



Pearson
Edexcel

Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE
In History of Art (9HT0)
Paper 1 Visual analysis and themes

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General Marking Guidance

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

Section A: Visual analysis

Question	Indicative content
1	<p>AO targeting AO2: 6 marks; AO3: 6 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Figure and setting</p> <ul style="list-style-type: none">• Single young, female figure dominates composition, centrally placed• Three quarter length standing figure• Head turned forward and figure makes eye contact with viewer• Figure is standing in front of, and above, landscape background• Exterior setting suggested by plant in right foreground• Figure dressed entirely in white, except for mustard yellow gloves which draw attention to arms and fur stole• Contrast between pale dress/fair skin and dark hair/ eyes• Contrast between pale clothing and dark lower part of landscape; contrast between dark hair and pale blue sky behind• Figure stands close to picture plane, in contrast to landscape painted in linear perspective, suggested by diminished scale of building; atmospheric perspective also creates sense of distance in the landscape• Curved form of stole contrasts with strong vertical line of figure. <p>Status of sitter</p> <ul style="list-style-type: none">• Central focus and dominant position of sitter suggest importance• Neat hair and eyebrows, porcelain skin, rouged cheeks and single earring also suggest sense of fashion and care over appearance• Confident gaze of sitter despite young age suggests assurance and position in society• Range of textures and materials of clothes such as chiffon(dress), lace(at neckline) and fur (stole) suggest wealth and finery• References to classical tradition – Grecian dress, style of Early Renaissance painters (Raphael, Leonardo) allude to education and desire of association• Setting above finely painted landscape background suggests importance• Ornate frame, with name of sitter, denotes her as a person of significance• Skill of artist and prominent signature in right foreground show her wealth in commissioning a portrait from such a painter.

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

Question	Indicative content
2	<p data-bbox="336 237 491 273">AO targeting</p> <p data-bbox="336 280 671 309">AO2: 6 marks; AO3: 6 marks.</p> <p data-bbox="336 331 576 367">Marking instructions</p> <p data-bbox="336 374 1289 409">Answers must apply the level descriptors in line with the general marking guidance.</p> <p data-bbox="336 416 659 452">Indicative content guidance</p> <p data-bbox="336 459 1398 524">The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited.</p> <p data-bbox="336 557 549 593">Indicative content</p> <p data-bbox="336 607 603 642">Form and composition</p> <ul data-bbox="336 651 1422 1039" style="list-style-type: none"> • Stylised/abstracted form of crab that captures essence of the crustacean • Asymmetrical composition congruent with natural form • Crab standing with two legs/pincers on right in motion; two more protrusions visible behind • Elongation of form stretching to left suggests sideways movement of crab • Teeth-like projections in open mouth suggest aggression/menace • Lack of visible eyes makes creature seem vulnerable/threatened • Large opening above mouth, ambiguous • Main form of crab dwarfs its limbs • Forms enclose negative space • Lack of plinth gives impression of running on the ground. <p data-bbox="336 1072 687 1108">Use of material and technique</p> <ul data-bbox="336 1117 1401 1527" style="list-style-type: none"> • Smooth and shiny properties of bronze are appropriate for hard shell of crab; protective appearance • Use of bronze suggests armour • Fluidity of form enabled by use of lost wax method • Modelling of original form visible in undulations of surface • High tensile strength of bronze allows for thin protrusions of legs which support larger form of body and large openings in main form • Versatility of bronze allows for contrast between smooth outer form and jagged teeth and pincers • Black patina adds to vicious/defensive appearance of creature as well as being realistic • Cast in two pieces; visible join.

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

Question	Indicative content
3	<p>AO targeting AO2: 6 marks; AO3: 6 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Composition</p> <ul style="list-style-type: none"> • Symmetrical screen façade, wider than it is tall • Three storey elevation; storeys separated by stringcourses; shorter lower story contains portals; dominant middle storey with elaborate decoration and stained glass windows; upper storey composed of towers and central section which all extend above mass of building • Upper storey is further divided in a similar way to the main structure (shorter lower row of sculpted figures, dominant middle storey row of sculpted figures and central sculptural section with pinnacle) • ABCBA structure where A bays are dominant and contain towers; B are linking sections containing portals and C (central) bay is a slim, vertical form containing double portal • Vertical division is enhanced by towers, buttresses, pointed arches, statues, colonettes and pinnacles • Elaborate decoration (Gothic) - blind arcading, statues in niches, pointed arches, pinnacles and finials • Repetition of pointed arch form used in different scales and groupings. <p>Expression of importance</p> <ul style="list-style-type: none"> • Huge façade with imposing towers makes the structure look important • Height of towers and high pinnacles adds to grandeur of scale • Inclusion of statues shows religious function and importance • Massive structure in stone shows permanence • Mass of decoration suggests extravagance • Elongated stained glass windows add to height and suggest wealth • Small portals give sense of massive scale to building • Dominance over surrounding buildings • Placement on green with paths leading to structure.

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

Section B: Themes

Nature in art and architecture

Question	Indicative content
4(a)	<p>AO targeting AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Those who select works of art from only one side of 1850 should be limited to a maximum of Level 2 (4-6 marks) as only one work will be valid.</p> <p>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>Explore the relationship between wo/man and nature in two works of art. One must have been produced pre-1850 and one post-1850.</p> <p>Indicative content Example: Fan Kuan, Travellers among Mountains and Streams c.1000</p> <ul style="list-style-type: none"> • Chinese artists were depicting landscapes as subjects in their own right hundreds of years before those in the West • Huge silk scroll depicts nature as overwhelming and shows the insignificance of man; human figures, driving cattle, barely visible in contrast to the huge soaring mountains with sheer drop • Humans order cattle into neat line to contrast with uneven lines of nature • Rocky boulders and prickly shrub show nature as inhospitable • Monumentality of nature emphasised by size of scroll (over 2m high) and format – tall and thin which shows height of mountains but crops natural elements to suggest extension beyond the picture space • Large waterfall descending from rock creates contrast with solid form of the mountain and adds to monumentality/unpredictability of nature • Mist that lies over lower part of mountains leads to ambiguity of space • Detailed brushwork depicts a range of textures of rock, shrub, water and realistic rendering of rugged natural forms • Monochrome palette adds to atmosphere/harshness of nature • Sense of space and consistent scale shows sophisticated techniques employed by Chinese artists in 11th century. <p>Example: Paul Cézanne, Bathers (Les Grandes Baigneuses) c.1894-1906 (National Gallery London)</p> <ul style="list-style-type: none"> • One of three images of bathers that Cézanne worked on in the final years of his life; drawing on traditional, pastoral scenes but with a new handling of paint • Eleven female nudes relax in a benign, generic landscape; scale of women to landscape reinforces the sense of balance/relaxation • Emphasis is placed on the integration/harmony between woman and nature through colour - colour of flesh is that of the sandy ground on which they lie; bodies are outlined in the dark blue of the sky; green of trees is echoed in areas of shade on breasts etc.

	<ul style="list-style-type: none"> • Forms of women (both diagonals and curves) are also echoed in the natural forms of trees and bushes; handling of paint on all forms is the same; mass of bodies emphasised by brushwork • Lack of clear perspective and definition in faces enhances the merging of women and landscape • Poses are relaxed and languid; women appear comfortable and nature echoes this in the clear blue sky and soft clouds • The women are unaware of the viewer; we look at their backs or profiles • Oil paint is used to create soft blocks of colour and clear outlines.
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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 adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i></p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i></p>
Level 3	7–9	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i></p>
Level 4	10–12	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i></p>

Question	Indicative content
4(b)	<p>AO targeting AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Candidates who fail to refer to their specified artist will not be fulfilling the requirements of the question and should be limited to a maximum of Level 3 (11–15) marks. This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</p> <p>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>'Works of art or architecture referencing nature are always influenced by the work of earlier artists or architects.'</p> <p>Indicative content</p> <p>Some may say</p> <ul style="list-style-type: none"> • Yes, works of art depicting nature are always influenced by the work of earlier artists as painters and sculptors are working within a tradition and following on from their predecessors. In the works such as Constable The Leaping Horse 1825, for example, we can see the influence of the great landscape painters Claude Lorrain, who apparently inspired him to paint; Jacob van Ruisdael, whose treatment of sky to create mood is adopted by Constable; and Gainsborough whose technique he studied in depth • Artists are always influenced by the work of earlier artists even if they are deliberately breaking away from previous styles; the reaction against established styles and conventions also shows that they do have influence. Whilst Monet is often considered to be one of the most radical of the Impressionists and among the first artists to paint his canvases entirely outdoors in order to capture the effect of light at a certain time of day, his compositions, such as La Pointe de la Hève, Sainte-Adresse 1864 can be seen to owe much to earlier artists such as Corot and Boudin, of whom Monet said <i>he opened my eyes to nature</i> • Even the most innovative artists are inspired by their predecessors. JMW Turner, who shocked the art world with his almost abstract works such as Light and Colour: The Morning After the Flood 1843 can trace his landscape inspiration back to artists such as Claude Lorrain, whose influence can be seen clearly in works such as Dido Building Carthage 1815. Claude's love of nature and light and the framing of the scene with buildings are borrowed by Turner for his composition • Even when artists do not intend to react to the work of earlier artists, they cannot help doing so. By painting according to rules of perspective, for example, artists are necessarily showing how they have been influenced by earlier artists. <p>Others may argue</p> <ul style="list-style-type: none"> • No, works of art depicting nature are not always influenced by the work of earlier artists. Though many artists do draw inspiration from their predecessors, many can claim to have

made entirely original works which are influenced by nature and their environment rather than by earlier artists. This argument is particularly convincing when applied to the architecture of Antoni Gaudi or to Land Art. Richard Long **Full Moon Circle** 2003, for example, is influenced not by earlier artists but by Long's own connection to nature and the sense of place in which it is situated, Houghton Hall. Long himself recognised that he was not following artistic tradition but doing something entirely new; *Pop Art was done, Abstraction was done...so, for me, the art world seemed a clean sheet up for reinvention*

- It is not only in modern art that we can find examples of artists breaking from the work of earlier artists, in fact both Albrecht Dürer and Leonardo da Vinci were considered unusual in their time for taking inspiration directly from nature rather than following earlier artists who had used pattern books for their rendering of plants and animals. Dürer **The Hare** 1502, shows that the artist was inspired not by earlier artists but by the desire to produce a naturalistic depiction of the creature in this watercolour image
- Works of art depicting nature which focus on or are inspired by a particular place, which is personal to the artist, will be inspired by the emotions and reactions of the artist rather than those who came before them. Cézanne, various versions of **Mont St Victoire** painted between 1882 and 1906, for example, show a wholly personal reaction, summed up by the artist's statement that *the landscape thinks itself in me*
- Whilst within the European tradition we can detect a pattern of influence and stylistic development, the same is not necessarily true of art produced beyond it. Works such as Ai Weiwei's **Sunflower Seeds** 2010 can be considered to have been influenced by society and the culture of mass-production in China rather than by earlier artists. El Anatsui **Erosion** 1992 has been influenced not by earlier artists but by issues of destruction of nature, language and traditional culture. The combination of the single, decorated carved column and collection of woodchips below forms a stark image of the damage and mess left by such destructive forces.

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

Identities in art and architecture

Question	Indicative content
5(a)	<p>AO targeting</p> <p>AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors in line with the general marking guidance.</p> <p>Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Those who select works of art from only one side of 1850 should be limited to a maximum of Level 2 (4–6 marks) as only one work will be valid.</p> <p>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>Explore the depiction of ethnic identity in two works of art. One must have been produced pre-1850 and one post-1850.</p> <p>Indicative content</p> <p>Example: Sydney Parkinson <i>Portrait of a Maori</i> (Plate XVI) 1769</p> <ul style="list-style-type: none"> • Captain Cook led a British scientific expedition to the Pacific that explored the coast of New Zealand in 1769 and the artist Sydney Parkinson accompanied him and documented aspects of Maori life • Parkinson shows the Maori man as exotic and beautiful through his facial tattoos (moko) wearing a headdress with feathers, a comb, long earring and a carved pendant of a human figure (hei-tiki) • His earring is probably made of jade, which was thought to have supernatural powers and the pendant has protective properties, emphasising the superstition and spirituality of the Maori • Parkinson shows the intricacy and precision of the tattoos, which were all individual and personal to the Maori; a symmetrical design with wavelike curves above line of brows, spiralling forms across cheeks and nose; tattoos were symbolic of life and death and spirituality and made the Maori man so far removed from the appearance of an 18th century Englishman • Glaring eyes (echoed in hei-tiki) and parted lips make the Maori appear startled and animalistic • Defined vertical strokes of hair and grasses around shoulders contrast with looser billowing clouds behind. <p>Example: Faith Ringgold <i>Bitter Nest Part II: Harlem Renaissance Party</i> 1988</p> <ul style="list-style-type: none"> • Faith Ringgold is an African American artist who comments on race and gender through her works; her quilts are a particular comment on ethnicity as quilting is believed to have been introduced to America by African slaves • To emphasise her African heritage, Ringgold has incorporated African textiles into her work • The quilt depicts a dinner party attended by prominent African American artists and writers living in Harlem in the 1920s and celebrates their success within mainstream New York society; they are all dressed in middle-class American attire of black tie and pearls

	<ul style="list-style-type: none"> • On the lower left is a girl, shown in profile, who seems to be on her best behaviour as she sits upright amongst such prestigious guests and appears embarrassed by the flamboyance of her mother, in African costume, who appears to dance boldly for their guests • Whilst the dinner party guests are rendered realistically and are recognisable from their portraits, the table is shown from above and is more in keeping with traditional textiles • The traditional quilted triangles are juxtaposed with a rectangular, vertical narrative banner which runs down each side.
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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 adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i></p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i></p>
Level 3	7–9	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i></p>
Level 4	10–12	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i></p>

Question	Indicative content
5(b)	<p>AO targeting AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Candidates who fail to refer to their specified artist will not be fulfilling the requirements of the question and should be limited to a maximum of Level 3 (11-15) marks. This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</p> <p>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>'The social and political context of the time is the most important influence on works of art or architecture concerned with identity.'</p> <p>Indicative content</p> <p>Some may say</p> <ul style="list-style-type: none"> • Yes, the social and political context of the time is the most important influence on works of art concerned with identity. The work of Jan van Eyck, for example, can only be understood when we recognise his position as diplomat as well as artist. This led to him promoting the skills of Flemish artists abroad and developing the use of oil paint, which he is credited with spreading into Italy. The context of trade is crucial to his work as his portraits such as Man in a Red Turban 1432 both reflect fashion and promote the cloth which was so central to the Flemish wool trade. The social context of the Guild system of the day demanded that he learn his craft thoroughly and this can account for the detail and accuracy discernible in works such as The Ghent Altarpiece 1425-32 • The social context of religion is a prominent factor in influencing an artist's work. For many artists painting religious works secured their financial position and allowed them, and their patrons, to show their dedication to God. Giotto Arena Chapel 1303-06 is one example of the belief of using one's wealth for the good of God to secure a place in heaven, which shows the influence of religion in 14th century Italy • An artist such as Grayson Perry is influenced by the social and political context of his time entirely. Not only does the artist himself have an alter-ego, Claire, who reflects the role of gender in contemporary society but many of his works reflect class divisions and make political statements. Works such as It's Getting Harder to be Cynical 1988 show the direct impact of social and political issues. The highly patterned ceramic vase is inscribed with references to the state of the world saying <i>It's getting harder to be cynical when so many dear old mums are dying of cancer, lovers have AIDS, bombs go off...millions are poor and homeless...</i> • For artists concerned with identity the social or political context is the overriding factor in choosing the subjects of their work. Marc Quinn Siren 2008, for example, is an 18-carat gold cast of the supermodel Kate Moss in a distorted yoga pose. The work is a comment on the value that humans place on physical appearance and perfection and is, according to the artist, <i>an image of all the impossible dreams that lure people to wreck their lives on the rocky shore of reality - the ultimate hallucination which drives humans to madness</i>

- The desire for being immortalised through art that was prevalent in the Netherlands in the 17th century led to Rembrandt establishing his reputation. **The Anatomy Lesson of Dr Tulp** 1632 reflects the fashion for group portraits and Rembrandt's revolutionising of the genre through the informal arrangement of figures and the psychological realism employed.

Others may argue

- No, the culture or country from which a work of art originates is more influential than the social or political context of the time. The **Benin Plaque showing the façade of the Royal Palace** 1550-1650, for example, is full of symbolism of kingship such as the leopards at the foot of the doorway and the python, 'king of snakes' which slithers down the roof in the centre of the image. The material of brass is also associated with royalty, as is coral which is implied in the headdresses worn by the attendants. The brass casting technique was highly valued in Benin culture and so the tradition of Benin and its ruler, the Oba, are the most important influence
- The same can be said of Mimar Sinan **Süleymaniye Mosque** 1558 which honours the greatness of its patron and traditions of mosque building in Istanbul over the specific context of the time. Sultan Suleiman saw himself as the 'second Solomon' so visual references to the Dome of the Rock, built on the site of the Temple of Solomon, are incorporated into the design. Further symbolism exists in the four minarets, signifying that the mosque is endowed by a sultan and the 10 galleries around the minarets signifying that Suleiman is the 10th sultan
- The social or political context of the time can in fact be a hindrance to an artist. In 18th century France, women were not permitted to enrol in any formal artistic training so becoming a professional artist was a hurdle to Elizabeth Vigée le Brun, for example. Despite the unstable political situation in France during the years of the Revolution, Vigée le Brun's works, such as **Portrait of Madame Molé-Reymond** 1786 do not reflect this at all. The portrait shows a smiling and seemingly carefree young woman dressed in beautiful silk robes with her hands in a brilliantly rendered muff
- An artist's own feelings and emotions are more important than the context of the time in which they live. The intensity and presence that are conveyed by Van Gogh **Self-portrait with Bandaged Ear** 1889, for example, is not really about the social or political context of the time but about his own anxieties and their consequences. Whilst something of the context is conveyed in the Japanese print behind him, it is the bandaged ear and melancholy expression that provide the essence of this work.

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

War in art and architecture

Question	Indicative content
6(a)	<p>AO targeting</p> <p>AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors in line with the general marking guidance.</p> <p>Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Those who select works of art from only one side of 1850 should be limited to a maximum of Level 2 (4-6 marks) as only one work will be valid.</p> <p>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>Explore the appearance and meaning of two memorials. One must have been produced pre-1850 and one post-1850.</p> <p>Indicative content</p> <p>Example: Paolo Uccello Memorial to Sir John Hawkwood 1436</p> <ul style="list-style-type: none"> • In 1436 the administrators of the Opera del Duomo in Florence commissioned Paolo Uccello to paint a fresco in the Cathedral, a monument to commemorate the English mercenary (condottiere) Sir John Hawkwood who had been granted citizenship of Florence in April 1391; he died in 1394 • A trompe l'oeil fresco intended to emulate the great equestrian monuments of Ancient Rome; Hawkwood had been promised a monument sculpted in marble; Uccello achieves the illusion of a statue standing on a pedestal, resting on a base supported by three consoles like those of Donatello and Lucca della Robbia's Cantorie in the Duomo • The memorial shows key Early Renaissance characteristics of revival of classicism, experimentation with perspective and chiaroscuro • Uccello's experimentation with perspective is evident as the base is foreshortened, in correct perspective when viewed from below, yet the horse and rider, and the inscription, have an independent scheme of perspective and are shown front on to avoid the viewer seeing only the underbelly of the horse and base of feet • Illusion remains despite discrepancy of double viewpoint thanks to use of chiaroscuro and movement of horse with raised forehoof, open mouth and free-flowing tail • Hawkwood is shown in contemporary armour, cloak and cap and is shown in profile, in complete control of his horse, holding the reigns loosely with one hand, baton in the other, as they stride forward <p>Example: Michael Sandle: Malta Siege Bell Memorial 1992</p> <ul style="list-style-type: none"> • The monument was commissioned by the George Cross Island Association to commemorate the 50th anniversary of the presentation of this award to Malta; it was designed by the sculptor Michael Sandle • Malta's unique position as the Allied Territory en route to North Africa meant that it was the target of relentless bombing raids during WWII, between 1940 and 1942 in particular

	<ul style="list-style-type: none"> • The ‘Siege of Malta’ saw more than 7,000 deaths of civilians and servicepeople on the island; its defiance and courage were acknowledged by George VI who awarded the island the George Cross in April 1942 “to bear witness to a heroism and devotion that will long be famous in history” • The bell commemorates all those lost in the siege • The site, above the Grand Harbour in Valetta, was chosen specifically for its seclusion; this complements the reflective purpose of the monument while the bell tolls solemnly in commemoration of the fallen heroes • The design of the structure consists of a belfry in the form of a stone, elliptical, Neo-classical temple supported by ten square-faced columns, which rise from a high base; the plan of the base is inspired by the form of the George Cross • The colonnaded belfry contains a huge bourdon bell • The groove of the bell contains a Latin inscription stating a verse from Psalm 140 which translates as “You cast thy shadow upon my head during the time of war 1940-1943” • Next to the belfry, on the bastion parapet is a bronze catafalque symbolising the burial of the unknown soldier at sea.
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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 adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i></p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i></p>
Level 3	7-9	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i></p>
Level 4	10-12	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i></p>

Question	Indicative content
6(b)	<p>AO targeting AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Candidates who fail to refer to their specified artist will not be fulfilling the requirements of the question and should be limited to a maximum of Level 3 (11–15) marks. This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</p> <p>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>'Works of propaganda and/or protest are the most effective way for us to understand war or conflict.'</p> <p>Indicative content</p> <p>Some may say</p> <ul style="list-style-type: none"> • Yes, works of propaganda and/or protest share a common purpose of expressing a strong opinion and therefore offer a clear narrative and so these works will surely be the most effective way for us to know about the war or conflict that they depict • Gino Boccasile Italian anti-American poster 1941–45 shows the Fascist propaganda which played on the fears of Italian people in WWII by showing the USA as a sinister, lumbering black soldier with huge hands and a lopsided grin who hoists the revered Venus de Milo (scrawled with a \$2 valuation) over one shoulder, whilst a rifle hangs over the other; this image portrayed the Americans as disrespectful of the value of art and of women. This powerful image leaves us the viewer in no doubt as to the Fascist take on the involvement of America in WWII. • Eugene Delacroix Liberty Leading the People 1830 is clearly a work of propaganda and protest as its purpose is to persuade the French people of the victory of liberty during the popular uprising of the July Revolution of 1830. This must surely be seen as one of the most effective works of art in conveying the experience of this conflict and its purpose as the strident figure of liberty bursts forward, bare-breasted and holding the tricolour aloft • Otto Dix Disabled Soldiers in a Card Game 1920 is a <i>haunting meditation on the physical and psychological effects of war</i>. (Anne Umland <i>Dada</i>, MOMA 2006). This powerful work of protest effectively conveys the horror of war on individuals and society. The horribly disfigured soldiers, dressed in their military uniforms play the card game skat, associated with deceit. All three have lost at least one limb; one uses his foot to hold his cards as he has lost his arm; their vision is also affected and they have become little more than mechanical curiosities. Dix's message is clear – the consequences of war are more horrible than we can imagine so this work of protest allows us to understand war most effectively • Much war art is propaganda as it is hard for an artist to have lived through, or even to reflect on, war or conflict without bias or the intention of persuading viewers of their message; George Orwell proposed in his collection of critical essays, that <i>all art is propaganda</i> and so the most effective works of art depicting war surely must be.

Others may argue

- No, works of propaganda or protest are biased and do not tell us about war or conflict as effectively as objective works. In fact, 'propaganda art' is a contradiction in terms as *the word propaganda has a sinister ring suggesting strategies of manipulative persuasion...In contrast the idea of art implies...a special sphere of activity devoted to the pursuit of the truth.* (Clarke *Art and Propaganda in the Twentieth Century*)
- Jacques-Louis David **Napoleon Crossing the Alps** 1805, for example, shows Napoleon as a powerful hero, calmly controlling the rearing horse on which he sits on an icy precipice; in reality, however, the diminutive leader crossed the alps on a donkey. His desire to be represented 'calm on a fiery steed' means that this work of propaganda is misleading and therefore not an effective way for us to know about the wars or conflicts in which he was involved
- Kenzō Tange **Hiroshima Peace Memorial Museum** is highly effective in letting us know about the devastation of conflict on Hiroshima but far from being a work of propaganda or protest it reveals the uncomfortable truth of the effect of an atomic bomb on this site in the city in 1945. The stark, monochrome, horizontally focused architecture contains narrow, dimly lit corridors which lead into expansive rooms which house photographs of the devastation; artefacts and belongings which reveal the impact of the blast; and testimonials from witnesses to the event. This is surely the most effective way for us to understand war
- Jeremy Deller **It is what it is** 2009 *was presented in as neutral a way as possible, which puzzled a lot of people* (Deller) and so is certainly not a piece of propaganda; the purpose of the installation of an exploded car accompanied by an Iraqi citizen and an American soldier, was to provoke conversations on the impact of conflict. This surely allows us to understand conflict more effectively than a biased image which reflects only one side.

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

