



Pearson
Edexcel

Mark Scheme (Results)

November 2021

Pearson Edexcel GCE
In History of Art (9HT0)
Paper 2: Periods

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

November 2021

Question Paper Log Number 65685

Publications Code 9HT0_02_2111_MS

All the material in this publication is copyright

© Pearson Education Ltd 2021

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.

Invention and illusion: the Renaissance in Italy (1420-1520)

Question	Indicative content
1(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance 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>Indicative content Example: Andrea Mantegna Lamentation over the dead Christ, c 1480 (tempera on canvas)</p> <ul style="list-style-type: none"> • The dead body of Christ is shown lying down, covered only by a sheet over his lower torso. His pose exaggerates the pain and invites the viewer's empathy: with head propped up on pillow, hands and feet angled to show stigmata. • His suffering, with clear physical pain on forehead and in wounds on hands and feet, dried skin offers a very different presentation of the Christ from either Gothic or idealised images. • Mantegna's extreme foreshortening, shallow picture plane and the detail of the trio of grieving heads of his mother Mary, St John the Evangelist, and Mary Magdalen with jar of ointment, create a strong religious message.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2-3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
1(b)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance 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>Indicative content Example: Villa Farnesina, Trastevere, Rome (1506-10) by Peruzzi</p> <ul style="list-style-type: none"> • Designed for Agostino Chigi as a summer pavilion and first example of a 'villa suburbana' showing significant status in its innovation. • Status in its differences from the standard urban palazzo, such as the U-shaped plan and side elevation facing the street rather than the main façade as well as the use of two outward facing loggias. • Status also through the lavish decoration (on exterior, Tuscan order pilasters), and internally by Peruzzi (the Loggia of Galatea has a ceiling painted with the patron's horoscope symbols and upstairs the Room of Views has illusionistic frescoes) and by Raphael.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2-3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
1(c)	<p data-bbox="411 183 603 219">AO targeting</p> <p data-bbox="411 232 1002 268">AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p data-bbox="411 327 721 362">Marking instructions</p> <p data-bbox="411 376 1423 452">Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p data-bbox="411 465 1487 658">The question clearly asks for two named works of art. 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). 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 (4–6 marks).</p> <p data-bbox="411 716 823 752">Indicative content guidance</p> <p data-bbox="411 766 1503 882">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 data-bbox="411 913 683 949">Indicative content</p> <p data-bbox="411 985 1487 1061">Botticelli Birth of Venus 1483-5 (tempera on panel, 172 x 278cm) and Raphael Galatea c.1514 (fresco, 225 x295cm)</p> <p data-bbox="411 1106 762 1142">Some may explore that:</p> <ul data-bbox="459 1146 1503 2116" style="list-style-type: none"> <li data-bbox="459 1146 1423 1263">• Representation of almost life size, full length female nude in pagan context (rather than transformed into an Eve figure of religious significance) is highly unusual for this era. <li data-bbox="459 1272 1487 1388">• Pose is clearly derived from classical antecedents (eg Capitoline Venus or Venus Pudica), modest pose, and curving, elegant contrapposto showing Renaissance priorities. <li data-bbox="459 1397 1487 1559">• Entwined figures of the West wind Zephyr and Chloris (to the left) blowing Venus to shore add lyrical movement and create opportunities for additional decorative detail, such as the flowers, waves on the water and luminescence of the scallop sea shell. <li data-bbox="459 1568 1487 1684">• Flat, patterned surface on which figures are all close to the front of the picture plane with scenic detail behind emphasise imaginative retelling of the ancient story rather than a realistic one. <li data-bbox="459 1693 1487 1944">• In contrast, Raphael’s work is a fresco produced in Rome some 30 years later, but again depicting a vision of perfect beauty. His vertical composition includes a much wider supporting cast than Botticelli’s horizontal panorama, but the arrival of Galatea from the sea on a shell, this time drawn by dolphins, contains some obvious narrative similarities. <li data-bbox="459 1953 1503 2116">• Raphael’s female figure is energetic, twisting her torso with arms to the left and hair and cloak blowing out to the right. This idea of opposition is reinforced with the pairing of Triton and nymph in the lower left of the composition.

	<ul style="list-style-type: none"> • High Renaissance symmetry and structure is seen in the organisation of the composition, particularly to be seen in the putti in the sky, and use of light and tone to emphasise the three dimensionality of the bodies. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Although there is considerable uncertainty around the patronage and original intended location for Botticelli's work, most agree that it is likely to be a Humanist commission. Possibly may have been commissioned to mark a wedding. • Neoplatonic readings credit the dual aspect of Venus as a symbol of both sacred and profane love (and beauty). • Many have seen the significance of both Michelangelo's work and that of Roman painting as influences on Raphael's work. • There is again, some dispute over the modelling of the figure of Galatea, with some suggesting it was based on Imperia, Chigi's lover, but this is denied by Vasari.
--	--

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	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>
Level 2	4–6	<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. <i>[AO3]</i></p>
Level 3	7–9	<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. <i>[AO3]</i></p>
Level 4	10–12	<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>
Level 5	13–15	<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>[A02]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[A03]</i></p>
--	--	---

Question	Indicative content
1(d)	<p>AO targeting</p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and/or architecture and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art or architecture will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art or architecture will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks).</p> <p>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. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument.</p> <p>Indicative content guidance</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>Indicative content</p> <p>Students will need to strike a balance between depth and breadth. They must create a relevant and evidenced argument in their response and will need to explore the detail on at least some of their selected works to achieve the requirements of the higher levels. Discussion should cover both formal and contextual elements, and at the top end, these concepts will need to be evaluated and integrated with appropriate reference or quotation of critical texts. The stronger candidates will provide a conclusion to summarise their final reaction to the statement of the question.</p> <p>Some may agree:</p> <ul style="list-style-type: none"> From 1434, Cosimo de Medici invested hugely (reputed to have spent 600,000 gold florins) in the fabric of Florentine society, providing vast patronage and also worked to achieve political stability, particularly in the negotiation of peace with Lombardy and throughout Northern Italy, which allowed the city to prosper. Council of Florence in 1439 and efforts to end the schism in the Christian church (between Catholic and Orthodox) also created a higher profile for the city as a key venue. The duration and level of success of the family dynasty meant that the Florentine Renaissance is unthinkable without the Medici, and Michelozzo Medici Palace might be used to illustrate their control and contribution both by exploration of the architecture and Gozzoli

Procession of the Magi and paintings in the Chapel. However, Michael Levey suggests that *the apparently commanding role of Lorenzo de Medici as great patron was partly the result of later Medici propaganda.*

- Contribution and employment of culture of learning for both artists, Humanists and Neoplatonists, and tolerance of secular subjects in addition to religious ones allowed for cultural riches of Florentine Renaissance. Introduction of Greek manuscripts and Byzantine scholars into Florence and collection of classical sculptures. Medici support also significantly affected the status of artists. Botticelli **Venus and Mars** (c 1485, oil on panel, NG) thought to have been worked on with the Medici poet Poliziano.
- Direct patronage of major undertakings: Brunelleschi and the **Old Sacristy** of the Church of San Lorenzo; Donatello **David** and Fra Angelico for the Convent of San Marco. Detailed discussion of at least one of these works, exploring their contribution to an emergent Renaissance style would be needed to support this argument and achieve high AO2 credit.

Others may argue:

- That the Florentine Renaissance was instigated in part at least, by the work of Masaccio, and neither of his key works **The Holy Trinity** and the **Brancacci Chapel** were commissioned by the Medici family. His innovations on linear perspective, realistic figures, single light source and shadows are crucial to the development of the Florentine Renaissance and indeed these works predate the Medici's final climb to power (and expulsion in 1434). Detailed analysis and evaluation of his contributions in at least one of these works would be needed to support this argument and secure good AO2 credit. According to Vasari, his travels to Rome with Masolino were spurred on by his friendship with Donatello and Brunelleschi, and these, in 1423, again predate the era of Medici influence.
- Geraldine Johnson argues that *an ambitious programme of urban planning and civic statuary was undertaken... during the half century between the establishment of a patrician dominated regime in 1382 and the rise of the Medici family in the 1430s.* (Although others might cite Giovanni de Medici's involvement from 1397 to put this argument in defence of the statement.)
- Ghiberti **Baptistry Doors** (1425-52) and life size statues by Donatello **Habbakuk**, (1424) which Vasari calls *an outstanding work, finer than anything else he had ever made*, and Nanni di Banco **Assumption of the Virgin**, Duomo (c.1421) were installed on key buildings and it was this initiative that laid the foundations for the Florentine Renaissance. Detailed discussion of at least one of these works, exploring their stylistic shifts from Gothic to an emergent Renaissance style would be needed to support this argument and achieve high AO2 credit.
- Other families in Florence also made important contributions, arguably creating a competitive spirit that spurred on both patrons and artists to

	<p>greater achievements. Ruccellai (according to Chadwick) suggested that art (patronage) gave him contentment and pleasure <i>because they (the objects) serve the glory of God, the honour of the city and the commemoration of myself</i>. Alberti Palazzo Ruccellai might be discussed here, although Vasari argues that <i>the famous Alberti is better known for what he wrote than for the work of his hands</i> and his 1452 text <i>On the Art of Building</i> was more influenced by his travels to Rome and study of Vitruvius than by the Medici family.</p> <p>A conclusion will be necessary for students to give their final position in response to the statement.</p>
--	---

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<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>
Level 2	7–12	<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>
Level 3	13–18	<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>
Level 4	19–24	<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>
Level 5	25–30	<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>

		In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>
--	--	--

Power and persuasion: the Baroque in Catholic Europe (1597–1685)

Question	Indicative content
2(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance 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>Indicative content Example: Giovanna Garzoni Plate with white beans, 1650-62</p> <ul style="list-style-type: none"> • Commissioned by the Medici family, and painted while she was in Florence, the work shows the developing interest in botany and realism in both its detail and depiction of space. Garzoni had travelled widely across Europe and may have been influenced by Clara Peeters' 'breakfast pieces' which she had seen in Northern Europe. • The pink carnation in the foreground may symbolise marriage, while the beans – shown in a large pile in the centre of the composition and out of their pods in the foreground may symbolise fertility and health. • Much attention has been given to the realism and decay of the pods here, which may show her awareness of Caravaggio's work (seen while she was working in Rome) as well as signifying the transience of life.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
2(b)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance 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>Indicative content Example: Artemisia Gentileschi Self-Portrait as the Allegory of Painting, (1638 oil on canvas)</p> <ul style="list-style-type: none"> Probably produced while she was in London. She holds a brush in one hand and a palette in the other, following the standard emblematic handbook of the period, the <i>Iconologia</i> of Cesare Ripa, where Painting is described as 'a beautiful woman, with full black hair, dishevelled and twisted'. This shows her status as a successful (and rare) female artist and develops a precedent set by Casoni's portrait medal of Lavinia Fontana. She wears a brown apron over her green dress and leans on a stone slab used for grinding pigments in which the reflection of her left arm is visible. The area of brown behind her has been interpreted as background, or as a blank canvas on which she is about to paint. The rolled-up sleeve of her right arm, where fluid strokes of white delineating the edge of her sleeve meet the brown shadow of exposed ground show the work of a painter to be strenuous and physical. This challenging pose, the angle and position of her head would have been the hardest to accurately render, requiring skilful visualisation and showing her status with some defiance.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
2(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for two named works of art. 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). Those who refer to only a single building will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance 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>Indicative content Borromini St Ivo alla Sapienza (1642-1667) and Maderno, Bernini and Borromini Palazzo Barberini (1625-33)</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • Location particularly significant here as the rectangular cloister already existed, meaning that Borromini’s available space was marked out. He continues both levels of the arcades of the cloister across the new concave façade to blend old and new. • The arches of the old are filled in on the new centrally planned church with smaller arches and windows, with a central door and large window above. Above, a low concave wall with oval openings filled with an eight point star partially screens the lower part of the six lobed drum, above this a cupola with six pairs of small columns and a spiral ramp rising to a crowning element with a globe and cross at the summit – making a striking silhouette in this location. • Patronage: the church was for the university and the incorporation of stars in the plans and decorations symbolises the star of Solomon (and therefore wisdom). St Ivo is the patron saint of lawyers. The construction was completed during the papacy of Alexander VII and his Chigi coat of arms (six mountains with an eight sided star at the summit) can be seen on the small dome-like turrets. • The location of the Barberini Palace was central but sloping, previously owned by the Sforza family. Bought by Barberini in 1625 who gave the initial commission to Maderno, then at work on St Peter’s. After his death, work was continued by both Bernini and Borromini. Bernini was also commissioned to build the fountain in the public space below, making effective political use of the dominating shape of the palace seen from below.

	<ul style="list-style-type: none"> The central element is three storeys (with engaged columns following the orders of the Colosseum) with great arched windows, the top level of which make use of illusionistic recessional depth. Two wings form a central courtyard so that the palace is set back from the road, creating a hugely impressive space and a private garden to the rear. Patronage: Barberini coat of arms is central to the façade above the second storey, emphasising the decoration of the articulated portico and balconies above. The oval salon is decorated by Pietro da Cortona with the Allegory of Divine Providence and Barberini Power to further affirm the importance of the family to the 17th century story of Rome. <p>And evaluate that:</p> <ul style="list-style-type: none"> Borromini's inventive designs are highly original and innovative, appropriate for the patronage of the University church dedicated to St Ivo (patron saint of jurists). His use of concave and convex forms across Giacomo della Porto's earlier arcades shows typical Baroque creativity, coupled with Borromini's love of curves also seen in San Carlo alle Quattro Fontane. The two architects built a staircase each in the Palazzo with Bernini's square design showing his love of classical 'novita' and Borromini's oval one showing again his innovative preference for curves. The Palazzo offered an opportunity for the Barberini family to consolidate and demonstrate their secular power in central Rome in addition to Urban VIII's religious power in the Vatican.
--	---

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [A01]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [A02]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. [A03]</p>
Level 2	4-6	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [A01]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [A02]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. [A03]</p>
Level 3	7-9	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [A01]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [A02]</p>

		Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i>
Level 4	10–12	<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>
Level 5	13–15	<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
2(d)	<p>AO targeting</p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and/or architecture and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art or architecture will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art or architecture will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks).</p> <p>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. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument.</p> <p>Indicative content guidance</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>Indicative content</p> <p>Students will need to strike a balance between depth and breadth. They must create a relevant and evidenced argument in their response and will need to explore the detail on at least some of their selected works to achieve the requirements of the higher levels. Discussion should cover both formal and contextual elements, and at the top end, these concepts will need to be evaluated and integrated with appropriate reference or quotation of critical texts. The stronger candidates will provide a conclusion to summarise their final reaction to the statement of the question.</p> <ul style="list-style-type: none"> • Sutherland-Harris argues that <i>the Counter-Reformation church offered so many opportunities for artists in Rome that the city became the most important centre of artistic production in Europe</i>. On the other hand, Wölfflin argues that the Baroque is defined as a <i>painterly</i> style, expressed in <i>an illusion of movement</i> and an <i>elusiveness</i> that traces (and tests) its development as a reaction to Renaissance in stylistic terms, suggesting that the contextual Counter-Reformation is not the only crucial factor. Students might choose to explore this argument by investigating works in a broad discussion which includes subject matter; materials & techniques; their formal features as well as the significance of their location and patronage.

Some may agree:

- By situating their response entirely within Rome, possibly looking to agree with the statement. Wölfflin suggests *that Roman Baroque alone... has a right to be regarded as its typical manifestation* and these students might use examples commissioned by the Pope and his Cardinals in this city. Any of Bernini's works in St Peter's (e.g. **St Longinus**) would, of course, be ideal defence of the statement, and a candidate would need to select at least one to discuss in detail, identifying the formal features and tracing their responsibility or significance back to the Counter-Reformation in some way.
- Even the mythological works by Bernini show the love of movement, emotional intensity and poignant drama that arguably, has been influenced by the rulings of the Council of Trent. **The Rape of Proserpina**, 1621-22 (marble, 2.25m Borghese Gallery, Rome) for Cardinal Scipione Borghese shows the striding Pluto grasping the desperate Proserpina. This is a struggle that draws on the full range of Baroque drama in the male musculature and determination, contrasted with the futility of female resistance in psychological as well as physical terms. Pluto's crown and full beard contrast her delicate tears and flowing locks in a work which although secular, is perhaps still profoundly influenced by the context of the Counter-Reformation – or at least the work is the result of the material and artistic opportunities that the Counter-Reformation created in Rome. Hibbard argues that Bernini *was entirely in tune with the ambitions of his patrons and the confident message of the Catholic Church which they sought to promote* which might imply that it was Bernini's personal interpretation of the Council of Trent doctrines that shaped the Baroque as much as the doctrines themselves.
- Similarly, Bernini's **Ecstasy of St Teresa** in the Cornaro Chapel (1647-52, marble 150cm) illustrates Baldinucci's ideas of *a bel composto* (a beautiful whole) which seems to articulate the Counter-Reformation desire to *stir the emotions* by using the hidden oculus, coloured marble paired Corinthian columns and reliefs of the watching Cornaro family to accentuate the drama of the moment. Others might also notice that the dramatic presentation of the 80 year old saint with her open mouth, limp fingers and toes and head thrown back has led Simon Schama and others to question her ecstasy as sexual which is hard to reconcile with the religious context of the Counter-Reformation.

Others may argue:

- Away from Rome, students might choose to explore works for the royal patrons of either Philip IV or Louis XIV and decide to disagree with the statement, arguing that the main priority here was the show of regal power rather than the religious spirit. Again, at least some works must be discussed in detail with a relevant and evaluative response.
- It would certainly be possible to argue that Velazquez **Las Meninas** (1656, oil on canvas, 3.18m x 2.76m) is shaped more by the loss of Philip

	<p>IV's eldest son (Balthasar Charles), and the need to reinforce the monarchy despite its political failures, as well as by the long working relationship between the court painter and the king. The scale of the work shows the importance of the intended location in the king's study, the dark canvas filled walls of the upper part of the composition show the role of Velazquez as discriminating collector for the court as well as creative artist. The inclusion of the self-portrait and animated dialogue between the young Infanta Margarita and her entourage allow for a complex message of time, (past, present and future) through the symbolism of light and dark which has little to do with the Counter-Reformation spirit. Indeed, Honour and Fleming describe this work as <i>a highly self-conscious, calculated demonstration of what painting could achieve, and perhaps the most searching comment ever made on the possibilities of the easel painting.</i></p> <ul style="list-style-type: none"> Equally, Rubens Henri IV receives the portrait of Marie de Medici (1622-5 oil on canvas, almost 4m x 3m) is part of the cycle of 24 paintings to commemorate the life of Marie de Medici and her husband. Rubens signed the contract in July 1622 and delivered the first nine paintings for the Louvre the following year. Sutherland-Harris suggests that Rubens <i>apparently believed in Marie's right to rule and took her side against Cardinal Richelieu and Louis XIII</i> so the political impact of this commission must be more important than the spirit of the Counter-Reformation. Indeed, it is the Roman gods, Hymen and Amor who hold up the portrait of Marie while Juno and Jupiter look down approvingly at the scene. Sutherland-Harris again suggests that <i>the commission is a prime example of art in the service of monarchical, political and intellectual values</i> – a list which notably excludes religious significance. Remaining in France, students might choose to explore the sorry story of Nicholas Fouquet and his doomed commission for Vaux-le-Vicomte (Le Vau, Le Brun and Le Notre) and argue that the building of secular palaces in this period of the 17th century had little to do with the context of the Counter-Reformation and everything to do with personal political ambition of Louis XIV's Finance Minister. It is important that the student retains the statement at the heart of their discussion rather than just disagreeing with it and then moving on to a descriptive discussion of what the building looked like.
--	--

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<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>
Level 2	7-12	<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. <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>
Level 3	13–18	<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>
Level 4	19–24	<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>
Level 5	25–30	<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>

Rebellion and revival: the British and French Avant-Garde (1848–99)

Question	Indicative content
3(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance 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>Indicative content Example: Rodin Monument to Balzac (1892-7)</p> <ul style="list-style-type: none"> • Typifies the style of Rodin in his readiness to depart from academic or heroic idealisation: writer shown in a sweeping cloak with one foot visible but no clear references to his status or profession. • Desire to capture the essence of the author’s strength by focusing the detail on the neck and facial features (heavy eyebrows, wild hair, prominent bulbous chin and nose) typical of Rodin’s characteristic interest in emotional impact. • Travels to Italy and to London profoundly impacted on his style, seen here in the visionary strength of Balzac which shows the influence of the work of William Blake and the creation of such a modern piece.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
3(b)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance 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>Indicative content Example: Berthe Morisot Portrait of the Artist's Sister and Mother, (1870, oil on canvas)</p> <ul style="list-style-type: none"> • Both the left and right side (and painting to the top) are cropped, showing the influence of photography on composition which had become an important tool for avant-garde artists at this time. • Photographs were used to aid an artist in devising a composition which looks less staged and broke with the conventions of centrally placed figures and objects within a painting. The casual attitude of the figures contrasts with the more formal poses found in academic portraiture and Morisot might also be challenging the stiff static photographic portraits of the period. • Cornélie's form appears as a solid mass of black which diagonally divides the work and appears as a block of colour. This plays against the white dress in the background and both tones are contrasted by the vibrant pinks, blues and reds which appear throughout the painting, further showing how Morisot's avant-garde work could exceed the limitations of the photographic portraits of the period.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2-3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
3(c)	<p>AO targeting</p> <p>AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for two named works of art. 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). Those who refer to only a single building will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance</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>Indicative content</p> <p>Sir Alfred Waterhouse Manchester Town Hall (1868-77) and EA Cowper and W Baker New Street Station, Birmingham (1854) with hotel and main entrance by JW Livock</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • Modern techniques such as warm air heating systems, gas lighting and fire-resistant vaulted (and mosaic) corridors (made from concrete and iron) were combined with a Gothic Revival style. Materials include 14 million bricks encased in Spinkwell stone used because it was hoped they might not darken too rapidly with the local pollution. • Suspended first floor rooms are possible because of the iron framed construction, allowing the building to be revolutionary in terms of light. Glazed white bricks were also used in darker areas of the building to enhance the effect of light. • Great Hall in centre of triangular, asymmetric site has an elaborate hammerbeam roof (and frescoes by Ford Madox Brown), 3 spiral staircases (in each corner of the site) serving the first floor are constructed from English, Irish and Scottish granite providing efficient use of space and long-lasting functionality. • Meanwhile, the Birmingham New Street Station had the largest single span arched roof (64m) in the world when it opened in 1854, allowing for more trains, platforms and passengers than any previous station. • The use of a sickle girder construction (with upper and lower elements connected by cast-iron struts tied diagonally and earlier used for the shed at Lime Street, Liverpool) was crucial because it reduced the likelihood of a train hitting a column and threatening the entire roof structure. The station was also a phenomenal 330m long.

	<p>And evaluate that:</p> <ul style="list-style-type: none"> • Waterhouse won the competition out of the original 137 entrants because of the “clarity of his vision”. As there was little point in extensive polychromy in view of the heavy pollution levels at the time, Waterhouse focused on designing a building with a dramatic silhouette (including the extensive use of gables, turrets and 85m bell tower) to declare the importance of both the building and the city. • His use of modern techniques and materials such as concrete and iron enabled him to design a building which was ahead of its time in terms of function while adhering to the noble status of Gothic Revival architecture in Britain at the time. • EA Cowper had worked on Crystal Palace alongside Joseph Paxton (who also sat on the board of directors of the Midland Railway) and knew his work at Chatsworth The Great Stove, giving him expertise in the combination of glass and iron on such a large scale. • The Queen’s Hotel designed by William Livock in an Italianate design opened the same day, with 60 rooms across the front of the New Street site. Thus both buildings combined traditional elements with brave new materials and techniques to suit the rapidly changing and growing industrial cities of the era.
--	--

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	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>
Level 2	4–6	<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. <i>[AO3]</i></p>
Level 3	7–9	<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. <i>[AO3]</i></p>
Level 4	10–12	<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>[A02]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[A03]</i></p>
Level 5	13-15	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[A01]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[A02]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[A03]</i></p>

Question	Indicative content
3(d)	<p>AO targeting</p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and/or architecture and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art or architecture will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art or architecture will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks).</p> <p>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. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument.</p> <p>Indicative content guidance</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>Indicative content</p> <p>Students will need to strike a balance between depth and breadth. They must create a relevant and evidenced argument in their response and will need to explore the detail on at least some of their selected works to achieve the requirements of the higher levels. Discussion should cover both formal and contextual elements, and at the top end, these concepts will need to be evaluated and integrated with appropriate reference or quotation of critical texts. The stronger candidates will provide a conclusion to summarise their final reaction to the statement of the question.</p> <ul style="list-style-type: none"> • The Victorian era was dominated by industrial and urban expansion at home, and colonial expansion and trade overseas. Moral attitudes highlighted concern over poverty and prostitution, religion and doubt and new science and suffrage. In many ways, artists used their work to reflect on the impact and challenges of such rapid expansion on different groups of people. The development in painting and sculpture might be measured as a chronological change, or by evolution of subject matter or by changes in technique, display and audiences. <p>Some may agree:</p> <ul style="list-style-type: none"> • Ford Madox Brown Work (1852-75, Manchester Art Gallery) reflects some of the moral attitudes – and challenges - in the early part of this period. Commissioned by Thomas Plint, it was intended to celebrate the

Protestant work ethic, although he died before its completion. The social classes are separated compositionally as well as by clothing and activity. The work makes multiple references to moral dilemmas of the day such as alcohol problems, homelessness, poverty, religion and orphaned children as well as integrating portraits of Carlyle and Maurice. Drawing influence from earlier British artists such as Constable and Hogarth, perhaps influenced by his birth and training in France, Madox-Brown was well aware of ideas of development, both morally and artistically. He was certainly concerned with moral problems of the mid-Victorian era, opening a soup kitchen in Manchester and a labour exchange as well as struggling with conventional attitudes to class before his second marriage to Emma Hill in 1853.

- Emily Mary Osborn **Nameless and Friendless** (1857, Tate Britain) also explores the exploitation and consequences of the “two nations” of Britain under Queen Victoria. Typically, her main concern is the education and employment opportunities for women and this is certainly seen here. The inspiration here may be Mary Brunton’s earlier novel, but the successful world of male privilege under Victoria has little impact on the young and unfortunate, represented here by the central figure and her young brother.
- Some Victorian works, John Gibson **Tinted Venus** (1852-62, Walker Art Gallery, Liverpool, 94cm) or the later Leighton **The Bath of Psyche** (1890, Tate Britain) celebrate the ideological triumph of Britain’s new empire in their dramatic reassertion of classical idealism. These works evoke admiration for the perfection of both the human form and the education and technical achievements of the Victorian artist. Whether this should be considered an artistic ‘development’ is arguable, but it certainly highlights the ambition and morals of the Victorian era.
- Similarly, Frederick Leighton **An Athlete wrestling with a python** (1877, Tate Britain) is important for the development of British art during this era as it is seen to herald the beginnings of the New Sculpture movement which took a more realistic approach to classical models, while simultaneously espousing the character and strength of Britain under Victoria. Queen Victoria’s official sculptor, Boehm said of it *I think it the best statue of modern days* and the critic, Edmund Gosse said it was *something wholly new, propounded by a painter to the professional sculptors and displaying a juster and livelier sense of what their art should be than they themselves had ever dreamed of*. Detailed discussion of elements of the composition, material, influences and reception would be needed here to achieve high AO1 and AO2 credit.
- Other works reflect the Victorian value placed on the moral importance of family alongside personal or professional success. John Everett Millais **The North West Passage** (oil on canvas, 1874, Tate Britain) expresses the determination, heroism and sacrifice that many associated with the years of expansion and adventure in this period. The union and ensign flags to the right, the engraving of Nelson above the old man’s head and the sea view out of the window to the left make clear that the confines

of this work extend far beyond the domestic setting of the painting. His young daughter is central in the composition, wearing a crossed pink/red scarf over her white dress which combined with the blue necklace lends her a strongly symbolic air.

Others may argue:

- That the development of British art should be seen as a stylistic one rather than a contextual one. The Pre-Raphaelites developed their Brotherhood as a challenge to the style of 'Sir Sloshua' and the dominant use of classical poses and elegant composition at the Royal Academy at the time. John Everett Millais **Christ in the House of his Parents** (1849-59, Tate Britain) drew criticism from Charles Dickens who claimed that Mary was *ugly* and he disliked their *backwards Medievalism*, although this could perhaps be seen as a response to the stylistic realism of Courbet **Stonebreakers** and a desire to reposition Victorian religious fervour in a realistic and relatable setting. Works by other members of the PRB focused on technical achievement and literary models rather than the moral attitudes of the Victorian era.
- Works by Evelyn de Morgan **Night and Sleep** (1878) and Maria Spartali **Love's Messenger** (watercolour, 1885) could also be used to show how the preferred focus was literary and cultural topics in this era and their main focus for development was to find a modern response to the ideas, colours and techniques of Italian Quattrocento art. Evelyn de Morgan was a well-known pacifist who wrote in condemnation of the Boer War, suggesting that her main priority was not to passively follow Victorian moral attitudes.
- That artists were responding to more immediate events rather than allowing the idea of a linear 'development' to dominate. Henry Nelson O'Neil's **Home Again** (1858, Museum of London) modernises the epic conventions of the history genre by celebrating the British achievements in India and simultaneously criticising the Pre-Raphaelite preference for excessive detail. Here, the soldiers are seen getting off the boat at Gravesend, with a young soldier passing down his medal to his elderly grandfather on the dock. Equally, Edward Armitage **Retribution** (1858, Leeds Art Gallery) offers a symbolic commemoration of the massacre in a fierce female figure who fights the Bengal tiger, emblematic of India, with her sword. The terrified child, crying baby and torn book add to the pathos and the work was described as *a fitting decoration for a great memorial hall* by the Daily News.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1] Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]

		Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. <i>[AO3]</i>
Level 2	7–12	<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>
Level 3	13–18	<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>
Level 4	19–24	<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>
Level 5	25–30	<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>

Brave new world: Modernism in Europe (1900–39)

Question	Indicative content
4(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance 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>Indicative content Perret Théâtre Champs Élysée (1913)</p> <ul style="list-style-type: none"> • Use of modern material and techniques, so that the main structure was a reinforced concrete cage held by four bowstring arches of a type previously only used for bridges. • Inspired by Louis Sullivan Auditorium in Chicago and his motto that <i>form should follow function</i> as a venue for contemporary music, theatre and dance, commissioned by journalist, Astruc. • First Art Deco building in Paris, associated with modern desire to move on from horrors of Great War: seen in flat roof, cantilevers and stark angular design of central façade, monumental shallow relief sculptures by Bourdelle and curving corner façade as well as interior pilotis in the foyer.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
Level 2	2–3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]

Question	Indicative content
4(b)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance 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>Indicative content Gabriele Münter Landscape with Yellow House 1916</p> <ul style="list-style-type: none"> • Scene shows a highly simplified representation of the house near Murnau she shared with Kandinsky. Reduction of form to simplified colour shapes with yellow house to right and two stylised trees to either side, little interest in detail. Main forms in foreground with no space/narrative markers on sloping horizon. • Synthetized the expressiveness of Fauve colour with an ordered formal organisation based on pyramidal forms but no interest in linear or atmospheric perspective. • Replacement of tonal modelling by heavy black outlines, characteristic of the influence of Bavarian glass painting on her work, with no suggestion of use of light to show time of day or three-dimensionality.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2-3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
4(c)	<p>AO targeting</p> <p>AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for two named works of art. 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). 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 (4–6 marks).</p> <p>Indicative content guidance</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>Indicative content</p> <p>Paula Modersohn-Becker Reclining Mother and Child 2 1906 and Suzanne Valadon The Blue Room 1923</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • Shows the naked form of mother and baby in mirrored foetal poses to emphasise their closeness, mother appears to be sleeping, whilst maintaining protective arm gesture around her baby, limbs are heavy using strong tone (particularly on the foreground hand) and deep shadow underneath both figures. • No gaze is directed at the viewer, creating a work which is private and personal, but at the same time epic and a monumental celebration of maternity. • The flesh of both mother and baby is heavily rendered using a wide variety of tone and black outline to emphasise solidity and permanence rather than vulnerability and the fragility of youthful beauty. • Setting is simple with shallow depth, perhaps as a pun on the white sheets of the traditional genre (e.g. Titian Venus of Urbino, 1538) and although it limits the sense of place to the domestic interior, it does so with pride and a sense that any other presence, place or expectation is irrelevant. • Valadon creates a composition which shows an informally clothed self-portrait, positioned centrally, in striped green trousers and casual flesh coloured top which may satirise the expectations of ‘baby girl’ pink and natural patterns. • Flesh tones are highly modulated, using a wide range of greens, purples, oranges to emphasise heaviness of form and exaggerate skin tones rather than idealise them. • The shallow setting with its blue and white naturally patterned sheets and curtains can again be seen as a deliberate provocation and

	<p>response to the reveal of Picasso Les Femmes d'Alger (1907), Manet Olympia (1863) or Matisse's <i>Odalisques</i>.</p> <ul style="list-style-type: none"> The gesture of Valadon with cigarette and hand scratching her leg (rather than pointing to her genitalia) again emphasises independence. The books may connote education and take the place of jewellery, flowers or any other symbol of female servitude to male expectations. <p>And evaluate that:</p> <ul style="list-style-type: none"> Both these works by female artists challenge the male stereotypes and expectations of how women should be presented. Both use colour expressively and line emphatically to emphasise female strength and individuality rather than to emphasise perfection or a universal quality of beauty. Both elevate the importance and status of the female by making them the sole and central subject of the work. Both are important and influential to subsequent artists in changing the narrative of female presentation: e.g. Jenny Saville, Frida Kahlo and Henry Moore. As a French work by an artist who was intimate with many male artists of an earlier generation, Valadon seems to confront the conventions of the genre (e.g. Matisse Blue Nude, 1907 and Manet Olympia) more directly, whereas Modersohn-Becker, perhaps because of her life within the Worpswede community makes a more unusual, and on face value, less political statement.
--	--

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	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>
Level 2	4-6	<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. <i>[AO3]</i></p>
Level 3	7-9	<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. <i>[AO3]</i></p>

Level 4	10-12	<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>
Level 5	13-15	<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(d)	<p>AO targeting</p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and/or architecture and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art or architecture will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art or architecture will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks).</p> <p>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. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument.</p> <p>Indicative content guidance</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>Indicative content</p> <p>Students will need to strike a balance between depth and breadth. They must create a relevant and evidenced argument in their response and will need to explore the detail on at least some of their selected works to achieve the requirements of the higher levels. Discussion should cover both formal and contextual elements, and at the top end, these concepts will need to be evaluated and integrated with appropriate reference or quotation of critical texts. The stronger candidates will provide a conclusion to summarise their final reaction to the statement of the question.</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • Although Paris was hugely significant for all artists, much of the main innovation happened elsewhere, e.g. Matisse at Collioure in the Summer of 1904 where he produced the proto-Fauvist work Luxe, Calme et Volupté and to where he returned the following summer with Derain (and occasionally Vlaminck) to make the main body of work that would be labelled ‘Fauvist’ by Vauxcelles in the Salon d’Automne of 1905. Not only the subject matter, but also the colour, brushwork and spontaneity of these works were crucially impacted by the location away from the city of Paris. (Supporting analysis and detail required for AO2 credit.)

- Similarly, the dynamism and output of the Futurists could never have happened without the leadership of Marinetti in Milan, who declared that *the motorcar is more beautiful than the Victory of Samothrace* and challenged his compatriots to create a new style of Italian art that put the northern, industrial city on the artistic map. Taken up by Boccioni, **Unique Forms of Continuity in Space** (1913) shows an innovative representation of the human figure as a morphing of man and machine, with his propeller-like face and fused clothes on his lower limbs. An evocation of Bergson's concept of *duration*, Boccioni's decision to create a striding figure, across two plinths, with sharp edges rather than any idealised musculature is certainly innovative and crucially part of the Italian group.
- Similarly, the work of Kirchner and his German Expressionist group in Dresden and Moritzburg is a good example of striking and challenging innovation that happens away from Paris. Nolde **Masks III** (1911) brings together the chilling expressionistic power of Munch, with the new inspiration from the Ethnographical collection in Dresden, so that his five masks, each from a different source, hang across the picture surface on a non-narrative background that is significant for its paint handling alone. Not even his inspiration was Parisian, with James Ensor **Portrait of the Artist Surrounded by Masks** an important influence. Karl Ruhrberg writes that Ensor's piece is, *suffused by deep scepticism in the face of a materialistic world* and that this left him with *his mistrust of the real world around him, and with an anxiety that causes him to see nothing but death and decay everywhere*. In this work, Nolde turns that Nietzschean profundity on a haunting work which challenges the conventions of the still life genre, the complacency of bourgeois Germany under Kaiser Wilhelm II and the importance of academic art simultaneously – and with little direction from Paris.

Others may argue:

- Paris' place in the art world was so dominant that it created the vital appetite and climate for innovation. Matisse met Derain at the Parisian studio of Eugène Carrière and took Vlaminck to see the exhibition of Van Gogh's work at the Bernheim-Jeune Gallery in Paris in 1901. Without these moves, the subsequent innovations of Fauvism would be unthinkable. Vlaminck's **Portrait of Derain** (1905, oil on cardboard) is a tiny, thickly worked portrait showing his friend extremely close-up. Innovative in its complete lack of interest in status or formality of pose, Vlaminck paints a red face with vivid chrome yellow and green on his nose. Tonal modelling is replaced by these coloured taches and fine brushwork abandoned in favour of bold black outlines.
- Similarly, Picasso arrived in Paris in the early years of the century and his experiences there shaped the emotional and artistic developments of his Blue and Rose periods. **Woman Ironing** (1904) shows an emaciated figure pushing on an iron in a stark composition. Living at the Bateau-Lavoir at the time, André Salmon recollects seeing these works

	<p>in his studio as <i>a human introduction to the superhuman world of these starving people, these and mothers with no milk, the superreal world of bleue Misère</i>. Although, to some extent, Picasso universalises his representation of loneliness and hardship here, neither the subject matter of poverty or social exclusion would have been possible if the young artist was still in Barcelona, and his style too has here been influenced by Parisian events (the death of Casagemas) and the new work he saw (e.g. the Symbolists and Degas' Woman Ironing) as well as the significance of the French realist tradition in the work of Courbet and Daumier.</p> <ul style="list-style-type: none"> Other key works and relationships again reiterate the importance of Paris as the centre of the <u>most interesting</u> innovations. (Stronger responses will explore all the terms/aspects of the question.) The relationship between Sonia and Robert Delaunay was again unthinkable without a Parisian location, and his Homage to Bleriot (1913) shows the victory flight of the inaugural Channel crossing passing over the other great landmark of modernity – the Eiffel Tower. The strong primary colours draw on the inspiration of Fauvism, on the love of movement and dynamism on both the Futurist manifesto (which had been printed in Paris on the same day as it was revealed in Milan) and the Bergson belief that <i>the world is in a constant state of flux</i>. Sonia's illustration of Cendrars' Prose of the Trans-Siberian (1913) into a 2m-long accordion-pleated book is hugely innovative in both its form and in her use of simultaneous design principles to merge text and design. Their work was labelled 'Orphic' by Apollinaire and her significance and innovation can also be measured by the fact that she was the first living female artist to have a retrospective at the Louvre in 1964.
--	--

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<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>
Level 2	7–12	<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>
Level 3	13–18	<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. <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>
Level 4	19–24	<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>
Level 5	25–30	<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>

Pop life: British and American contemporary art and architecture (1960–2015)

Question	Indicative content
5(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance 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>Indicative content Example: Keith Piper The Black Assassin Saints 1982, acrylic on canvas</p> <ul style="list-style-type: none"> • 4 Assassin saints (1 writer, 1 painter, 1 actor and 1 musician) are each shown in a different colour (red, yellow, green and black which symbolises the colours associated with Rastafarian, Pan-Afrikan and Black Nationalism). The text on the body of each saint describes the actions of each against the politics of South African apartheid as they visit organisations whose actions (tacitly or otherwise) support the status quo such as British Leyland, ICI and Barclays Bank. • The faces are shown with heavy striations, with mask-like features and the solidarity of their poses together with the stitching of the panels suggests the collaborations of the BLK art movement and their shared horror at both the anti-immigration rhetoric of Margaret Thatcher's government and the rise of far-right politics in Britain at this time. • The large scale, epic and panoramic composition and powerful impact of this work, together with the creative roles of the four saints can be seen as a political statement in itself, particularly in the light of the Toxteth and Handsworth Riots of the previous year (1981).

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
5(b)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance 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>Indicative content Example: Kara Walker A Subtlety, (the Marvellous Sugar Baby) 2014, Domino Sugar Factory, Brooklyn</p> <ul style="list-style-type: none"> • Use of materials: the 'skin' of the central sphinx, based on the 75' x35' 'Mammy' type figure is covered with approximately 40 tonnes of sugar donated by the Domino Sugar Factory. • Monumental scale work possible in this location: 15 surrounding figures, (each weighing over 300 pounds) ten of which carry baskets or bananas reference the traditional work force of the sugar plantations as well as the wealth of the sugar magnates that was built off the backs of the slave trade. Each is covered with dark molasses. • Location: Prior to its demolition which occurred after the period of Walker's installation, the 19th century factory site was used for raw sugar cane as it arrived by boat from the Caribbean. Ironic title references creation of sugar sculptures as table decorations for the wealthy.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2-3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
5(c)	<p>AO targeting</p> <p>AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for two named works of architecture. 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 (1–3 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 (4–6 marks).</p> <p>Indicative content guidance</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>Indicative content</p> <p>David Adjaye National Museum of African American History and Culture, Washington, USA (2008-16) and Zaha Hadid Heydar Aliyev Centre, Baku, Azerbaijan (2007-2012)</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • Geometric patterns of scrim based on historic iron grilles in African-American communities in Charleston, South Carolina and New Orleans, giving dark and decorative silhouette and recalling traditional skills of craftsmanship. • Three tiered exterior refers to the capitals on the wooden caryatids carved by the Yoruba people or a Yoruba crown. Striking upward and outward thrust of the stark modernist composition is markedly different from its Neo-Classical neighbours on Washington’s Mall. The 17 degree rake of the sides matches that of Washington’s Obelisk and reiterates that both have African origins. • Museum designed to emulate the concept of a journey, both physical and psychological. Extensive glazing on ground floor links to ideas of vision and seeing, while dark subterranean spaces remind of the horrors of the slave ship sea crossings for many, but the oculus-lit, central ‘Contemplative’ courtyard, replete with both waterfall and extensive planting, provides respite and comfort. • 55m span of the south porch in tapered concrete provides view across city and broad welcoming platform for main entrance. <p>NB Hadid is a specified architect on Themes: C2 Identities. Her work may be used again on this Periods: C5 Pop Life, but the same building must NOT be</p>

	<p>taught for both modules. Markers should be aware that this is a question on the stylistic features of the building, not its 'identity'.</p> <ul style="list-style-type: none"> • Demonstrates Hadid's personal style of 'parametricism' (a term coined by Schumacher), a new global style developed through digital culture and advances in computer software using a system of parametric design with multiple iterations. It rejects classicism, modernism and postmodernism. • The all-white Heydar Aliyev Centre illustrates this on a large scale with a continuous shell structure and no columns. It sweeps up to a peak at the rear, and spills out and bleeds onto the plaza, while also continuing the exterior ground surface into the wall surface and up into the roof surface. • In the interior the staircase bleeds into the walls and turns into lighting strips, this is typical of Hadid's interest in fluid spaces without severe delineations of either space or shape. Extensive fenestration contributes to lightness of space and mass. • This idea is continued in the blend between exterior and interior spaces as the building is approached through a series of terraces, paths and steps. <p>And evaluate that:</p> <ul style="list-style-type: none"> • British architect, David Adjaye's building is both environmentally sound (achieving a Gold LEED status) and seeks to 'colour' the marble structures of 'white' Washington in a dynamic and profound way. It is a powerful symbol of the African American contribution to the history and identity of the USA. • His building arguably has roots in Post-Modernism in the ideas of a more complex and vital architecture, expressed by Venturi, and certainly turns away from the simplicity of modernism, but is hard to categorise with any formal label. • Hadid's building both reflects her own personal influences from Baghdad and Islamic calligraphy as well as that of the location. • The natural forms and rippling style articulates an iconic building and new freedom for 21st century architecture with innovative techniques such as Zoom software.
--	--

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	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>
Level 2	4-6	<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. <i>[AO3]</i></p>
Level 3	7-9	<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. <i>[AO3]</i></p>
Level 4	10-12	<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>
Level 5	13-15	<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(d)	<p>AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and/or architecture and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art or architecture will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art or architecture will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 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. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument.</p> <p>Indicative content guidance 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>Indicative content Students will need to strike a balance between depth and breadth. They must create a relevant and evidenced argument in their response and will need to explore the detail on at least some of their selected works to achieve the requirements of the higher levels. Discussion should cover both formal and contextual elements, and at the top end, these concepts will need to be evaluated and integrated with appropriate reference to, or quotation of, critical texts. The stronger candidates will provide a conclusion to summarise their final reaction to the statement of the question.</p> <ul style="list-style-type: none"> • Donald Judd argued that <i>the main thing wrong with painting is that it is a rectangular plane placed flat against the wall</i> and Frank Stella said painting was <i>used up</i>. Critics at Sol Le Witt’s MoMA Retrospective suggested that the form was obsolete and that Conceptual Art was the next logical step after Minimalism. Carroll Dunham agreed that <i>painting in New York during the second half of the 1970s was a mess</i>. <p>Some may agree:</p> <ul style="list-style-type: none"> • That the period saw huge and significant development of Conceptual art with its emphasis on ideas rather than the traditional emphasis on the skill of painting. This allowed for a much wider range of materials, techniques and questions to be raised. Joseph Kosuth One and Three Chairs (1965) argued that <i>all art after Duchamp is conceptual (in nature)</i>

	<p><i>because art only exists conceptually.</i> Eva Hesse Ringaround Arosie (1965 MoMA) juxtaposes the two central elements in a humorous play on sex, using the pink colour and crafting reminders to challenge feminine stereotypes, evidence of her insistence that <i>excellence has no sex</i>. Others might explore Sol LeWitt Two Open Modular Cubes/Half Off (1972) or Carl Andre Equivalent VIII (1966) both in the Tate, but would need some detailed discussion and analysis of at least one of these works to support and evaluate their argument.</p> <ul style="list-style-type: none"> • That the work of Andy Warhol demonstrated the impact of technical innovations in print and photography at the expense of paint by turning to silkscreening. His Marilyn series, based on the publicity image of her 1953 film, Niagara, but reworked in multiple colours and forms gave shape to his belief <i>that life [is] a series of images that change as they repeat themselves</i>. <p>Others may argue:</p> <ul style="list-style-type: none"> • This overlooks the contributions and achievements of Jasper Johns or Jack Whitten Siberian Salt Grinder (1974, MoMA) and others who challenged the opinions of Judd, Stella and Greenberg in the next decades. Whitten experiments with technique and aesthetics, influenced by the concept of processing from photography and equating fields of paint to sheets of sound of jazz musicians. • Mary Heilmann The First Small Yellow, Red, Blue (1975, acrylic on canvas) uses vibrant primary colours associated with purist abstraction of Barnett Newman or Piet Mondrian but she challenges the rigid geometry of Minimalism. Using her background as a ceramicist, she also makes a case for the tangibility of paint using brush and squeegee to push the paint around the canvas and off the sides. Heilmann and Whitten are making a direct challenge to Sol Le Witt's 'Sentences for Conceptual Art' by demonstrating that painting (even in rectangles) still had the power and potential for life. • That the situation in Britain was very different, with movements like the YBA and BLK Art Movement using a wide variety of forms, materials and subject matters including painting, e.g. Jenny Saville Propped (1993). Chris Ofili No Woman No Cry (1998, Tate) very successfully put painting back on the agenda in the UK, by becoming the first painter to win the Turner Prize since Howard Hodgkin in 1985. His Holy Virgin Mary caused a similar stir when displayed in New York.
--	---

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<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>

Level 2	7-12	<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>
Level 3	13-18	<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>
Level 4	19-24	<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>
Level 5	25-30	<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>

