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## Mark Scheme (Results)

November 2021

Pearson Edexcel GCE

In History of Art (9HT0)

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><b>AO targeting</b> AO2: 6 marks; AO3: 6 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors in line with the general marking guidance.</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 the points must be included. Other relevant points must also be credited.</p> <p><b>Indicative content</b></p> <p><b>Figures and setting</b></p> <ul style="list-style-type: none"><li>• Large-scale figures occupy much of the picture space; they sit/crouch/kneel on tiled floor.</li><li>• Woman on left (Virgin Mary), seated on a chair, holding a baby. Her attention is placed on her child, eyes downcast, shows him an object, which she holds in her right hand. She has a slight smile. She wears rich-coloured clothes, red and deep blue.</li><li>• Baby (Christ), naked and outstretched, wriggling and restless, looks up at his mother.</li><li>• Man (St. Luke) on right, kneeling/crouching as he draws the Virgin; looks at her face, holds panel/paper in his left hand and drawing implement in his right. His expression shows concentration. He wears long, paler cloak and a simple hat.</li><li>• Figures are placed in a room/on a balcony with open loggia which has three arched openings with window seat beneath.</li><li>• Arch on left is obscured by decorative panel which hangs down behind Virgin.</li><li>• Landscape view recedes behind – aerial and linear perspective.</li><li>• To right hand side of arched openings a small room is visible, with easel and painting, suggesting artist’s workshop; window to right for light to enter room.</li></ul> <p><b>Texture, pattern and ornamentation</b></p> <ul style="list-style-type: none"><li>• Highly patterned, tiled floor dominates lower part of the picture space; geometric design (octagons and squares dominate). Regular colour pattern of alternating pink and green octagons contrast with white/cream and blue surrounds. Smaller detailed patterns between.</li><li>• Heavily patterned, decorative hanging on left with illusion of rich texture of brocade. Contrast of gold embroidery on black background.</li><li>• Thick, green, stiff material of pelmet above decorative hanging shown by regular creases in the fabric.</li><li>• Coloured marble columns supporting arched openings of loggia; striations in marble are irregular and clearly visible; contrast with plain stone capitals and bases.</li></ul>

		<ul style="list-style-type: none"> <li>• Illusion of carving of capitals and bases creates texture, shading for three-dimensionality.</li> <li>• Illusion of wood panelling, through colour and shading in structure on right creates further textural contrast.</li> <li>• Creases in drapery, of figures and window seat covering show heaviness of material, suggest it is wool.</li> <li>• Fine brushwork in details such as edge of Virgin's robe and detail of neckline creates shimmering effect of gold. Texture of fur visible on cuffs of St. Luke's garment.</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="405 181 600 219"><b>AO targeting</b></p> <p data-bbox="405 230 799 264">AO2: 6 marks; AO3: 6 marks.</p> <p data-bbox="405 284 719 322"><b>Marking instructions</b></p> <p data-bbox="405 333 1414 409">Answers must apply the level descriptors in line with the general marking guidance.</p> <p data-bbox="405 421 820 459"><b>Indicative content guidance</b></p> <p data-bbox="405 470 1497 584">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="405 618 679 656"><b>Indicative content</b></p> <p data-bbox="405 674 595 712"><b>Composition</b></p> <ul data-bbox="405 723 1465 1312" style="list-style-type: none"> <li data-bbox="405 723 1114 761">• Vertical arrangement divided into three sections.</li> <li data-bbox="405 770 1262 808">• Plinth at base, undecorated, provides support for sculpture.</li> <li data-bbox="405 817 1465 893">• Central section has form of top of a column, shaft topped by a capital with decorative (egg and dart) moulding.</li> <li data-bbox="405 902 1377 978">• Column sits on a wreath (of laurel leaves), the circular form of which contrasts to the sharp edges of the base beneath.</li> <li data-bbox="405 987 1286 1025">• Upper section is that of the balloon, with smoke/fire beneath.</li> <li data-bbox="405 1034 1417 1111">• Column and balloon are covered in putti, largely in pairs, in a variety of poses.</li> <li data-bbox="405 1120 1426 1196">• Putti arranged asymmetrically; putti and billowing smoke transcend the boundaries between each section.</li> <li data-bbox="405 1205 1437 1312">• Either side of the balloon is a larger figure; male figure (Aeolus) on left puffs out cheeks in blowing action, female figure (Fame) on right blows a trumpet.</li> </ul> <p data-bbox="405 1350 700 1388"><b>Sense of movement</b></p> <ul data-bbox="405 1400 1469 2152" style="list-style-type: none"> <li data-bbox="405 1400 1193 1438">• Outstretched figures on the balloon create movement.</li> <li data-bbox="405 1447 1434 1523">• Poses of putti show movement; some cling on with legs dangling, others have arched backs, stretching arms or kicking legs.</li> <li data-bbox="405 1532 1366 1608">• Putto at centre of composition is particularly convincing in sense of movement as he appears to slide down and to his right.</li> <li data-bbox="405 1617 1417 1693">• Putti at either side of top of column in vertical form, suggesting vertical movement.</li> <li data-bbox="405 1702 1441 1778">• Vitality and spontaneity of modelling of terracotta can be seen in flowing drapery, fluttering wings and swirls of straw.</li> <li data-bbox="405 1787 1366 1863">• Billowing hot air / smoke appear fluid in contrast to precise form of balloon.</li> <li data-bbox="405 1872 1313 1910">• Large swirls of clouds on pillar appear give sense of movement.</li> <li data-bbox="405 1919 1374 1995">• Two larger figures appear to be stabilising or guiding balloon, which appears to be floating upwards.</li> <li data-bbox="405 2004 1326 2080">• Puffed out cheeks of larger figures and inflation of balloon show movement and suggest transience.</li> <li data-bbox="405 2089 1469 2152">• Clear, angular, geometric form of base appears in contrast to dynamism of the rest 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 data-bbox="405 181 600 219"><b>AO targeting</b></p> <p data-bbox="405 230 799 264">AO2: 6 marks; AO3: 6 marks.</p> <p data-bbox="405 286 719 324"><b>Marking instructions</b></p> <p data-bbox="405 336 1414 409">Answers must apply the level descriptors in line with the general marking guidance.</p> <p data-bbox="405 421 820 459"><b>Indicative content guidance</b></p> <p data-bbox="405 470 1493 584">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="405 618 679 656"><b>Indicative content</b></p> <p data-bbox="405 678 596 716"><b>Composition</b></p> <ul data-bbox="405 728 1477 1480" style="list-style-type: none"> <li data-bbox="405 728 1078 766">• Modern design – skyscraper, geometric forms.</li> <li data-bbox="405 777 1445 848">• Vertical composition, taller than it is wide; verticality emphasised by piers between windows.</li> <li data-bbox="405 860 1262 898">• Symmetrical, regular and ordered organisation of structure.</li> <li data-bbox="405 909 1414 981">• Three distinct parts – lower level two-storey entrance, upper level main structure, crowning top section.</li> <li data-bbox="405 992 1445 1064">• Tripartite design likens building to a classical column with base, shaft and capital.</li> <li data-bbox="405 1075 1477 1189">• Lower level entrance shows influence of classical triumphal arches with rectangular opening, flanked by square columns supporting an entablature with frieze; above this is a single arched opening.</li> <li data-bbox="405 1200 1477 1314">• Either side of doorway are three rectangular windows, which are supported by columns; at ground floor level each set of three bays flanking the arch appear to be joined by continuous glazing, perhaps a later addition.</li> <li data-bbox="405 1326 1382 1397">• Upper part consists of ten floors, each containing fourteen individual windows.</li> <li data-bbox="405 1408 1477 1480">• Building topped by rows of round windows (oculi) and overhanging cornice, reminiscent of Renaissance palaces.</li> </ul> <p data-bbox="405 1514 999 1552"><b>Architectural elements express function</b></p> <ul data-bbox="405 1563 1461 2145" style="list-style-type: none"> <li data-bbox="405 1563 1430 1635">• Height of building relative to width shows need to conserve space in city where land is expensive.</li> <li data-bbox="405 1646 1350 1718">• Division of building into ten floors shows ability to house different departments/tenants on each floor.</li> <li data-bbox="405 1729 1414 1800">• Vertical divisions reflect structural skeleton of building that ensures its stability.</li> <li data-bbox="405 1812 1430 1883">• Dominance of glass allows natural light into each part and every floor of building to enhance working environment.</li> <li data-bbox="405 1895 1461 1966">• Glass allows people to see into building, showing transparency of working practices.</li> <li data-bbox="405 1977 1445 2049">• Larger piers of lower part of building, and at corners, provide stability for the structure.</li> <li data-bbox="405 2060 1461 2145">• Wide windows on lower level suggest service/retail function, differing from those of the storeys of the offices above.</li> </ul>



		<ul style="list-style-type: none"> <li>• Large entrance allows many people to enter and leave building.</li> <li>• Decorative elements of façade suggest an interest in aesthetic as well as utilitarian design.</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> AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p><b>Marking instructions</b> 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> 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: Mansur Zebra 1621</b></p> <ul style="list-style-type: none"><li>• The zebra was presented to the fourth Mughal emperor, Jahangir and shows the emperor's own annotation in Persian script, of its arrival at the court down the right-hand side of the work.</li><li>• The animal arrived from Ethiopia in March 1621 as a gift and was carefully examined to make sure that it was not actually a horse, which had been painted with stripes. Once recorded by Mansur, it was sent on to the Shah of Iran as a gift to him.</li><li>• The plain background and detailed presentation of the animal shows the emperor's interest in the methodical record of the scientific and artistic achievements of his time, and it was believed to have been intended as an illustration for the memoirs of Jahangir's reign.</li><li>• The composition is simple with the animal shown still, with all four hooves on the ground, ears upright and head down. The only further information is the red harness which links across its head, down its back and connects to a cord with a peg hammering it to the ground.</li><li>• The work was made using a squirrel brush, on undyed paper and opaque watercolour, by Mansur who was known as the 'Wonder of the Age' and was one of Jahangir's leading artists, having also worked for Akbar.</li><li>• The floral borders were added later during the reign of Shah Jahan, (Jahangir's son) showing that the piece was assimilated into one of his albums suggesting that both the work and the animal were highly regarded.</li></ul>

**Example:** Louise Bourgeois **Maman**, 1999

- This huge scale work was made for Bourgeois' commission for the Turbine Hall at the opening of Tate Modern in 2000.
- The eight-legged creature is almost 10m tall creating an effect, which is both powerful and fragile simultaneously.
- Each ribbed leg is made of two pieces of steel and underneath the body of the spider hangs an egg cavity, made from wire mesh containing seventeen white and grey marble eggs.
- The monochromatic colouring of the work plays on the conventions of symbolic colour.
- The main, ribbed body of the creature is made of bronze, creating an effect that is both industrial and traditional, both surprising and strong.
- The title 'Maman' (Mummy) emphasises the childish perspective of the work; this is exacerbated by the feeling of smallness as the viewer walks under or around the enormous creature on its circular footprint.
- The motif of the spider is a regular one for Bourgeois through the 1990s. She suggests that the web of the spider and the strong emotional reaction it generates, reflects on her own loss of her mother when she was just 21.
- The egg sac and head of the spider are approximately the same size suggesting a balance between the maternal role of nurturing and providing/guiding.
- The pointed ends to each leg emphasise the daintiness of the spider, but also add to fearful response of some viewers who see them as needle-like or dangerous.

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). 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>• That both Burke and Ruskin (in his later editions of <i>Modern Painters</i>) identify the power of nature (the sublime) as conveying the <i>pleasures of strong, even violent emotion, of asymmetry, of the awesome, the terrible, and the vast</i>. Therefore, it might be argued that the artist's choice of either power or beauty is linked to their purpose or message.</li> <li>• On this basis, Agnes Denes <b>Wheatfield</b> 1982 prioritises the sublime over beauty, as her message is to challenge the mismanagement, waste and ecological concerns around the world. Planting two acres of wheat on the Battery Park landfill site in central Manhattan in the summer of 1982 created an incongruous installation piece. It could be said that the sight, colour and texture of the wheat reaching maturity after four months on this urban site was also beautiful, but the scale and energies embraced by the work were intended to discomfort rather than indulge.</li> <li>• Similarly, Anselm Kiefer's enormous <b>The Morgenthau Plan</b>, 2012 or <b>The Language of the Birds</b>, 2013, both explore the catastrophic impact of man on nature. In both, scale is important as well as the range of materials, which contribute a vital component of texture. Richard Davey argues that the artist demands an <i>innocent vision that allows us to see chinks of wonder in the harsher 'reality' of the world</i>. The charred lead books evoke ideas of knowledge but also of war damage, while the lead wings that span more than 3m suggest the guilt of the albatross on humanity. In this, Kiefer's own history and background are important to the artist, but contemporary viewers may also find a profound resonance in the multiplicity of image associations here: the Jews as the 'people of the book', the communication</li> </ul>

between birds in nature that we still know so little about, but threaten with our endless demands and the conflicting ideas of weight and flight suggested by his characteristic use of poisonous lead.

- Van Gogh **Wheatfield with Crows** (1890, Van Gogh Museum) perhaps uses the sublime as a vehicle for capturing the artist's mood rather than for representing the nature of the field in Auvers-sur-Oise. The panoramic shape of the work, and the composition- with the implied continuation of the fields beyond the frame of the painting, add to the suggestion of the sublime. The strong blues and blacks of the sky add a brooding and threatening power and the flock of simply rendered crows evokes a haunting mood.
- Those who know Van Gogh's personal background will find a terrible beauty in discovering that this was his last work. The artist himself wrote *I had no difficulty in expressing sadness and extreme solitude* and this work, with its three diverging paths, is certainly an effective vehicle for conveying that truth effectively.

#### **Others may argue**

- Some artists represent nature more effectively through depicting its beauty, or calm properties. Richard Long **A Line Made by Walking** (1967) or Georgia O'Keeffe **Red Canna** (1919) both convey the beauty of nature ahead of its sublime (i.e. terrifying) message. O'Keeffe's spectacular use of colour in the red shapes of the flower with its yellow stamen creates a lyrical contrast to the green, yellow and blue of the background which might suggest the land, sun and air needed for the plant to flourish. Although many viewers found a sexual reading in the shapes of the work, O'Keeffe herself denied it, suggesting instead that it was her intention to make the viewer *take time to look and... take time to notice*.
- Uzo Egonu **Northern Nigerian Landscape** (1964, Tate) represents the beauty of both the land and the community of his Igbo birthplace effectively. In this work, there is little that is sublime, but the forms of the land, the flora and the water are shown to be integral to the idea of community life. The muted colour palette might remind the viewer of Cubist painters such as Braque (*Houses at L'Estaque*), but the strong use of outline and flattened perspective creates a powerful idea of unity and shared experience. The river leaf patterns used to the left and right add decoration as well as symbolising the ritual connections of man and nature in the Igbo tradition. With its lack of horizon line and manageable space, there is little here to suggest the sublime, but its effective modern representation of this particular view of nature is clear. Molar Wood confirms this opinion, suggesting that, *Egonu's work .... placed Africa as the touchstone of modernism*.
- Claude Monet **Waterlilies** (after 1916, Tate) makes little direct engagement with the concept of the sublime, but does capture the beauty of nature effectively. The artist's fascination for the effect of light on nature and on water and plants in particular is clear. Painted in his Japanese inspired studio at Giverny, his focus is not the depth or space of the landscape but on the much closer perspective of shimmering colour (particularly in the purple and yellow complementaries) and dappled forms of the leaves which both float on, and hang over, the surface of the pond. Experimental in the degree of

		abstraction, size and scale, the purpose of this work is not to fill the viewer with awe but instead to achieve John Dennis idea of beauty as <i>a delight consistent with reason</i> .
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. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
<b>Level 2</b>	6–10	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
<b>Level 3</b>	11–15	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
<b>Level 4</b>	16–20	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</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. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

## Identities in art and architecture

Question	Indicative content
5(a)	<p><b>AO targeting</b> AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors in line with the general marking guidance. 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 by their 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> 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: Shiva Nataraja</b> from Tiruvalangadu, Tamil Nadu, India. c.1000</p> <ul style="list-style-type: none"><li>• Chola bronze statue from the temple to Shiva at Tiruvalangadu, depicting Shiva as 'Lord of the Dance', which depicts the Hindu god performing a dance of cosmic proportions, signifying the cycle of death and rebirth of the universe.</li><li>• The dance is also for each individual believer, signifying their liberation through Shiva's compassion.</li><li>• The statue shows Shiva with four arms, dancing on the body of Apasmaru, a dwarf figure who lies face down, under Shiva's control. The dominance represents the quashing of ignorance.</li><li>• Shiva's left hand holds a ball of fire, symbolising the destruction of the universe. The back right-hand holds a drum; its beat represents the rhythm of creation. Together they symbolise life and death.</li><li>• The front right hand forms the 'abhaya mudra' ("do not fear" gesture), representing protection and the front left arm reaches gracefully across his body with hand reaching towards foot to symbolise the promise of freedom.</li><li>• Complex pose with central axis through nose, navel and arch of weight-bearing foot, which maintains balance and equilibrium while other limbs extend asymmetrically to each side.</li><li>• Beauty of perfected form of the god is revealed in his almost-naked form; broad shoulders, supple waist and slim hips; jewellery and headdress embellish this beauty.</li><li>• Shiva appears as a benevolent deity as he faces the viewer and smiles; his pose is one of display for the worshipper. The god has a human quality which encourages interaction between viewer and the divine being.</li></ul> <p><b>Example: Salvador Dali Christ of St. John of the Cross</b> 1951</p>



		<ul style="list-style-type: none"> <li>• Large oil painting of the crucified Christ elevated above the world and looking down on a landscape scene.</li> <li>• Personal image which was inspired by Dali's 'cosmic dream'; the landscape can be identified as Port Lligat, where Dali lived and worked.</li> <li>• The people beside the boat in the foreground are derived from a painting by Le Nain and from a drawing by Velázquez for <b>The Surrender of Breda</b>.</li> <li>• The viewer is positioned above Christ so we look down on him looking down on the world.</li> <li>• Image of Christ appears as a vision; Dali was influenced by a drawing preserved in the Convent of the Incarnation in Avila, Spain, which was believed to be drawn by the Carmelite friar and mystic St. John of the Cross after he had seen a vision of Christ during an ecstasy.</li> <li>• Dali depicts Christ as monumental, perfect and transcendent rather than one for whom we feel empathy given the torture and pain which he suffered.</li> <li>• Christ is at once physically present and yet mystical and distant; his face is hidden and he hovers above the clouds. We cannot relate to him or engage with him.</li> <li>• Dali's skill as a painter of illusion is displayed in the convincing way in which Christ's muscles contract as he hangs on the cross and the precise depiction of land, clouds and water. Despite this, the exaggerated perspective of the piece makes it appear anything but real.</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. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. [AO3]</p>
<b>Level 2</b>	4–6	<p>Knowledge is adequate, selected in a way that demonstrates generally competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2]</p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. [AO3]</p>
<b>Level 3</b>	7–9	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]</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. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. [AO3]</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>• Yes, the national or ethnic identity of an artist is dominant in the art that they produce. Van Eyck <b>Arnolfini Portrait</b> (1434) depicts an Italian merchant and his wife who were resident in Bruges at the time. The sitters, however, have been described by Harbison as <i>the least Italian faces in art</i> as it is Van Eyck's own Flemish identity that influences the portrayal of his subjects and not that of the Arnolfini pair. Giovanna Cenami, Arnolfini's wife, conforms to the 'ideal type' of Flemish women at the time with her high forehead and pale skin, while Giovanni's pale skin and distinctive features also makes him appear more Flemish than Italian.</li> <li>• Other artists, such as Elizabeth Catlett, also show that their own national/ethnic identity is the most important factor in the art that they produce as her portraits, rather than being individual likenesses of her sitters, conform to a 'type' and make a statement about the race or gender of the subject.</li> <li>• Her <b>Harriet</b> (1975), for example, is less a portrait of the great African-American Harriet Tubman who is shown here leading slaves to freedom as a 'conductor' on the Underground Railroad and more a statement about the power of black women and the importance of emancipation. Catlett said that the purpose of her art is to <i>present black people in their beauty and dignity for ourselves and others to understand and enjoy</i>. So her identity as an African-American is the most important factor in her art.</li> <li>• Harriet's body is much larger than those of the other men and women, while her face looks strong, fierce and angry. Her arm is large and muscular. The African-American slaves following her look angry, but confident in their leader. Harriet is wearing a dress, holding a gun in one</li> </ul>

hand, and pointing the escaped slaves to freedom with her other hand. The sky, or the top of the painting is dark, to represent the darkness of night since that is the time that most slaves tried to escape. However, surrounding Harriet and the escaping slaves, there is white, suggesting that Harriet was the light that was capable of moving these people from a dark place and transporting them to freedom.

- Catlett's Mexican heritage is also crucial to understanding her art, much of which derives from the Mexican art of printmaking.

### **Others may argue**

- The national or ethnic identity of the artist is not the most important in the art that they produce as many artists are able to paint images of men and women which do not reveal their nationality or ethnicity.
- It is the identity of the subject, not the artist, which is the most important factor in understanding some works. Grayson Perry **Our Mother** (2009), for example, shows nothing of the nationality or ethnicity of the artist, but reveals much about that of the subject of his work. His sculpture shows, with great sensitivity and understanding, the plight of an African refugee. The style and subject of this work are essentially African and yet are produced by a white, British male.
- Hans Holbein was the greatest painter of portraits of Tudor monarchs and yet he was German and not English. It is not his national identity, but the power and authority of the English King that is the most important factor in his **Portrait of Henry VIII** (after 1537, Walker Art Gallery, Liverpool). Whilst his national identity may be evident in the Northern European technique and detail in his painting, it is the identity and demeanour of his subject, which is surely the most important factor here.
- It is the concept of the work, not the national or ethnic identity of the artist which is the most important factor. For example, Yinka Shonibare **Mr and Mrs Andrews without their heads** (1998), is controversial not because it was created by a British-Nigerian artist who dresses his figures in 'Africanised' costumes, but because of the decapitated subjects who have been stripped of their identity, which Gainsborough depicted so fully, and are now unable to communicate with the viewer as the original pair do so proudly.
- *All the figures involved are decapitated – a reference to the beheadings that befell the aristocracy during the French Revolution, and a reminder of historical tensions between the ruled and the ruling. Though the references may be historical, the works are loaded with themes that resonate with contemporary audiences.* ('Yinka Shonibare: Fabric of the Times' Post-ism, 3 January 2013).

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> AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors in line with the general marking guidance. 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> 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> Farrukh Beg <b>Akbar's Triumphant Entry into Surat</b> Folio from the <b>Akbarnama</b> (c.1590-95)</p> <ul style="list-style-type: none"><li>• Painting in ink, watercolour and gold on paper showing the Mughal Emperor Akbar riding on a black horse through Surat in western India after taking the city in 1572.</li><li>• Attention is drawn to the Emperor through his placement at the centre of the composition and the focus placed upon him by the crowds of figures to the left and right who turn towards and direct their gazes to him.</li><li>• A procession of figures and animals, including a musician, bodyguards and camels, follows the emperor's cavalcade. The white horse immediately behind forms a visual contrast with that of the Emperor.</li><li>• The Emperor's importance is further emphasised by the two attendants who keep him cool with the large decorative fan/shade and spray of water.</li><li>• Bright colours enhance the vibrancy and celebratory feel of the scene.</li><li>• A large elephant dominates the foreground. The red of its head-covering leads to the rock above, behind which a man stands in line with the emperor, creating a central vertical line from the front of the picture space, through the figure of the emperor to the vertical of the turret behind.</li><li>• The highly decorated fort of Surat occupies the rear picture space and shows the significance of the leader's victory.</li><li>• Skill of the artist (unusually this image is the work of a single artist) is seen in the detailed depiction of trees, rock, people, animals and patterned cloth.</li></ul> <p><b>Example:</b> Renato Bertelli <b>Continuous Profile (Head of Mussolini)</b> (1933).</p> <ul style="list-style-type: none"><li>• Ceramic head showing Mussolini's distinctive features in abstract form and rotated through 360 degrees.</li></ul>

		<ul style="list-style-type: none"> <li>• Form is made up of just a few lines projecting from the oval of the head, but the artist's skill in constructing the form of the eyebrows, nose (in particular), lips and chin make this a likeness of the general wearing a military helmet.</li> <li>• The sculpture is inspired by Roman images of the god Janus who looks back to the past and forward to the future, but elevates Mussolini as he is able to look not only forward and back but in all directions.</li> <li>• This sculpture implies that the leader's vision and the power of his government extend in all directions.</li> <li>• Bertelli's interest in Futurism is evident in the dynamism of this piece in which the head appears to be blurred in perpetual motion upon its static base.</li> <li>• The smooth glaze of the work reflects the light and makes the work look futuristic.</li> <li>• The work captures Mussolini's self-image as a technological and cultural pioneer.</li> </ul>
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<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 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 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>• Yes, the appearance of a defensive building is determined by its function as seen in <b>Krak des Chevaliers</b>, Syria, (12<sup>th</sup>-13<sup>th</sup> century). The hilltop position and heavily fortified appearance of this castle are determined by its defensive purpose. The concentric design, though visually satisfying in its symmetry and the contrast of curved and straight surfaces, derives from its need to deter attackers.</li> <li>• The design allowed the defenders to protect themselves equally on all sides. The outer wall is overlooked at all points by the inner walls of the central block, and the space between the two walls was within easy and accurate bowshot.</li> <li>• Covering fire could also be provided from all the towers along the line of the walls. The sloping talus made it impossible to mine the walls, and their thickness made them impervious to mangonels or other siege machines.</li> <li>• The appearance of a commemorative building is determined by its function. Lutyens <b>Thiepval Memorial</b> (1932) commemorates the Missing of the Somme, some 72,000 officers and men of the United Kingdom and South African forces who died in the Somme sector before 20 March 1918 and have no known grave. Over 90% of those commemorated died between July and November 1916.</li> <li>• His design, based on that of the triumphal arch, actually consists of a series of intersecting arches, which increase in height and proportionate width. The 16 piers formed have 64 stone-panelled sides carved with the names of those whose lives were lost. Each panel of Portland stone lists the individual commemoration by regiment and rank and then listed by surname. Above are stone laurel wreaths naming significant places on the Somme battlefields of 1915 to March 1918.</li> </ul>

- Agree with Prysor (Imperial War Graves Commission) who says that *its precise geometry and intellectual imagination subverts and elevates the simple form of the triumphal arch into a meditation on war and loss.* (International Encyclopaedia of the First World War).
- The solemn, monumental design, whose only decoration is the names of those who were lost, is determined entirely by its function as a solid, permanent and sombre memorial.

### **Others may argue**

- No, the function of a defensive or commemorative building is not always the determining factor in its appearance.
- The concept of the building may determine its form and appearance, for example Daniel Libeskind **Imperial War Museum North** (2001), whose shattered and interlocking design represents the fragmentation of the earth through conflict rather than its function as a museum. *I wanted to create a building that people will find interesting and wish to visit, yet reflects the serious nature of a war museum. I have imagined the globe broken into fragments and taken the pieces to form a building: three shards that together represent conflict on land, in the air and on water.* (Daniel Libeskind 1997).
- The three fragments interlock and join at different angles; the three shards represent conflicts that have been fought by men and women on land, in the sky, and at sea.
- Agree that *this was not just a utilitarian shed, it was, they hoped, a building charged with meaning.* (Deyan Sudjic 'War and Pieces: Daniel Libeskind's new museum reconstructs the fragments of a globe shattered by conflict' The Observer. 30 June 2002).
- Aesthetic concerns and visual impact may be as important as the function in determining the appearance of a building. For example, **Himeji Castle** (1333) is ornamented beyond that which is necessary for its function. Its white colour and steeply curving rooftops are aesthetic, rather than functional.
- Whilst its hilltop location, moat and tower may provide a defence for the castle, it is the visual impact of this building, nicknamed the 'White Heron' for the way in which it perches serenely on the hilltop, which determines its appearance.



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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>

