with evidence
- Minor factual errors
- Describes rather than analyses works of art
- Some errors in spelling and grammar
- Possible failure to paragraph

Grade D 12 – 8

- Lacks real understanding of question asked
- Content not specific to question
- Few examples and detail
- Regurgitation of facts
- Factual inaccuracies
- Too general
- May be stylistically clumsy or inconsistent
- May contain irrelevant material or padding out

Grade E 7 – 4

- Misunderstanding or misinterpretation of question
- Deficient in knowledge of works
- Uses few or irrelevant examples
- Lack of supporting evidence
- Factual inaccuracies
- Muddled or limited in expression

Grade F 3 – 0

- Misunderstanding of the question
- Provide very little knowledge of the works
- No use or limited use of examples
- Does not make relevant points.
- Grammatical, spelling paragraphing errors.
- A snippet or two of faintly relevant information

CURRICULUM CONTENT

PART 1. The Renaissance

OPTION 1: Fourteenth Century Italian Art

Artists: *Cimabue. Giotto. Duccio. Nicola and Giovanni Pisano*

1. Patronage, function and iconography.
2. Narrative techniques.
3. Comparison of personal and regional styles in Florentine and Sienese painting.

OPTION 2: Naturalism and Science in Fifteenth Century Italian Painting

Artists: *Masaccio, Uccello, Piero della Francesca, Leonardo da Vinci*

1. Renaissance theorists and the application of perspective.
2. Developments in landscape.
3. Gesture, expression and portrayal of narrative.

OPTION 3: The High Renaissance

Artists: *Leonardo da Vinci, Raphael, Michelangelo*

1. The influence of antiquity. (Raphael, Michelangelo).
2. Portraiture: characterisation of the individual.
3. Patronage: Influence on High Renaissance artists.

OPTION 4: The Renaissance in Northern Europe

Artists: *Jan van Eyck, van der Weyden, Durer, Bosch*

1. The depiction of interiors and landscape.
2. Symbolism in Northern Renaissance painting.
3. Northern portraiture

PART 2. Modern Art

N.B. Artists other than those listed may be taught and discussed in the essay type questions.

Only listed artist will be used for the comparative analysis (Photograph question)

OPTION 1: Towards Abstraction

1. Development of Cubist styles (Picasso, Braque).
2. The impact of the machine on painting and sculpture in France and Italy (Leger, Robert and Sonia Delaunay, Balla, Boccioni).
3. Paths to Abstraction (Kandinsky, Mondrian, Brancusi).

OPTION 2: Fauvism and Expressionism.

1. Fauvism (Matisse, Vlaminck, Derain).
2. Die Brücke and Der Blaue Reiter (Kirchner, Kandinsky, Marc, Klee).
3. Individual approaches to Expressionism (Nolde, Beckmann, Kollwitz, Kokoschka).

OPTION 3: American art since 1945

1. Abstract Expressionism (Pollock, de Kooning, Rothko, Newman).
2. Pop Art (Warhol, Johns, Lichtenstein, Rauschenberg).
3. Feminist Art (Chicago, Kruger, Sherman, Guerilla Girls).

OPTION 4: Aspects of Modern New Zealand Art.

1. Paths to Abstraction (Colin McCahon, Milan Mrkusich, Ralph Hotere, Gretchen Albrecht).
2. Realism (Rita Angus, Michael Smither, Glenda Randerson, Grahame Sydney).
3. Maori painting and sculpture: style, content and context (Para Matchitt, Robyn Kahukiwa, Michael Parekowhai, Shane Cotton).