

GCE AS

**History of
Art and Design**

January 2009

Mark Schemes

Issued: April 2009

**NORTHERN IRELAND GENERAL CERTIFICATE OF SECONDARY EDUCATION (GCSE)
AND NORTHERN IRELAND GENERAL CERTIFICATE OF EDUCATION (GCE)**

MARK SCHEMES (2009)

Foreword

Introduction

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16- and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.

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Rewarding Learning

ADVANCED SUBSIDIARY (AS)

General Certificate of Education

January 2009

History of Art and Design

Assessment Unit AS 1

assessing

Module 1: Visual Analysis and Criticism

[ASD11]

FRIDAY 9 JANUARY, MORNING

**MARK
SCHEME**

| Level 1 0-7 marks | Level 2 8-13 marks | Level 3 14-19 marks | Level 4 20-25 marks | Level 5 26-30 marks | Assessment Objectives | Marks available |
|---|---|---|---|---|---|-----------------|
| 1 Recalled material indicates some awareness and understanding of relevant content and/or issues. | 2 Recalled material problematic in extent, relevance and/or accuracy. Some evidence of diligence in sourcing. | 3 Extent and quality of recall generally satisfactory, providing some evidence of diligence and initiative in sourcing relevant material. | 4 Extent and quality of recall good generally. Minor lapses in scope, depth, relevance and/or accuracy. Diligence and initiative demonstrated. | 5 Extensive and accurate recall of relevant material. Clear evidence of diligence and initiative in sourcing. | SOURCING/RECALL <i>diligence initiative</i> AO1: Source and/or recall material to an art historical purpose, exercising diligence and initiative. | 5 |
| 1 Approach to topic unfocused. Intellectual challenge fitfully or partially engaged. | 2 Topic focus problematic. Overall approach to an extent unchallenging, unproductive or inappropriately ambitious. | 3 Approach to topic generally satisfactory in focus and engagement with intellectual challenge. | 4 Approach to topic indicates generally sound understanding of material and the issues arising. | 5 Approach to topic well focused. Fully engaged with intellectual challenge. Considerable critical awareness and understanding. | TOPIC <i>focus challenge</i> AO2: Select material for a topic, self-directed or given, bringing understanding and focus to intellectually challenging concepts. | 5 |
| 1 Insecure and/or limited writing; structure incoherent. | 2 Problematic writing; structure flawed by leaps, omissions, digressions and/or weak writing skills. | 3 Satisfactory writing; structure generally coheres. | 4 Clear writing; structure efficiently, intelligently and/or comprehensively coheres. | 5 Clear succinct writing; structure efficiently, intelligently and comprehensively coheres. | STRUCTURE <i>writing skills critical model</i> AO3: Structure writing clearly and systematically, distinguishing description, analysis and interpretation, and appropriately sequencing and ranking material. | 8 |
| 1 Essentially description or narrative. May be some rudimentary questioning of material. Generally unenlightening. | 2 Tending towards description or narrative. Analysis, argument, interpretation tending towards perfunctory, unchallenging, uninformed and/or unconvincing. | 3 Satisfactory use of conceptual analysis, using reason and evidence. Fitful sense of others' contributions. Some worthwhile argument and/or interpretation. | 4 Generally sound conceptual and critical analysis. Some acknowledgement of others' contributions. Good questioning of material. | 5 Clear understanding of conceptual and critical analysis. Reason, evidence, authority combined to make persuasive and interesting case. | ARGUMENT <i>acknowledgements criticism</i> AO4: Argue and/or interpret persuasively, acknowledging others' contributions and deploying informed, balanced and critically analytical questioning. | 9 |
| 1 Some implementation of presentation and referencing guidelines. Referencing and/or use of visual material generally problematic. | 2 Overall presentation, referencing of persons and works, and/or use of visual material problematic to an extent. | 3 Satisfactory overall presentation, referencing of persons and works, and, where appropriate, use of visual material. | 4 Good overall presentation, referencing of persons and works, and, where appropriate, use of visual material. | 5 Thorough implementation of presentation and referencing guidelines. Where appropriate, well integrated visual material. | PRESENTATION <i>general references</i> AO5: Present written and, where appropriate, visual material, and reference persons and works in a manner consistent with clarity and art historical practice. | 3 |
| Total available marks for question | | | | | | 30 |



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ADVANCED SUBSIDIARY (AS)

General Certificate of Education

January 2009

History of Art and Design

Assessment Unit AS 2

assessing

Module 2: Art

[ASD21]

FRIDAY 9 JANUARY, MORNING

**MARK
SCHEME**

History of Art and Design

| Level 1 0-9 marks | | Level 2 10-16 marks | | Level 3 17-23 marks | | Level 4 24-30 marks | | Level 5 31-35 marks | | Assessment Objectives | | Marks available |
|--|---|--|---|--|---|--|---|--|----|---|---|-----------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | SOURCING/RECALL <i>diligence initiative</i> | AO1: Source and/or recall material to an art historical purpose, exercising diligence and initiative. | 10 |
| Recalled material indicates some awareness and understanding of relevant content and/or issues. | | Recalled material problematic in extent, relevance and/or accuracy. Some evidence of diligence in sourcing. | | Extent and quality of recall generally satisfactory, providing some evidence of diligence and initiative in sourcing relevant material. | | Extent and quality of recall good generally. Minor lapses in scope, depth, relevance and/or accuracy. Diligence and initiative demonstrated. | | Extensive and accurate recall of relevant material. Clear evidence of diligence and initiative in sourcing. | | TOPIC <i>focus challenge</i> | | 6 |
| Approach to topic unfocused. Intellectual challenge fitfully or partially engaged. | | Topic focus problematic. Overall approach to an extent unchallenging, unproductive or inappropriately ambitious. | | Approach to topic generally satisfactory in focus and engagement with intellectual challenge. | | Approach to topic indicates generally sound understanding of material and the issues arising. | | Approach to topic well focused. Fully engaged with intellectual challenge. Considerable critical awareness and understanding. | | STRUCTURE <i>writing skills critical model</i> | | 6 |
| Insecure and/or limited writing; structure incoherent | | Problematic writing; structure flawed by leaps, omissions, digressions and/or weak writing skills. | | Satisfactory writing; structure generally coheres. | | Clear writing; structure efficiently, intelligently and/or comprehensively coheres. | | Clear succinct writing; structure efficiently, intelligently and comprehensively coheres. | | ARGUMENT <i>acknowledgements criticism</i> | | 10 |
| Essentially description or narrative. May be some rudimentary questioning of material. Generally unenlightening. | | Tending towards description or narrative. Analysis, argument, interpretation tending towards perfunctory, unchallenging, uninformed and/or unconvincing. | | Satisfactory use of conceptual analysis, using reason and evidence. Fitful sense of other's contributions. Some worthwhile argument and/or interpretation. | | Generally sound conceptual and critical analysis. Some acknowledgement of others' contributions. Good questioning of material. | | Clear understanding of conceptual and critical analysis. Reason, evidence, authority combined to make persuasive and interesting case. | | PRESENTATION <i>general references</i> | | 3 |
| Some implementation of presentation and referencing guidelines. Referencing and/or use of visual material generally problematic. | | Overall presentation, referencing of persons and works, and/or use of visual material problematic to an extent. | | Satisfactory overall presentation, referencing of persons and works, and, where appropriate, use of visual material. | | Good overall presentation, referencing of persons and works, and, where appropriate, use of visual material. | | Thorough implementation of presentation and referencing guidelines. Where appropriate, well integrated visual material. | | Total available marks for question | | 35 |



Rewarding Learning

ADVANCED SUBSIDIARY (AS)

General Certificate of Education

January 2009

History of Art and Design

Assessment Unit AS 3

assessing

Module 3: Architecture, Craft and Design

[ASD31]

FRIDAY 16 JANUARY, MORNING

**MARK
SCHEME**

History of Art and Design

| Level 1 0-9 marks | Level 2 10-16 marks | Level 3 17-23 marks | Level 4 24-30 marks | Level 5 31-35 marks | Assessment Objectives | Marks available |
|---|--|--|--|--|---|-----------------|
| 1 2 Recalled material indicates some awareness and understanding of relevant content and/or issues. | 3 4 Recalled material problematic in extent, relevance and/or accuracy. Some evidence of diligence in sourcing. | 5 6 Extent and quality of recall generally satisfactory, providing some evidence of diligence and initiative in sourcing relevant material. | 7 8 Extent and quality of recall good generally. Minor lapses in scope, depth, relevance and/or accuracy. Diligence and initiative demonstrated. | 9 10 Extensive and accurate recall of relevant material. Clear evidence of diligence and initiative in sourcing. | SOURCING/RECALL <i>diligence initiative</i> AO1: Source and/or recall material to an art historical purpose, exercising diligence and initiative. | 10 |
| 1 Approach to topic unfocused. Intellectual challenge fitfully or partially engaged. | 2 3 Topic focus problematic. Overall approach to an extent unchallenging, unproductive or inappropriately ambitious. | 4 5 Approach to topic generally satisfactory in focus and engagement with intellectual challenge. | 6 7 Approach to topic indicates generally sound understanding of material and the issues arising. | 8 9 Approach to topic well focused. Fully engaged with intellectual challenge. Considerable critical awareness and understanding. | TOPIC <i>focus challenge</i> AO2: Select material for a topic, self-directed or given, bringing understanding and focus to intellectually challenging concepts. | 6 |
| 1 Insecure and/or limited writing; structure incoherent | 2 3 Problematic writing; structure flawed by leaps, omissions, digressions and/or weak writing skills. | 4 5 Satisfactory writing; structure generally coheres. | 6 7 Clear writing; structure efficiently, intelligently and comprehensively coheres. | 8 9 Clear succinct writing; structure efficiently, intelligently and comprehensively coheres. | STRUCTURE <i>writing skills critical model</i> AO3: Structure writing clearly and systematically, distinguishing description, analysis and interpretation, and appropriately sequencing and ranking material. | 6 |
| 1 Essentially description or narrative. May be some rudimentary questioning of material. Generally unenlightening. | 2 3 Tending towards description or narrative. Analysis, argument, interpretation tending towards perfunctory, unchallenging, uninformed and/or unconvincing. | 4 5 Satisfactory use of conceptual analysis, using reason and evidence. Fitful sense of other's contributions. Some worthwhile argument and/or interpretation. | 6 7 Generally sound conceptual and critical analysis. Some acknowledgement of others' contributions. Good questioning of material. | 8 9 Clear understanding of conceptual and critical analysis. Reason, evidence, authority combined to make persuasive and interesting case. | ARGUMENT <i>acknowledgements criticism</i> AO4: Argue and/or interpret persuasively, acknowledging others' contributions and deploying informed, balanced and critically analytical questioning. | 10 |
| 1 Some implementation of presentation and referencing guidelines. Referencing and/or use of visual material generally problematic. | 2 3 Overall presentation, referencing of persons and works, and/or use of visual material problematic to an extent. | 4 5 Satisfactory overall presentation, referencing of persons and works, and, where appropriate, use of visual material. | 6 7 Good overall presentation, referencing of persons and works, and, where appropriate, use of visual material. | 8 9 Thorough implementation of presentation and referencing guidelines. Where appropriate, well integrated visual material. | PRESENTATION <i>general references</i> AO5: Present written and, where appropriate, visual material, and reference persons and works in a manner consistent with clarity and art historical practice. | 3 |
| Total available marks for question | | | | | | 35 |