



# Mark Scheme (Results)

October 2020

Pearson Edexcel GCE

In History of Art (9HT0/01)

Paper 1: 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="411 277 603 315"><b>AO targeting</b></p> <p data-bbox="411 327 804 365">AO2: 6 marks; AO3: 6 marks.</p> <p data-bbox="411 383 721 421"><b>Marking instructions</b></p> <p data-bbox="411 432 1417 506">Answers must apply the level descriptors in line with the general marking guidance.</p> <p data-bbox="411 517 823 555"><b>Indicative content guidance</b></p> <p data-bbox="411 566 1501 685">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="411 712 683 750"><b>Indicative content</b></p> <p data-bbox="411 786 855 824"><b>Treatment of space and depth</b></p> <ul data-bbox="427 835 1469 1458" style="list-style-type: none"><li data-bbox="427 835 1385 909">• Curved lines of hills and fence posts draw the viewer back to the horizon; distance travelled is great.</li><li data-bbox="427 920 1469 994">• Curved line of path / road to the right leads the eye beyond the picture space; cropped composition suggests panoramic view.</li><li data-bbox="427 1005 1442 1124">• Painted from top of a hill, sloping field comes up to picture plane, leading viewer's eye steeply down into the picture and back up again with the rise of the hills behind.</li><li data-bbox="427 1135 1442 1209">• Regularity of planting creates orthogonals and shows space between crops.</li><li data-bbox="427 1220 1273 1258">• Cast shadows create an illusion of depth and dimension.</li><li data-bbox="427 1270 1299 1344">• Overlapping of trees against hills creates depth and three-dimensionality.</li><li data-bbox="427 1355 1469 1429">• Recessional scale correctly used throughout: tiny figures suggest great distance; trees are smaller the further away they are.</li><li data-bbox="427 1440 1075 1476">• Linear perspective applied to the building.</li></ul> <p data-bbox="411 1536 683 1574"><b>Depiction of scene</b></p> <ul data-bbox="427 1626 1485 2094" style="list-style-type: none"><li data-bbox="427 1626 1059 1664">• Panoramic, pastoral setting with figures.</li><li data-bbox="427 1675 1114 1713">• Scene framed by rising ground and by trees.</li><li data-bbox="427 1724 1458 1762">• Nature depicted as abundant and dominant over tiny human figures.</li><li data-bbox="427 1774 1433 1848">• Nature shown as tameable; rows of trees and planting of corn have great regularity.</li><li data-bbox="427 1859 1485 1897">• Calm and gentle rural activity; sense of human in harmony with nature.</li><li data-bbox="427 1908 1458 1982">• Stylized, fluffy, impossibly round trees stand solidly against the visual recession of the straight, sharp rows of planting and hay; trees and hills lack detail.</li><li data-bbox="427 1993 1458 2094">• The landscape remains very still and gives the impression of reverent silence; where there is movement in the painting, it seems very slow and regular - the act of ploughing or planting.</li></ul>

	<ul style="list-style-type: none"> <li>• This contradictory impression of movement and stillness underscores the vastness of the land.</li> <li>• Natural colours used- earthy red-brown, verdant greens.</li> <li>• Bright sunlit day, scorched earth but flourishing trees suggest hot, dry climate.</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="411 183 603 219"><b>AO targeting</b></p> <p data-bbox="411 232 804 268">AO2: 6 marks; AO3: 6 marks.</p> <p data-bbox="411 286 721 322"><b>Marking instructions</b></p> <p data-bbox="411 336 1420 412">Answers must apply the level descriptors in line with the general marking guidance.</p> <p data-bbox="411 425 823 461"><b>Indicative content guidance</b></p> <p data-bbox="411 474 1500 586">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="411 622 683 658"><b>Indicative content</b></p> <p data-bbox="411 676 600 712"><b>Composition</b></p> <ul data-bbox="411 725 1474 1397" style="list-style-type: none"> <li data-bbox="411 725 1452 801">• Four sculptors at work, absorbed in their tasks – building a wall, carving a spiral column, measuring a capital and carving a putto.</li> <li data-bbox="411 815 1337 891">• Long horizontal format tightly framed by projecting mouldings; horizontality counterbalanced by vertical forms within the scene.</li> <li data-bbox="411 904 1401 981">• Pairs of figures face each other, central two have backs to each other, creating two separate scenes.</li> <li data-bbox="411 994 1468 1070">• Variety of poses – left hand pair are standing, those on right are seated; all figures bend in concentration but to varying degrees.</li> <li data-bbox="411 1084 1474 1160">• Arms of figures on left of each pair mirror each other, as do those on right, forming harmonious and rhythmic composition.</li> <li data-bbox="411 1173 1442 1249">• Figures are carved to give the forms solid vigour and so define the space they occupy.</li> <li data-bbox="411 1263 1468 1361">• Creation of space through variety of depth of carving and overlapping; objects in low relief hanging on back wall and deep undercutting of legs of furniture.</li> <li data-bbox="411 1375 1353 1397">• Feet protrude into viewer’s space, emphasising three-dimensions.</li> </ul> <p data-bbox="411 1433 788 1469"><b>Materials and techniques</b></p> <ul data-bbox="411 1482 1474 2069" style="list-style-type: none"> <li data-bbox="411 1482 1385 1559">• Figures and objects have been deeply undercut to cast shadows and enhance three-dimensionality.</li> <li data-bbox="411 1572 1474 1648">• Skill of carving seen in variety of forms e.g. spiral of column, fall of drapery, constructed wall and in ambitious handling of low-tensile material.</li> <li data-bbox="411 1662 1251 1684">• Monochrome of white marble unites all parts of sculpture.</li> <li data-bbox="411 1697 1474 1818">• Relative softness of marble facilitates the creation of a variety and contrast of textures: smoothness of skin of putto, folds of drapery, hair and beards, roughness of wall.</li> <li data-bbox="411 1832 1452 1908">• Low levels of relief seen in shallow forms on back wall add to narrative of scene.</li> <li data-bbox="411 1921 1241 1944">• Use of a drill enables precise definition e.g. spiral column.</li> <li data-bbox="411 1957 1410 2033">• Folds of drapery arranged to give sense of movement and add greater definition to form of figures beneath.</li> <li data-bbox="411 2047 1461 2069">• Wide range of techniques and skills of carving emphasises subject matter.</li> </ul>

Level	Mark	Descriptor
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<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>
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		<ul style="list-style-type: none"> <li>• Massive gold cartouches push up and break through the entablature / cornice on upper storey.</li> <li>• Iron gates heavily ornamented adding to splendour.</li> <li>• Use of classical forms and references suggests education of patron / architect.</li> </ul>
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1-3	<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>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>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>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>

## 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 by their specified painter 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 by their specified painter should be limited to a maximum of Level 2 (4–6 marks).</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:</b> JMW Turner <b>Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)</b>, 1840</p> <ul style="list-style-type: none"><li>• Turner represents the terrifying grandeur of nature in this seascape.</li><li>• The painting was based on a poem that described a slave ship caught in a typhoon, and on the true story of the slave ship Zong whose captain, in 1781, had thrown overboard sick and dying slaves so that he could collect insurance money available only for slaves 'lost at sea'.</li><li>• Turner successfully captures the drama and horror of the event through hot, churning colour and light that merge sea and sky.</li><li>• Turner conveys a sense of the unpredictability and uncontrollability of nature as the ship and its passengers are thrown about by the violence of the waves and the storm.</li><li>• Scene shown beneath a flaming sunset; dramatic use of colour shows bursts of red and orange and flashes of bright white against the murky grey-brown sea.</li><li>• Turner's brushwork and choice of oil as a medium allow him great versatility in the depiction of nature.</li><li>• Great variety is shown in the application of paint, from the pale mistiness of the sky in the top right to the impasto area at the centre of the scene and the precisely painted ship.</li><li>• Movement of the storm and its effects are shown through directional brushwork and use of colour to depict hopelessness of the plight of the victims of the scene.</li></ul>

**Example:** JMW Turner **Snowstorm - Steam-Boat off a Harbour's Mouth,** 1842

- The snow storm and its effects are the real subject of this work; the boat serves only to show the futility of man's efforts to combat / calm the forces of nature.
- The ship is shown at the centre of a vortex and Turner convincingly depicts an immense sense of movement in an anti-clockwise direction of sea, snow and sky.
- It is famously said that Turner conceived this image while lashed to the mast of a ship during an actual storm at sea. This seems to be nothing more than fiction, but the story has endured as a way of demonstrating Turner's quest to understand nature and to establish him as one of the greatest Romantic artists.
- Turner's study of colour and light theory and his fascination with them, particularly the importance of the use of yellow, which was thought to be the closest colour to the production of white light, can be seen here in the area surrounding the ship's mast.
- Variety in the application of paint allows Turner to show the turmoil of the storm; he uses glazed and finely brushed darks in contrast to lighter areas applied with a knife and stiff brush.
- Brushstrokes of alternate lights and darks in the bottom left-hand corner show the rise of the wave.
- Turner's depiction of the scene verges on abstraction as he successfully captures the icy wind and swirling vortex of the natural elements of his scene.
- It is this, perhaps, that sets Turner apart as a painter of the sublime.

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 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). 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 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 design and composition of a building can be determined solely by its natural environment. For example, Frank Lloyd Wright <b>Kentuck Knob</b>, 1953-56 takes its entire design and materials from the environment in which it is built; it appears almost part of the mountain itself and stands 2,050 feet above sea level; yet the roof almost becomes the forest floor as one walks around the house.</li> <li>• Wright nestled the crescent-shaped Usonian house into the side of the hill and oriented it to catch the best light throughout the day.</li> <li>• The building illustrates Wright's argument that <i>No house should ever be on a hill or on anything. It should be of the hill. Belonging to it. Hill and house should live together each the happier for the other.</i> (Frank Lloyd Wright)</li> <li>• <b>Kentuck Knob's</b> construction materials of native sandstone, tidewater red cypress and a copper hipped roof blend naturally with the surroundings. The fully functional kitchen is the architectural core of the home. Its walls of stone not only anchor the two wings of the house but they also rise to penetrate the horizontal line of the copper roof. An open floor plan, cantilevered overhangs, and great expanses of glass effortlessly integrate the inside with the outside. Stretching to the east, just beyond the back terrace, is a breath-taking panorama of the Youghiogheny River Gorge and the beautiful Laurel Highlands mountains that surround it.</li> <li>• The design and structure of Philip Johnson <b>Glass House</b> 1949 can also be said to be determined solely by its natural environment. Its four glass walls are supported only by eight steel piers so that the house and its landscape blend seamlessly; the materials and simple design are selected</li> </ul>

to ensure that the house frames but does not impact upon the beauty of nature.

- Its asymmetrically placed bathroom and fireplace are enclosed in a brick cylinder but the house is otherwise entirely part of its natural environment.
- The clear glass panels create a series of lively reflections, including those of the surrounding trees, and people walking inside or outside of the house, layering them on top of one another creating ever-changing images with each step taken around it.
- The design and structure of Ken Yeang's **Mesiniaga Tower**, Malaysia 1992 is determined by its natural environment. The traditional form of the skyscraper is altered by the climate of the site on which it is built.
- This building is unique to the environment in which it is situated as the asymmetrical design takes into account the direction of the sun on various parts of the building so the interior space and overhanging sections allow in natural light and provide shade as appropriate. Natural ventilation is also utilised in the stairwells and elevators.
- When the tower won the Aga Khan Award for Architecture in 1995, it was hailed as *a striking alternative to the reigning mode of corporate towers and a new synthesis for contemporary architecture that is responsive to the climate of a particular place and finds inspiration for a new architectural language from forces that are ultimately cosmic.* (Charles Jenks, quoted in Archdaily, September 2015).

#### **Others may argue**

- The design and structure of a building are determined not by its natural environment but by other requirements of the commission. Santiago Calatrava, **Olympic Sports Complex**, Athens, 2001-04, for example, did need to incorporate aspects of the natural environment but its design and structure were ultimately determined by the necessity to accommodate thousands of visitors and to integrate the different aspects of the site; indeed trees had to be removed, replanted and new ones added in order to make nature fit in with the building.
- The design of the building is determined not by its natural environment but by the inspiration it takes from other natural forms; the roof of the **Velodrome** (part of the Olympic Sports Complex) for instance, looks like a huge insect with arched legs and outstretched wings; the **Nations Wall** (part of the Olympic Sports Complex) is a series of tubular steel rods that move to represent the wind.
- The design and composition of a building are determined not by its natural environment but by its symbolic function. The form of **Angkor Wat**, Cambodia 12<sup>th</sup> century, for example is designed as a representation of the universe in sandstone with Mount Meru, the sacred five-point mountain of Hindu, Jain and Buddhist cosmology, at its centre.
- The massive scale of the temple, believed to be the world's largest religious building, is attributable to its purpose of honouring the gods to whom it is dedicated. *No building has ever been more methodically devised as a cosmic symbol, in lay-out, orientation, dimensions, form and in the iconological program of its sculpture.* (Honour and Fleming *A World History of Art*).

		<ul style="list-style-type: none"> <li>• The towers of this vast limestone temple represent the five peaks of the mountain, the outer wall the mountains at the edge of the world and the moat the seas beyond. The design and structure of the building, therefore, is not determined by its natural environment but rather it creates a new environment through its form.</li> <li>• Angkor Wat was sited so that the sun would rise directly above the central spire at the beginning of the solar year so the natural environment, or rather, its place in the solar system determined the exact placement of the temple.</li> </ul>
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 by their specified sculptor 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 by their specified sculptor should be limited to a maximum of Level 2 (4–6 marks).</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:</b> Grayson Perry <b>Our Mother</b>, 2009</p> <ul style="list-style-type: none"><li>• This rusting cast-iron figure shows the identity of the woman as being African, a mother and a refugee.</li><li>• She steps forward, suggesting a long journey on foot and appearing exhausted as she is weighed down by a huge number of objects that hang from her neck, shoulders and arms. This great pile of paraphernalia includes baskets, a sewing machine, a ghetto blaster, religious objects, a water canister and a necklace made of mobile phones and cassette tapes.</li><li>• She balances all of these with her malnourished child whom she cradles in the foetal position.</li><li>• Perry is directly influenced by African art in the primitive quality of this figure with its mask-like features.</li><li>• The choice of metal makes this appear as an archaeological object rather than a work of fine art and the rusted metal is particularly effective in depicting the figure as she struggles along with her burden, parched in the heat of the African sun.</li><li>• Perry shows this nomadic mother-figure as resourceful as she collects and utilises discarded items and carries all that she possesses and has managed to accumulate on her arduous journey; a reference to the numerous miles walked daily by many African women.</li><li>• She is uncomplaining and looks wistful as she strides along under a staff bearing an icon showing the Virgin Mary, suggesting protection and motherhood.</li><li>• Perry's sensitive handling of the subject evokes great empathy in the viewer.</li></ul>



**Example:** Grayson Perry **Modern Family**, 2014

- The identity represented in this large ceramic pot is that of the most modern of families with two white, homosexual men as the parents who have adopted a child of mixed ethnicity.
- In this work, based on a real family (Jack Ash, John and Shea), Perry wanted to convey a family who represented 'a complex mixture of identity issues'.
- The choice of ceramic for the medium of this work takes inspiration from the most ancient of artistic narrative, decorative objects, Greek vases.
- The fragility of ceramics, highlighted in pots that Perry himself has smashed and reconstructed for other works, suggests mortality and yet the preserving of this family in an artistic object immortalises them to ensure something is left behind.
- Grayson Perry makes a point that Jack and John are very conscious of what it takes to be good parents and not to take for granted that this will happen naturally; he is commenting on the issues of identity and acceptance of both sexuality and race.
- The pot shows the family as happy and connected; their colourful, co-ordinated outfits link them into a visually unified group who appear to float on clouds above the streets and houses of a pleasant, if somewhat bland, suburban area.
- Photographs of more conventional / traditional families are collaged onto the pot by way of comparison.
- Perry's choice of raising the profile of such a family through 'high art' shows his respect for and acceptance of all types of family and his encouragement for all of society to focus on the similarities between this happy, loving family and the others seen in the photographs, rather than the differences.

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 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). 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>• It is in self-portraits that we understand the sitter best. In painting themselves, artists can reveal a depth of character and thought that is impossible to capture when painting another.</li> <li>• By their very nature, self-portraits are expected to be more revealing of the painter than those they have painted of others. Why would they choose to paint themselves if not to produce a wholly convincing image?</li> <li>• Van Gogh <b>Self Portrait</b> 1889 (Musée d'Orsay) for example is much more convincingly expressive of the emotions of the sitter than any of his portraits of others e.g. <b>L'Arlésienne Madame Ginoux with Books</b>, 1888, which, in comparison, appears to be a study of the woman from a distance rather than a portrait showing her inner character.</li> <li>• Contrastingly, in <b>Self Portrait</b> the close viewpoint, swirling background, cool blues, furrowed brow, pained eyes and a look that can only be achieved through looking in the mirror and feeling the pain that exists within, reveal a wholly convincing psychological intensity.</li> <li>• Van Gogh recognised the particular act of painting oneself and said <i>People say, and I am willing to believe it, that it is hard to know yourself. But it is not easy to paint yourself, either. The portraits painted by Rembrandt are more than a view of nature, they are more like a revelation. (As quoted by Musée d'Orsay).</i></li> <li>• Frida Kahlo <b>Self Portrait along the Border Line between Mexico and the USA</b>, 1932, reveals so much about the artist herself. The symbolism and divisions depicted reveal a conflict within Frida Kahlo that it would have been difficult for another artist to portray. She is able to express her</li> </ul>

feelings through subtle, personal symbolism in a way that would have been impossible if she were trying to depict someone other than herself.

- The contrast between the colourful, cultural land of Mexico and the drab, industrialisation of the USA is marked and Frida shows her allegiance to her homeland through the Mexican flag she holds in her hands. Signing her name on the work as 'Carmen Rivera' also suggests that she feels she has to sacrifice her true identity as she assumes the role of Diego Rivera's wife and hide her Germanic-sounding name of 'Frida' during the rise of Nazism.
- This portrait reveals depths of emotion and identity that would be difficult to ascertain when painting a portrait of a sitter.

### Others may argue

- Self-portraits are less convincing as the artist may deliberately hold something back or wish to depict themselves in a certain way in order to raise their status or show themselves in a way they wish to be seen ...*it could be argued that self-portraits involve obvious conflicts of interest, that they may be less true to appearance than portraits* (Cumming, *A Face to the World*).
- Elisabeth Vigée le Brun **Self Portrait**, 1790, for example, is focused entirely on the viewer and appears to be establishing her legitimacy as a painter through the eye contact she makes. Her self-portraits appear to be acts of self-promotion rather than an attempt to reveal her true character.
- Great portrait painters are able to capture the true character of the sitter as well as they could if painting themselves e.g. Frans Hals **Laughing Cavalier** 1624, is a wholly convincing image which reveals not only the status and confidence of the sitter through the elaborate costume painted with such fine detail but also a real insight into his character with his sideways glance and wry smile.
- The variety of brushwork and technical detail, manipulation of light and rendition of varied textures make this a wholly convincing portrait to rival any self-portrait. *The body of the Cavalier, swathed in colours, is an amplification of basic brushstrokes; you can see how Hals brushed him into life* (Jonathan Jones, *The Guardian*).
- Artists such as Chuck Close make no distinction between painting themselves and others. He applies exactly the same technique to all his portraits as his art is not about capturing likeness but of evolving patterns that the mind can piece together as a recognisable face. His technique is based on the rigorous, gridded application of individual colour squares, which, although abstract up close, form unified, highly realistic images from afar. His black and white **Self-portrait**, 1991, with its blurred, front facing orientation and staring eyes reveals less of his character than that of his portrait of **Lyle**, 1999. It is the latter, perhaps that can be considered the more successful, if the purpose of a portrait is to capture and reveal something of the personality of the sitter or subject.

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	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 architecture by their specified architect 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 by their specified sculptor should be limited to a maximum of Level 2 (4–6 marks).</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: François de Mondion Gate of Bombs, 1721</b></p> <ul style="list-style-type: none"><li>• Malta's location in the middle of the Mediterranean Sea has made it vulnerable to invasion throughout its history; this meant that many cities throughout the island were fortified, not least the capital Valletta.</li><li>• This structure is an arched, advanced gate built within the lower defensive wall of the Floriana Lines, a line of fortifications in Floriana, Malta, which surround the fortifications of Valletta and form the capital city's outer defences.</li><li>• The gate originally had a single arch, flanked by carved cannons, which gave the gate its original name <i>Porta dei Cannoni</i>, and each cannon has a relief of a coat of arms. The four cannons which formed part of the original gate bear the arms of Grand Master Ramon Perellos y Roccaful.</li><li>• The gate has a cornice above a row of carved Maltese crosses, showing its place as defending the sovereignty of the island. Above the cornice are escutcheons bearing the coats of arms of the Order of St. John, Grand Master Perellos, as well as a marble plaque with Latin inscription. The plaque reads: <i>While I fight the Turks everywhere, I am secure in my seat – 1721</i>. This shows that defence against the threat of Turkish invasion was the inspiration for this structure.</li><li>• Porte des Bombes is one of only two gates in Malta which bear representations of life-sized artillery pieces, the other one being St. Helen's Gate which was built in 1736.</li></ul> <p><b>Example: François de Mondion St. Helen's Gate, 1736</b></p> <ul style="list-style-type: none"><li>• When Grand Master António Manoel de Vilhena became Prince of Malta in June 1722, he embarked on an ambitious building programme and commissioned François de Mondion to carry out extensive work on the island's fortifications.</li></ul>

- This structure is the main gate of the Santa Margherita Lines, located in Cospicua, Malta. The lines were built in the 17th and 18th centuries to protect the land front defences of the cities of Birgu and Senglea and also to prevent a flanking attack on the capital Valletta.
- **St. Helen's Gate** consists of a Baroque portal, and it is regarded as one of the most beautiful 18th-century Hospitaller gateways. The portal's main façade is built out of alternating plain and rusticated hardstone masonry courses, and it also contains an ornate keystone and two half-columns which support a cornice. A carved marble mortar stands above each column, and these gave the gate the name *Porta dei Mortari*. A central pediment is found between the mortars, and it contains two marble escutcheons separated by a carved sword.
- The arched entrance is surmounted by a marble plaque containing a Latin inscription, which gives an account of the construction of the Santa Margherita Lines.
- Inspired largely by the historic invasion of the island, the inscription shows that its intention was to defend the harbours against further attack.
- Its massive architectural form dwarfs the small, low opening, showing the effective defensiveness of the structure.

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as their eyes are blank, representing the hollow shells of those who are left behind after war.

- The raised arms, which punch upwards defiantly show that *people who are being pushed down continually have to rise up and liberate themselves* (Ibrahim El Salahi, Tate Shots). This strength of feeling and subtlety of meaning would be hard to convey in three dimensions.

#### **Others may argue**

- It is in fact in 3D works that war is commemorated most successfully as the location and display of the work can add to the significance of its message.
- Installations such as Paul Cummins and Tom Piper **Blood Swept Lands and Seas of Red**, 2014, for example, is a powerful reminder of the lives lost by Britain in WWI. Created to commemorate the 100<sup>th</sup> anniversary of Britain's first full day of involvement in World War I, the 888,246 individually handmade ceramic poppies, a symbol of remembrance, each represent one of the soldiers killed in the battle.
- The sea of red flowers is the most powerful representation of lost lives and bloodshed imaginable. The way that the poppies were displayed, cascading from the Tower of London and falling into a sea of red, symbolising blood, surrounding the moat of the Tower makes this particularly poignant and shows that it is in 3D works that war is commemorated most successfully.
- Edward Lutyens **Cenotaph**, 1919, whose name means 'empty tomb', was commissioned by the Prime Minister David Lloyd George and has become a permanent structure to commemorate the soldiers lost in war. Its symbolism at the centre of the Remembrance Day parade in London shows that it is in this 3D work that war can be commemorated most effectively.
- The design and composition of Lutyens' memorial allows for it to be a universal monument which commemorates all those who have died, and will die, in war irrespective of their creed or colour, rather than being a specific memorial of a single event. *The Cenotaph struck an immediate chord with the public. Its success owed much to its simplicity and non-religious appearance. It was a blank canvas on to which people could project their own particular thoughts* (Skelton and Gliddon, Lutyens and the Great War).
- The simple structure made of Portland stone stands solemnly in Whitehall, its strength and permanence contrasting with the fragility of human life experienced during World War I. The simple decoration of only a wreath of poppies and the inscription 'The Glorious Dead' reflect the gravity of the act of remembrance and serve as a fitting tribute to those who sacrificed their lives for their country.

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<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>

