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## Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE Advanced Level  
In History of Art (9HT0)  
Paper 01 Visual Analysis and Themes

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## Section A: Visual analysis

Question	Indicative content
1	<p data-bbox="395 300 564 329"><b>AO targeting</b></p> <p data-bbox="395 338 738 367">AO2: 6 marks; AO3: 6 marks.</p> <p data-bbox="395 389 667 418"><b>Marking instructions</b></p> <p data-bbox="395 432 1386 461">Answers must apply the level descriptors in line with the general marking guidance.</p> <p data-bbox="395 474 754 504"><b>Indicative content guidance</b></p> <p data-bbox="395 517 1497 582">The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited.</p> <p data-bbox="395 616 633 645"><b>Indicative content</b></p> <p data-bbox="395 667 643 696"><b>Figure and setting</b></p> <ul data-bbox="403 712 1477 1317" style="list-style-type: none"><li>• Single figure of woman placed in centre of image, focus on left; area of blank wall to right.</li><li>• Simple setting, little ornamentation other than tiles along bottom of wall; practical rather than decorative objects hanging up and on floor (foot warmer).</li><li>• Wall has bare nails and holes suggesting wear and tear and functional setting.</li><li>• Single window on left with many panels, provides source of light for room</li><li>• Colours of woman's clothing echo those of her surroundings; earthy palette of blues and yellows.</li><li>• Table projects into viewer's space so the viewer is close to the scene but woman does not look up to make eye contact.</li><li>• Woman absorbed in domestic task, pouring milk, concentrates carefully.</li><li>• Simplicity of scene suggested by chunky bread (and milk) as only foodstuff visible, simplicity of woman's clothing shows her low status.</li><li>• Earthenware, wicker and brass evident – inexpensive materials for making vessels, add to simplicity of domestic scene.</li></ul> <p data-bbox="395 1350 601 1379"><b>Light and tone</b></p> <ul data-bbox="403 1395 1465 1899" style="list-style-type: none"><li>• Light from window on left shines into room, illuminates right hand side of wall, woman's bonnet and left side of face, hand and forearm, rim of jug and milk.</li><li>• Light reflects off right hand side of metal vessel hanging on wall.</li><li>• Light falls naturally and gently from consistent light source, giving painting a tranquil quality.</li><li>• Highlights on woman's nose and left side of face show her stillness and concentration on task.</li><li>• Light falling on rim and jug and milk suggests a moment caught in time</li><li>• Specks of light achieved through tiny dots of white oil paint on bread, basket and metal jug give texture to objects, suggesting solidity and substance.</li><li>• Area of shadow on left in contrast to areas on which light falls, enhances serious and sombre mood.</li><li>• Darker foreground and lighter background, subtle contrast which creates depth and concentrates the view on the figure.</li></ul>

Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1-3	Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i> Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i>
<b>Level 2</b>	4-6	Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i> Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i>
<b>Level 3</b>	7-9	Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
<b>Level 4</b>	10-12	Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>

Question	Indicative content
2	<p data-bbox="395 232 564 264"><b>AO targeting</b></p> <p data-bbox="395 275 738 306">AO2: 6 marks; AO3: 6 marks.</p> <p data-bbox="395 324 667 356"><b>Marking instructions</b></p> <p data-bbox="395 367 1390 398">Answers must apply the level descriptors in line with the general marking guidance.</p> <p data-bbox="395 409 754 441"><b>Indicative content guidance</b></p> <p data-bbox="395 452 1497 517">The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited.</p> <p data-bbox="395 551 633 582"><b>Indicative content</b></p> <p data-bbox="395 602 742 633"><b>Representation of figures</b></p> <ul data-bbox="395 656 1476 1193" style="list-style-type: none"> <li data-bbox="395 656 1198 687">• Mother seated on a rock, hunched over, legs open and bent.</li> <li data-bbox="395 692 1410 757">• Mother's face suggests pain and reflection – eyes closed or almost closed and looking down, furrowed brow, hand over mouth or wiping nose.</li> <li data-bbox="395 761 1465 826">• Dead son lies between her knees and totally enclosed by her form; foetal position alludes to childbirth.</li> <li data-bbox="395 831 1461 896">• Son – curled up, legs bent, head back and partly obscured, lips parted; appears to seek protection from his mother.</li> <li data-bbox="395 900 1476 1010">• Intimate connection, mother's face points down towards son and son's head is thrown back and up towards his mother; neither presents themselves or the other to the viewer.</li> <li data-bbox="395 1014 1267 1046">• Mother touches / strokes fingertips of dead son in gentle manner.</li> <li data-bbox="395 1050 1461 1081">• Mother's form is solid and strong, son appears skeletal and fragile in comparison.</li> <li data-bbox="395 1086 1449 1193">• Form of son appears to blend with and become part of his mother, emphasising the bond between mother and child and the closeness of their mother/son relationship.</li> </ul> <p data-bbox="395 1227 805 1258"><b>Use of material and technique</b></p> <ul data-bbox="395 1270 1481 1704" style="list-style-type: none"> <li data-bbox="395 1270 1469 1335">• Bronze casting technique allows for detail in drapery, brow of mother and neck of son.</li> <li data-bbox="395 1339 1267 1370">• Modelling evident in protruding shins of son and folds of drapery.</li> <li data-bbox="395 1375 1362 1406">• Smoothness of bronze enhances curve of mother's head and son's knees.</li> <li data-bbox="395 1411 1481 1476">• Use of the preparatory model in the bronze casting process, allows for contrasts to be made between the folds of drapery and the smoothness of the son's legs.</li> <li data-bbox="395 1480 1161 1512">• Versatility of bronze allows for creation of texture in rock.</li> <li data-bbox="395 1516 1034 1547">• Single colour of material unifies figures further.</li> <li data-bbox="395 1552 1406 1617">• Light-reflecting properties / patina of bronze draw attention to sharp angular forms of mother's nose and shin-bones of son.</li> <li data-bbox="395 1621 1406 1704">• Colour of material is appropriate for sombre subject matter and mood of the piece.</li> </ul>

Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1-3	Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i> Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i>
<b>Level 2</b>	4-6	Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i> Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i>
<b>Level 3</b>	7-9	Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
<b>Level 4</b>	10-12	Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>

Question	Indicative content
3	<p><b>AO targeting</b></p> <p>AO2: 6 marks; AO3: 6 marks.</p> <p><b>Marking instructions</b></p> <p>Answers must apply the level descriptors in line with the general marking guidance.</p> <p><b>Indicative content guidance</b></p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited.</p> <p><b>Indicative content</b></p> <p><b>Design and composition</b></p> <ul style="list-style-type: none"> <li>• Vertical emphasis, façade taller than it is wide.</li> <li>• Symmetrical composition with bold lines and clear geometry.</li> <li>• Building is divided into three vertical bays (tripartite ABA arrangement) with twin towers forming outer bays.</li> <li>• Emphasis on central bay with double-width entrance, greater decoration and larger windows.</li> <li>• Three storey elevation with towers and gable of central section extending beyond; lower storey (nave arcade) contains entrances, middle storey (triforium) of arched windows, upper storey (clerestory) has windows in centre and blind arcading on outer bays.</li> <li>• Towers extend beyond main façade, more heavily decorated than rest of structure, blind arcading with some openings, flat topped but ornamented with gargoyles and decorative carvings.</li> <li>• Recessed doorways and windows with decoration above central doorway (tympanum) articulate the façade; repetition of the arched form in doorways, windows and blind arcading.</li> <li>• Storeys separated by stringcourses; bays divided by buttresses.</li> </ul> <p><b>Expression of function</b></p> <ul style="list-style-type: none"> <li>• Large scale suggests importance as a place of worship and implies capacity inside to accommodate large number of people.</li> <li>• Dominance of surroundings and open space in front suggest it is the most important building in the vicinity.</li> <li>• Towers reaching upwards to heaven, and feeling of ascension in central storey, suggest religious purpose of building.</li> <li>• Multiple entrances allow many people to enter; recessed doorways lead people into the building.</li> <li>• Windows allow light into building so may have spiritual significance.</li> <li>• Openings in towers may have acoustic purpose.</li> <li>• Division into 'threes', and cross on central gable, have significance in Christian traditions of architecture; solidity of masonry suggests permanence and security of religion.</li> <li>• Decoration above central doorway (tympanum) and detailed carving of towers show craftsmanship which marks this as a building of importance.</li> </ul>



Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1-3	Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i> Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i>
<b>Level 2</b>	4-6	Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i> Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i>
<b>Level 3</b>	7-9	Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
<b>Level 4</b>	10-12	Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>

## Section B: Themes

### Nature in art and architecture

Question	Indicative content
4(a)	<p><b>AO targeting</b></p> <p>AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p><b>Marking instructions</b></p> <p>Answers must apply the level descriptors in line with the general marking guidance.</p> <p>Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Those who select works of art from only one side of 1850 should be limited to a maximum of Level 2 (4–6 marks) as only one work will be valid.</p> <p><b>Indicative content guidance</b></p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p><b>Indicative content</b></p> <p><b>Example: Hokusai, <i>The Great Wave</i>, c.1831</b></p> <ul style="list-style-type: none"><li>• Water dominates this image in the form of the wave and sea beneath it.</li><li>• Polychrome woodblock print on paper produced during the Edo period, taken from Hokusai's <b>Thirty Six Views of Mount Fuji</b>.</li><li>• At the time, woodblock prints were rarely considered as high art, as many copies could be produced, making them accessible to all.</li><li>• Shows the power of nature as the great wave rears up, like a dragon with fierce claws outstretched, ready to crash down on the tiny figures huddled in a boat below.</li><li>• Contrast between the movement and unpredictability of wave and the permanence and stability of Mount Fuji behind – depicted using conventional Western perspective.</li><li>• Contrast between the sharp upward curve of the wave and the softer elongated curves of fishing boats.</li><li>• Dominance of nature over man is evident.</li><li>• Graphic outline and bold contours of woodblock technique.</li><li>• Image dominated by the imported Prussian blue pigment.</li><li>• Darker blue shows depth of water, paler blue emphasises movement and white curls show the foam of the crashing wave.</li></ul> <p><b>Example: Georgia O'Keeffe, <i>Lake George</i>, 1922.</b></p> <ul style="list-style-type: none"><li>• Sky and reflection of sky in water dominate picture space.</li><li>• Produced during one of many summers that O'Keeffe spent at the glacial lake in the Adirondack Mountains in upstate New York.</li><li>• O'Keeffe felt a deep connection to the lake and surrounding area, where she stayed at the small family estate of Alfred Stieglitz, the art promoter and photographer, who later became her husband.</li><li>• She returned to it many times (about a quarter of all O'Keefe's works use it as a motif).</li><li>• Contemplative response to nature; water is undisturbed by other elements.</li></ul>

		<ul style="list-style-type: none"> <li>• Deep perspective and creation of sense of space.</li> <li>• Concentration on calm conditions through limited palette and soft lines creates a sense of peaceful landscape.</li> <li>• No sign of human life or impact on the environment, adds to tranquillity of scene.</li> <li>• Limited palette - cool, calm colours, shades of blue and turquoise.</li> <li>• Abstracted depiction of mountains and water.</li> <li>• Smooth application of oil paint and uniform surface.</li> <li>• Clear horizon in centre, divides painting adding to sense of calm and order.</li> </ul>
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1-3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i></p>
<b>Level 2</b>	4-6	<p>Knowledge is adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i></p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i></p>
<b>Level 3</b>	7-9	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i></p>
<b>Level 4</b>	10-12	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i></p>

Question	Indicative content
4(b)	<p><b>AO targeting</b> AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Candidates who fail to refer to their specified artist will not be fulfilling the requirements of the question and should be limited to a maximum of Level 3 (11–15) marks. This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p><b>Indicative content</b></p> <p><b>Some may say</b></p> <ul style="list-style-type: none"> <li>• Materials and techniques are the most important factor in depicting nature. For example, the Impressionists captured nature most convincingly, using specific methods of applying materials and techniques, to create the most effective landscapes. Claude Monet's <b>The Seine at Porte-Villez; Winter, Snow</b>, 1885, captures the effect of snow reflected in a river and icy water through Monet's choice of oil paint and the Impressionist technique. Monet uses the <i>tache</i> method of building the painting. Canvas primed with greenish-brown layer and covered with impasto dabs of white and blue dry paint. Visible brush strokes of thinner, darker paint allow the effective rendering of fragility of trees reflected in the water. Monet is able to capture the effect of light and evoke the coldness of a winter's day through his technique.</li> <li>• Agree with Richard Kendall who wrote that <i>Monet's technique of building up the picture surface in a series of small strokes of paint helped to keep his colours pure and to suggest the sparkle of natural light, as well as conveying something of the artist's exhilaration in the presence of nature.</i> (Monet by Himself)</li> <li>• The development of oil paint in tubes and the portable easel allowed Impressionist artists to observe landscapes at first hand whilst painting; this advance in materials and techniques marked a change in the way in which nature was depicted.</li> <li>• The versatile medium of oil paint enabled JMW Turner to be considered as one of the greatest painters of landscape. The application of paint is key to success of <b>Rain, Steam and Speed</b>, 1844, for example. Swirls and splashes of paint applied in differing thicknesses and directions evoke the conditions of rain and steam and captures both the relationship and contrast between nature and new technology.</li> </ul> <p><b>Others may argue</b></p> <ul style="list-style-type: none"> <li>• The materials and techniques are less important than the skill of the artist in depicting nature. Albrecht Dürer's <b>Young Hare</b>, 1503, and <b>The Large Turf</b>, 1503, are rendered so accurately not because of the materials (watercolour and gouache</li> </ul>

on paper) or techniques that he uses, but because of his unique ability to render natural subjects with such convincing accuracy.

- It is Dürer alone who can capture the hare seemingly twitching or depict the detail and variety in the grasses. This detail could have been achieved in other media but not by a less-skilled artist working in watercolour.
- The social / historical / geographical context in which the work was produced is the most important factor; Dürer was painting during the Renaissance period when the quest for truth and absolute accuracy was highly valued. This contributed to the precision with which he depicted his images. He was also working in the Northern European tradition which focused on detailed realism.
- Conveying the power of nature through the forms depicted is the key to capturing nature successfully. Philip James de Loutherbourg's **An Avalanche in the Alps**, 1803, does this through the physical scale of nature in comparison to the humans depicted.
- Capturing the beauty of nature through composition is more important than the materials and techniques used. Poussin's **Landscape with the Funeral of Phocion**, 1648, is most successful as a constructed ideal of the beauty of nature, heroic, with solemn grandeur appropriate to the classical subject matter depicted.
- *Poussin tried to give landscape an appearance of order and permanence, 'fleeing confusion' as the artist himself expressed it, to create a calm world of ideal, timeless beauty.* (Konstantin Bazarov, Landscape Painting).

Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1-5	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. <i>[AO3]</i></p>
<b>Level 2</b>	6-10	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. <i>[AO3]</i></p>
<b>Level 3</b>	11-15	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i></p>
<b>Level 4</b>	16-20	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i></p>
<b>Level 5</b>	21-25	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i></p>

## Identities in art and architecture

Question	Indicative content
5(a)	<p><b>AO targeting</b></p> <p>AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p><b>Marking instructions</b></p> <p>Answers must apply the level descriptors in line with the general marking guidance.</p> <p>Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Those who select works of art from only one side of 1850 should be limited to a maximum of Level 2 (4–6 marks) as only one work will be valid.</p> <p><b>Indicative content guidance</b></p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p><b>Indicative content</b></p> <p><b>Example: Titian, <i>Venus of Urbino</i>, 1538</b></p> <ul style="list-style-type: none"> <li>• Female gender depicted as beautiful, soft and alluring.</li> <li>• Painted in Venice during Renaissance, time of classical revival when it was acceptable for Venus, as the goddess of love to be shown naked. The dog at her feet is a traditional symbol of Venus so identifies her.</li> <li>• Painted for the Duke of Urbino, Guidobaldo II della Rovere.</li> <li>• Venus engages with the viewer to invite admiration of the female form and its beauty.</li> <li>• Flawless skin and undulating curves make the female form alluring.</li> <li>• Emphasis placed on roundness of breasts, curve of stomach and thighs to highlight not only her womanliness but also her fertility.</li> <li>• Hand placed on her genital area to draw attention to her femininity.</li> <li>• Hair falls seductively over shoulders and the feminine beauty is adorned with jewellery and flowers.</li> <li>• Use of oil paint as medium for blending and glazing to achieve softness of form.</li> <li>• Contrast between pale golden flesh and white of bed linen and dark background to draw attention to her further.</li> </ul> <p><b>Example: Marc Quinn, <i>Chelsea Charms</i>, 2010</b></p> <ul style="list-style-type: none"> <li>• Life size marble sculpture of a model/stripper with disproportionately large breasts.</li> <li>• One of a series of sculptures that Quinn produced of people who had chosen to have their bodies altered through plastic surgery.</li> <li>• Quinn draws on the classical tradition of marble sculptures such as the <b>Venus de Milo</b> but alters the accepted/established proportions to focus on femininity through large breasts.</li> <li>• Sensitivity to subject matter shown; the female form is conveyed as being beautiful and to be admired although the proportions of the body do not conform to the modern 'ideal'.</li> <li>• Femininity expressed only through breasts, and hair perhaps, as profile of face is rather masculine with long nose and hard jaw-line.</li> <li>• Lower part of body is covered by Grecian style material, hanging in folds and simple sandals with straps; link to Ancient Greek sculpture.</li> </ul>

		<ul style="list-style-type: none"> <li>• Subject does not engage with viewer but closes eyes and holds / touches right breast, and raises left arm to expose breasts further, to ensure that all attention is focused on them.</li> <li>• Detail of veins in flesh and nipples and smoothness of skin are evident through techniques of carving and polishing of marble.</li> <li>• Contrast in texture between smoothness of flesh and deep folds of drapery.</li> </ul>
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1-3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i></p>
<b>Level 2</b>	4-6	<p>Knowledge is adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i></p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i></p>
<b>Level 3</b>	7-9	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i></p>
<b>Level 4</b>	10-12	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i></p>



Question	Indicative content
5(b)	<p><b>AO targeting</b> AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3. Candidates who fail to refer to any named works of architecture will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of architecture will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Candidates who fail to refer to their specified architect will not be fulfilling the requirements of the question and should be limited to a maximum of Level 3 (11-15) marks. This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of architecture.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p><b>Indicative content</b></p> <p><b>Some may say</b></p> <ul style="list-style-type: none"> <li>• The identity of a building is solely determined by its creator; the heritage, experience and style of the architect have the greatest effect on determining the identity of a building.</li> <li>• Zaha Hadid's style is unmistakable, for example; whilst the design of the <b>London Aquatics Centre</b>, 2005-2011, is based on the flow of water in motion, its identity comes from Hadid. The shape of the building, with its strong geometric emphasis and characteristic irregularity is easily identifiable as Hadid's work.</li> <li>• <i>Dame Zaha Hadid (31 October 1950 – 31 March 2016) was the uncrowned queen of contemporary iconic architecture. Her buildings practically scream, "I'm a Hadid". A bona fide autrice, Hadid was without a doubt the world's most famous woman in a starchitect stratosphere strangely dominated by her masculine peers.</i> (Martin Søberg, Arcspace).</li> <li>• The cultural roots of an architect and their influences are key to providing the identity of their work. Hadid, for example, was determined to exceed the restrictions placed on Arabic women and her architectural style of always pushing boundaries and creating the 'impossible' or unexpected can be attributed to this. Thus each work is unique, but is characterised by pushing materials and engineering to their limits. Hadid challenged accepted taste and propriety with regard to the silhouette of a building.</li> <li>• Elia Zenghelis who taught Hadid at the Architectural Association in London said of her, <i>We called her the inventor of the 89 degrees. Nothing was ever at 90 degrees. She had spectacular vision. All the buildings were exploding into tiny little pieces.</i> (Quoted in 'A warped perspective' in the Telegraph, 2005).</li> <li>• Palladio's <b>Villa Capra (La Rotunda)</b> c.1570, also takes its identity solely from its creator, whose drive for mathematical perfection in the Renaissance period, led to this centrally planned structure with four identical façades, affording a complete view of the surrounding landscape.</li> <li>• Palladio's obsession with the rules of classicism and Roman ideals, inspired by the writings of Vitruvius, led him to produce this rational work whose ratios and proportions all correspond perfectly.</li> </ul>

- The influence of this building on later architects and the subsequent emergence of 'Palladianism' show that the identity of this building comes from its architect.
- *Palladio's most influential building for the history of domestic architecture is the Villa Rotunda...*(Frederick Hartt, *History of Renaissance Art*)

**Others may argue**

- The identity of a building is determined not by its creator, but by its patron. The architect of **Lakshamana Temple**, c.930, for example, is unknown, but it is its patron, Yashovoman of the Chandela dynasty, who is responsible for the appearance of this temple.
- The symbolism and imagery of the temple, which revere the gods of Hinduism, are interpreted in a highly personal way by the patron, who chose to include sexual and amorous sculpture in the decoration.
- The identity of a building is determined not by its architect, but by its function. Cathedrals, such as **Chartres**, 1194-1220, gain their identity through their purpose of glorifying God.
- The architects of Gothic Cathedrals such as this are largely unknown as it was the purpose of building large edifices which reached up to God and were decorated in a way that showed reverence to him that mattered, rather than the individual who completed the design.
- The identity of a building is determined not by its architect, but by the place in which it is built. **The Colosseum**, 70-80 AD, for example, gains its identity by being essentially Roman.
- The use of the arch as the main element of construction, the Orders of architecture following an ascending order, the sophisticated engineering and the use of concrete, to provide the strength of the building are all particular to the Romans. The function, too, as a massive arena for gladiatorial contests, is unique to the Roman Empire. The identity of the Colosseum, and that of Rome are inseparable.
- Kleiner argues that the Colosseum represents Rome more than any other building. *In the past it was identified so closely with Rome and its empire that in the early Middle Ages there was a saying, "While stands the Colosseum, Rome shall stand; when falls the Colosseum, Rome shall fall; and when Rome falls - the World."* (Fred S. Kleiner, *Gardner's Art through the Ages*).

Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1-5	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. <i>[AO3]</i></p>
<b>Level 2</b>	6-10	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. <i>[AO3]</i></p>
<b>Level 3</b>	11-15	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i></p>
<b>Level 4</b>	16-20	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i></p>
<b>Level 5</b>	21-25	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i></p>

## War in art and architecture

Question	Indicative content
6(a)	<p><b>AO targeting</b></p> <p>AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p><b>Marking instructions</b></p> <p>Answers must apply the level descriptors in line with the general marking guidance.</p> <p>Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Those who select works of art from only one side of 1850 should be limited to a maximum of Level 2 (4–6 marks) as only one work will be valid.</p> <p><b>Indicative content guidance</b></p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p><b>Indicative content</b></p> <p><b>Example: Antoine-Jean Gros, <i>Napoleon on the Battlefield at Eylau</i>, 1807</b></p> <ul style="list-style-type: none"> <li>• This monumental work depicts Napoleon visiting the battlefield in East Prussia the day after the terrible conflict that took place there in February 1807.</li> <li>• Gros won Denon's competition to depict this scene positively, aimed at increasing Napoleon's popularity as he conquered new territories, despite huge numbers of casualties.</li> <li>• The way in which he depicted the scene led to Gros being seen as the artist who paved the way for the Romanticism of Géricault and Delacroix.</li> <li>• Bodies strewn on the ground, dead and dying show the horror of the scene.</li> <li>• Harshness of winter weather conveyed through snow on the ground and frozen bodies.</li> <li>• Destruction of environment shown through fires burning in the background and plumes of smoke.</li> <li>• Countryside dominated by lines of troops.</li> <li>• Foreground of composition with horizontal emphasis on the bodies of victims.</li> <li>• Napoleon shown as powerful and benevolent as he holds out hand in blessing gesture.</li> <li>• Effects achieved by the use of contrasting and complementary colours possible in oil paint; use of rich reds, golds, blues and greens for Napoleon's entourage in contrast to the icy white and muddy brown of those who surround them.</li> </ul> <p><b>Example: Paul Nash, <i>The Mule Track</i>, 1917</b></p> <ul style="list-style-type: none"> <li>• Nash was an official British war artist working in France during World War I, and this is one of the works that he produced focusing negatively on the effects of war on the landscape.</li> <li>• Nash sketched the battlefield in Flanders undergoing heavy bombardment and produced this small scale oil on canvas painting on his return to England.</li> <li>• A duckboard path dissects the scene, along which a mule train is travelling; figures dwarfed by landscape and thrown off course by the attack.</li> <li>• Trees destroyed by bombing.</li> <li>• Clouds of grey and yellow smoke billow into the air, altering the colour of the sky.</li> <li>• Water spurts upwards from flooded trenches.</li> <li>• Peace of natural landscape disrupted by destruction of war.</li> <li>• Blending and depth of colour made possible through the versatility of oil paint.</li> <li>• Muted colour palette reflects the darkness of the subject matter.</li> </ul>

Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i></p>
<b>Level 2</b>	4–6	<p>Knowledge is adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i></p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i></p>
<b>Level 3</b>	7–9	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i></p>
<b>Level 4</b>	10–12	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i></p>

Question	Indicative content
6(b)	<p><b>AO targeting</b> AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Candidates who fail to refer to their specified artist will not be fulfilling the requirements of the question and should be limited to a maximum of Level 3 (11–15) marks. This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p><b>Indicative content</b></p> <p><b>Some may say</b></p> <ul style="list-style-type: none"> <li>• Knowing the context in which a work was depicted is the key to understanding its meaning. We need to know the artist's stance on the war or the circumstances of the conflict in order for it to make sense.</li> <li>• It is hard to understand the complexities of an image of war or to discern the perpetrators from the victims, if we do not know the context of the work. For example, Francisco Goya's <b>2<sup>nd</sup> May 1808</b>, 1814 is a scene of confusion and violence, which appears to show a battle between two equally violent forces.</li> <li>• It is only through knowing the context of this battle, where Spanish rebels rose up against the Napoleonic invasion of Spain, and that Goya himself was witness to such events, that we can fully understand the significance of this depiction.</li> <li>• <i>Forget Guernica, Picasso never saw war. Goya was there, leaning from his balcony. Anyone who's ever seen war can tell that Goya is painting the truth. He knew everything about war. We are bombarded every day by images of war, but Goya saw it all 200 years ago.</i> (Arturo Perez-Reverte, Spanish War Correspondent, quoted in 'Guerillas in the mists of time: Spain remembers its war to end all wars' The Guardian 2008).</li> <li>• The horrors of the consequences of war are evident when observing many works of art depicting conflicts. It is only when one understands the context in which they were produced, however, that this is taken beyond the generic and the true meaning that the artist intended can be comprehended.</li> <li>• Otto Dix, for example, served in the German army during World War I but it was only on returning that he experienced nightmares and flashbacks to the horror he had experienced.</li> <li>• Knowing this gives new meaning to works such as <b>The War</b>, 1929–32. This painting is no longer just a depiction of the horrors of war but of how it felt for the artist to experience this first-hand and to convey the reality of life in the trenches and the experience of killing.</li> <li>• Dix said of these images, <i>People were already beginning to forget, what horrible suffering the war had brought them. I did not want to cause fear and panic, but to let</i></li> </ul>

*people know how dreadful war is and so to stimulate people's powers of resistance.*  
(Quoted in Eva Karcher, *Otto Dix*)

### **Others may argue**

- Powerful works of art make sense to the viewer even if we do not know the context in which they were produced.
- Artists can convey loss, death and destruction without the viewer needing to know the specific details of the conflict that took place e.g. Eugène Delacroix's **Massacre at Chios**, 1824, contains universal images of suffering such as the dead mother with baby crawling on her, dying figures and terrified eyes which need no explanation of context in order for the viewer to understand the horror of the conflict that has taken place.
- *Baudelaire wrote that [this work] was a terrifying hymn in honour of doom and irremediable suffering.* (Maria Peitcheva, *Eugene Delacroix*).
- Works of art depicting war do not need to refer to a specific conflict or for the circumstances of that war to be known, Dadang Christanto's **They Give Evidence**, 1996-97, for example, conveys powerfully the pain and grief of those who survive conflict.
- This sculpture shows 16 figures, arranged in rows to suggest that they represent many more, who silently carry the bodies of innocent victims of war. This image is easily understood and the viewer can empathise with both the victims and survivors without knowing the time or place in which this battle may have taken place.
- Works such as these can be understood and interpreted by viewers and related to wars that are still being fought, or to which they can relate, so are universal images; in fact, knowing the context in which they were created can indeed detract from the power and meaning of such pieces.

Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1-5	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. <i>[AO3]</i></p>
<b>Level 2</b>	6-10	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. <i>[AO3]</i></p>
<b>Level 3</b>	11-15	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i></p>
<b>Level 4</b>	16-20	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i></p>
<b>Level 5</b>	21-25	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i></p>



