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Edexcel

Mark Scheme (Results)

Summer 2022

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

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Summer 2022

Question Paper Log Number 66223

Publications Code 9HT0_02_2206_MS

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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.

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

Question	Indicative content
1(a)	<p>AO targeting</p> <p>AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors in line with the general marking guidance.</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>Explain the ways in which colour has been used in one work by your specified painter.</p> <p>Indicative content</p> <p>Selected work must be a painting by Bellini, Botticelli or Raphael.</p> <p>Example: Giovanni Bellini Madonna of the Meadow, c.1500-5, National Gallery, London, 66.5 × 85.1 cm (oil on panel, transferred from wood)</p> <ul style="list-style-type: none"> • Blue of Madonna’s robe both identifies and celebrates her importance and is vividly contrasted by red undergarment, particular significance of ultramarine • White of her headdress emphasises her religious purity and innocence but also links to the other white elements in the composition: cow, clouds and bird in mid-ground to emphasise importance of nature, also to clothing of other figures to highlight their role as carers • Soft gradations between greens and ochres across landscape and town in background suggest unity of man-made and natural spaces in God’s world.

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.</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>Explain the ways in which one work of art shows the influence of Humanism.</p> <p>Indicative content Example: Botticelli Primavera, Uffizi, Florence c.1482, 202cm x 314cm, tempera on panel</p> <ul style="list-style-type: none"> • Human consciousness: influence of Dante and Ficino, large scale and symmetry of composition used to show intellectual importance • Human individuality and values: group of Three Graces to represent chastity, beauty and love are targeted by Cupid's arrow to symbolise marriage, the whole to be a celebration of springtime and fertility • Drawing on classical models: Greek contrapposto of Venus and muscular definition of male figures, together with contemporary interest in lavish themes and courtly magnificence – work was thought to have been for Lorenzo di Pierfrancesco de'Medici and orange grove setting alludes to Medici symbol.

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>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 buildings. Candidates who fail to refer to any named buildings 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>Explore and evaluate the use of classical sources in two buildings designed during this period.</p> <p>Indicative content Alberti Rucellai Palace Florence, begun c1446, and Bramante Tempietto Rome 1502</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • The Rucellai Palace (thought to have been designed by Alberti and overseen by Rossellino) uses pilasters and entablatures in a proportional relationship reflecting the classical ideals of harmony and symmetry • The use of the three Greek orders (Tuscan – a version of the Doric, Ionic and Corinthian) on the ascending storeys reflects the Colosseum, where they are similarly used ornamentally rather than structurally • The two-light windows are housed in round arched windows with prominent voussoirs echoing their Roman precedents • The Tempietto is the first building since the classical era to use a peristyle design surrounding a circular cella to support a hemispherical dome (like the Pantheon). Likely inspirations for Bramante may have been the circular Temples of Vesta at Rome and Tivoli • The 16 columns are a mix of old and new, the grey granite shafts having been sourced from a classical Roman building. The use of the Tuscan (Roman Doric) order fulfils Vitruvius’ recommendations in both proportions and the use of triglyphs and metopes in the frieze • The site for this building marks the spot of the martyrdom of St Peter during the Roman era. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Alberti had lived in Rome in the 1430s and made an extensive study of the classical buildings there and he may have been writing his <i>De Re Aedificatoria</i>, modelled on the treatises of Vitruvius, at the same time as he was designing this palace • The concept of a palace which could also serve as office and warehouse as in the Rucellai, uses a Roman precedent and the back of the long seat on the ground floor has a diamond pattern to imitate Roman opus reticulatum • Bramante’s design for the Tempietto reflects his extensive studies in Rome after the fall of Ludovico Sforza in Milan

	<ul style="list-style-type: none"> • Bramante's work for Julius II and grand mature High Renaissance style helped consolidate the increasing importance of Rome in the early years of the 16th century and the significance of this building was later recognised by Palladio • The importance of this building is also revealed by its impact on Bramante's design for the rebuilding of St Peter's Basilica and on subsequent 16th century architecture.
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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 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
1(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 so candidates must cover at least two named works. 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 (1–6 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 (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>‘It was the depiction of realistic space that made the religious works of the Renaissance so powerful.’</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 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>It is important that candidates acknowledge that the question asks ‘how far do they agree’ and that to disagree completely and then discuss a different issue/s would not create a relevant response to this question. Therefore, it is expected that each work offered in response will include an evaluation of the depiction of realistic space evaluated against other possible powerful elements. (The use of secular work or architecture in this response cannot earn credit.)</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • Vasari argued that Masaccio’s <i>“foreshortenings, painted from every angle [were] far better than any done before.”</i> He claimed that the orthogonal lines of the coffered barrel vault in Holy Trinity (1426, Sta Maria Novella) <i>“were the most beautiful thing.”</i> The power of the work is enhanced by the simple solidity of the human forms and the foreshortened haloes of all four sacred figures. The use of light and shadow across the tense rib cage of Christ adds a haunting realism to the piece and, Vasari claimed <i>“brought art to the summit of perfection.”</i> • In Donatello The Feast of Herod, (gilded bronze, c 1423-5, Siena Baptistery font), his interest in mathematical perspective is evident from the converging lines of the floor tiles to the creation of further spaces behind the main action where the music continues to play (mid) and the head is seen (according to Jules Lubbock) being presented to Salome in the background. This allows the gory presentation of the head to Herod to be

the powerful and convincing focus of the foreground scene, but extends the story to cover the telling of it in the Gospels. Lubbock goes on to point out a number of anomalies which might challenge the idea of an entirely realistic space as "*none of the vanishing lines for either section meet in a single point*". Nevertheless the drama is performed in "a more naturalistic architectural setting than before". Both the scaling and varied relief of the figures further also add further to the idea of a realistic space and the strength of the narrative

- In Raphael **Madonna of the Goldfinch** 1505, Uffizi, the foreshortening creates a true 'window on the world' with the knee of the Madonna providing stability for the arching body of the young Christ with his foreshortened arm and head as he leans back. The book in her left hand adds to the image and Raphael's invention of realistic space extends through the atmospheric perspective of the natural world all around her and stretching behind her to the distant hills on the horizon line. Again, light and shadow were used to emphasise the three-dimensionality of these figures in space and within their pyramidal composition.

Others may argue:

- That it is the realism of the figures that makes them so powerful. In Masaccio's Early Renaissance work, the gaze and stark gesture of Mary epitomise her grief and encourage a sense of pious responsibility in the viewer. Christ's body looks exhausted from the physical struggle adding to this effect
- Others might suggest that it is the strong emotional connection of these works which makes them so powerful. In Raphael's painting, the young Christ steps on the toes of his mother, while her right hand tenderly supports John's body as he reaches to show Jesus the bird. Her youth and maternal tenderness also make the scene highly relatable for the viewer
- That in Botticelli's Adoration of the Magi (1475 for Sta Maria Novella, now in the Uffizi), it is not the depiction of space that makes the work so powerful, but, according to Vasari at least, "*the picture is remarkable for the emotion shown by the elderly man as he kisses the foot of Our Lord with wonderful tenderness and shows his relief at having come to the end of his long journey.*" For Vasari, the power is in the emotional credibility of the work, but also in the likeness of the characters, so that the first of the kings is recognisable as Cosimo de Medici, the second as Giuliano de Medici (father of Pope Clement VII) and the third king as Cosimo's son, Giovanni. He claims that it is these "*imaginative details that demonstrate the artist's complete mastery of his craft.*"

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. <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	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>

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.</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>Explain the ways in which one work by your specified painter has been influenced by other artists.</p> <p>Indicative content Candidates must select one work by Caravaggio, Rubens or Velázquez.</p> <p>Example: Rubens Elevation of the Cross, 1610, oil on wood, 462 x 341cm, now in Antwerp Cathedral</p> <ul style="list-style-type: none"> • Shows influence from his travels in Italy. Muscled figures lifting Christ reference Michelangelo's figures on Sistine Ceiling and Caravaggio's work in the Cerasi chapel both in terms of light and dark contrasts and strong use of diagonals in the composition • And also awareness of Northern European traditions and the detail of works by Jan Van Eyck or Rogier van der Weyden seen in the foliage of the trees and other naturalistic detail • Idealised and heroic figures show influence and awareness of classical Greek and Hellenistic sculptures that Rubens is known to have copied.

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.</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>Explain the ways in which one non-Italian religious sculpture shows its purpose.</p> <p>Indicative content Example: Juan Martínez Montañés The Penitent St Jerome, (1611, polychrome wood, 160cm, San Isodoro del Campo Monastery)</p> <ul style="list-style-type: none"> • Life size figure of the saint, carved for the central niche of the high altar of the monastery, presented in niche, which is carved in low relief but can also be removed to play a role in religious processions • St Jerome is shown kneeling, naked apart from a cloth around his middle, clutching a cross in his left hand and a rock in his right, emphasising his piety in line with Spanish values • Decision to focus narrative on moment of remorse rather than celebration of achievement fits again with Counter-Reformation values. Use of polychromed wood creates highly effective, realistic and persuasive effect.

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</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 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>Explore and evaluate how two buildings produced during this period aimed to involve the spectator.</p> <p>Indicative content</p> <p>Bernini Sant’ Andrea al Quirinale (1658-70) and Le Vau Vaux-le-Vicomte (1656-61)</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • Built for the Jesuits, the central façade of Bernini’s church acts as a monumental gateway to heaven with giant, engaged Corinthian pilasters lifting an entablature with triangular pediment and framing a single, central doorway which repeats the shapes of the central bay • A semi-circular porch supported by slender Corinthian columns carries the huge heraldic emblem of the Pamphili family, while shallow semi-circular steps flow out into the street • Internally, rich colours are used to evoke the oval, divine space, with a ribbed oval dome, orientated so that the high altar (framed by paired fluted, red marble columns) is directly in front of the spectators on its shortest length • Outside Paris, Le Vau’s commission for Nicolas Fouquet shows a very different way of involving the spectator – this time in awe at secular and political power rather than religious. The enormous, highly symmetrical building had a moated entrance, an innovative double room depth with the eastern rooms reserved for the king • Both the entrance and garden façades draw on the classical precedent of the triumphal arch, while the garden façade uses full length windows to link the elliptical ballroom with the vast gardens of Le Notre • The building also seeks to boast its French roots with prominent Mansard roofs in slate to contrast the warm tones of the stone. Giant order pilasters with ionic capitals and lavish ornamentation stress the patron’s classical education. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Simplicity of shapes and Bernini’s ‘novita’ emphasise monumentality despite actual small space • Dynamic curves push out towards the spectator, the steps flow into the community and the wings wrap around the congregation as they gather on the outside, an idea which is continued on the inside • The creation of a ‘bel composto’: a single integrated space of architecture, painting and sculpture creates a unified and highly persuasive vision of the strength of the Counter-

	<p>Reformation. The earthly and heavenly spaces are merged so that salvation is within reach of spectators who are encouraged to feel their religious passion</p> <ul style="list-style-type: none"> • Le Vau's commission for Fouquet involves the spectator by its extraordinary size. The articulated facades offer a bolder, more secular vision than Bernini's comforting curves, but undoubtedly create a huge impact on the visitor • The breadth of vision and grandeur is significant here as the spectator is overwhelmed by the combined and integrated achievements of architecture, decoration and landscape design • The building sought specifically to involve the king by creating a separate suite for his use and spectacle for his pleasure – although this ultimately backfired on Fouquet who was subsequently imprisoned. Louis XIV used the same team for his Versailles project.
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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 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
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>‘Outside Italy, Baroque art was more influenced by its local social and cultural context than by Rome.’</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>The use of work produced in Italy by Italian artists in this response cannot earn credit if used as stand-alone examples. Credit may be given if they are used comparatively to illustrate the influence of Rome.</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • Velázquez major works undoubtedly show an overwhelming influence from his main patron, Philip IV, both in subject matter and scale. Both The Surrender at Breda (1635) and Las Meninas (1656) (described by Luca Giordano as <i>the theology of painting</i>) were painted for the king’s palace and reveal the dominant focus to be of monarchical power and lineage. John Rupert Martin argues that by inserting himself in the royal work, the artist offers <i>visible proof of the nobility of painting</i> • Zurbaran The Martyrdom of St Serapion 1628 for the Monastery of the Mercedarian Order shows the influence of Spanish piety and the requirements of the patron much more than the edicts of the Counter-Reformation. The work is not dramatic in an active sense, nor does it focus on the most dramatic moment of the story, but instead seeks to inspire the monks of the order to the values and sacrifice they have promised to make. Similarly, the choice of materials in Fernandez The Dead Christ (c1625) show the local

priority for highly realistic and lightweight polychromatic wood sculptures that can be used in religious processions

- Genre scenes by both the French Le Nain brothers **Peasant Family** (1640, Louvre) and the young Velázquez **Old Woman Cooking Eggs** (1618 National Gallery of Scotland) show their local context and values as well as awareness of the development of this genre in the North of Europe rather than the influence of Rome. Although Caravaggio painted some similar scenes at the outset of his career, neither Le Nain nor Velázquez would have seen these at first hand by this time.

Others may argue:

- However, Rubens epic triptych **The Descent from the Cross** for Antwerp Cathedral (1612-14) can be seen to merge the instructions from Rome with local traditions. French critic, Roger de Piles claimed that *the painter has entered so fully into the expression of the subject... that the work has the power to touch a hardened soul...* Influenced by his eight-year sojourn in Italy and direct experience of the great Renaissance masters as well as the contemporary work of Caravaggio, he creates a composition which fulfils all the expectations of the Council of Trent. Raking light and a stormy sky stir the spectator, while the moment of the Descent emphasises the human weight of Jesus and the emotional reactions of the three Mary's gathered at his feet. Heavily muscled figures reflect Italian idealism and the contemporary dress of figures in the wings help merge the divine and earthly spaces and ensure that the faith is seen as a gateway to heaven. Nevertheless, the subjects depicted are also strongly influenced by local context: the triptych is on wood in Flemish tradition (and to ensure portability after the recent traumas of the hostilities between the Hapsburgs and the Netherlands). Commissioned by the Guild of Arquebusiers, it features the carrying of Christ on every panel – in line with the patron saint of the guild, St Christopher. Stylistically, the fine details (foliage, crown of thorns) also continue the realistic traditions of Northern Renaissance art
- That much French art celebrated earthly or royal power rather than prioritising the edicts of the Council of Trent, but nevertheless, the influence of Rome was profound in the classical and idealised styles adopted, enhanced by the Prix de Rome as the top annual award. Trained by Vouet, Le Brun spent 4 years in Rome from 1642, before returning to Paris to establish the influential French Royal Academy in 1648. He became Court Painter to Louis XIV and the enormous oil on canvas **Tent of Darius** illustrates the extent of Roman influence on his style. Félibien's enthusiastic description of the work, together with the engraving made of it in 1661, ensured that many painters of the next generation were keenly aware of the importance of Roman influence. However, Félibien's comment that *since the Sun is the emblem of the king and since the poets confound the Sun and Apollo, there is nothing in this superb residence that is not related to this divinity*, which again stresses the importance of royal power.

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. <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	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>

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.</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>Explain the ways in which one painting showing working life has been influenced by contemporary politics.</p> <p>Indicative content Example: Gustave Caillebotte The Floor Scrapers (1875, Musée d'Orsay 102 x 146cm, oil on canvas)</p> <ul style="list-style-type: none"> • Subject matter reflects the huge expansion of the urban working class in these years, with many employed in tiring physical work • Suggestion of class perspective achieved by high viewpoint, looking down across the backs of these manual labourers, reflects contemporary ideas of the heroism of working class, also emphasised by contrast of their props (tools, knee pads, drink) and elegance of room and balcony, thought to be the wealthy painter's own studio • May also suggest ideas of homosexuality in sensual representation of the three men, emphasised by the play of light, which was just emerging as a recognisable identity rather than a single illegal act.

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.</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>Explain the ways in which one building demonstrates features associated with the Arts and Craft style.</p> <p>Indicative content Example: Mary Watts Watts Chapel, Compton, Surrey 1895-98 (interior finished later for GF Watts funeral in 1904),</p> <ul style="list-style-type: none"> • Rejection of industrialisation and mass production: individual design, built by local community and directed by wife of the painter GF Watts • Return to craftsmanship: use of local clay in red brick and terracotta, pantiled roof on a plan that is both circular and cruciform, small campanile • Inspiration from medieval past and rich display of ornamentation: Celtic knots, shapes and designs in decoration on round arched door jambs, external frieze, symbolises the Path of the Just with mice and foliage on four sections dedicated to values, such as hope and love.

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>Candidates who fail to refer to any suitable sculpture 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 sculpture 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>Candidates must discuss two works by Degas, Rodin or Gilbert.</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 and evaluate how two works by your specified sculptor are innovative.</p> <p>Indicative content</p> <p>Alfred Gilbert (1854-1934) The Shaftesbury Memorial Fountain, Piccadilly Circus, 1887-1893 and A Bishop Saint (V&A) 1899, 29.5cm, mixed materials</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • The Shaftesbury Memorial Fountain in Piccadilly Circus (1887-1893) depicting Anteros as the Angel of Christian charity is probably his best-known work and one of the first examples of cast aluminium sculpture • Designed to commemorate the life and achievements of Anthony Ashley Cooper, the Victorian politician and philanthropist who had done much to replace child labour with school education. It was controversial in his choice of a nude central figure but credited with making public sculpture more interesting and for elevating public taste • The aluminium figure stands on one foot, above a bronze fountain – illustrating Gilbert's innovative attitude to mixing materials • A Bishop Saint is a prime example of his innovative approach to materials and techniques; it was intended as part of The Tomb of Prince Albert Victor, Duke of Clarence who died a week after his 28th birthday in the great influenza pandemic of 1889-92 • The central core is a bronze torso from a discarded work, to which he has added a painted ivory head and bronze cape with glass beads and copper mitre • The saint looks down with a highly realistic, aged carved face dressed in finely worked polychromatic metal cape with a prominent clasp. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Having trained at both the Royal Academy, London and the Ecole des Beaux Arts in Paris and then spent 6 years in Rome, he had a convincing pedigree for major commissions in London. His contemporary fame was enormous, and he was credited with huge knowledge of materials, techniques and intelligent subject matters • He played a central role in the New Sculpture Movement bringing the art form to wider recognition • His work with Lord Leighton brought him considerable interest, with naturalistic and detailed forms, broad subject matters (often literary or classical ones) reflecting a different direction for English sculpture than across the channel in France

	<ul style="list-style-type: none"> • His work in new metals was certainly innovative – both in the use of a wide range of unusual materials and in their combinations. He pioneered the use of cast aluminium and adapted Japanese bronze casting techniques to achieve polychromatic effects • His innovative approach also seen in his decision to sell figures intended for The Tomb of Prince Albert Victor, Duke of Clarence separately to alleviate his financial concerns and his highly successful portraits earned huge popularity for their liveliness and authenticity.
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Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i> 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	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i> Partially-adequate critical judgement supported by uneven reasoned argument and evidence. <i>[AO3]</i>
Level 3	7–9	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i> Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i>
Level 4	10–12	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> 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 5	13–15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> 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(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>‘The driving force of French art in this time was the representation of modern life.’</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>It is important that candidates acknowledge that the question asks ‘how far do they agree’ and that to disagree completely and then discuss a different issue/s would not create a relevant response to this question. Therefore, it is expected that each work offered in response will include an evaluation of the representation of modern life evaluated against other possible driving forces. (The use of British work in this response cannot earn credit.)</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • From Honoré Daumier’s statement that <i>“one must be of one’s time”</i> to Baudelaire’s writing on the <i>“heroism of modern life”</i>, French painters from the Realists to the Post-Impressionists explored new subject matters of modern life in an era of turbulent political and industrial change • Seurat Bathers at Asnières 1884 explores a day of leisure for the working class from the nearby factory at Asnières (seen in the background). The figures lack individuality but are given recognition in terms of their size, the number in their group and the decision to focus on this particular moment. The contemporary differentiation between classes and their economic status is seen in the upper-class group out on the water, whose top hat and parasol provide a clear distinction in clothing as well as their enjoyment of a separate space, grandly marked by the enormous tricolour, and servitude from the man who steers their boat. Dymond argues that the care Seurat takes to <i>“render the signifying</i>

clothing of modern, suburban recreation" is evidence of his political message and anarchist beliefs. Seen through a Marxist lens, the painting illustrates the dominance of the bourgeoisie over the proletariat in a modern setting

- This interest in the negative effects of class can also be seen in Degas **Little Dancer Aged 14**. With his subject matter of a modern Opera 'rat' presented in naturalistic rather than idealised form, use of a range of materials (wax, hair, silk hair ribbon, linen bodice, muslin tutu, and satin slippers), Degas challenged both academic artistic tradition and the expectations of the French gallery-going public. The subject matter of dance is not new, but Degas' specific representation of it as a form of work in the modern world is clearly new and one that he turns to again and again
- Manet **Bar at the Folies-Bergère** (1882, Courtauld) takes the theme of modern life at its core, although his representation is not straight forward which might suggest that this subject matter is not his single intention or driving force. The work makes multiple references to both contemporary politics and art works of the era. T.J. Clark suggests that the woman (Suzon) is *"both a salesperson and a commodity—something to be purchased along with a drink"* while Merleau-Ponty says the mirror is an *"instrument of a universal magic that changes things into spectacles..."*. These interpretations suggest that the work may be using the subject matter of modern life as a vehicle for exploring different narratives as French artists used their work to look deeply at their own era.

Others may argue:

- Even though Seurat was interested in subjects of modern life, the driving force of his artistic aim was the development of chromoluminarism (using the colour science of Chevreul and Rood) and later pointillism, evidenced in **Sunday Afternoon at the Grand Jatte** (1884)
- That for the Impressionists, the representation of light and experimentation with new techniques and processes was the driving force of their art. Candidates would need to support this with a relevant and detailed discussion ranging, perhaps across working in plein-air and the availability of paints in tubes etc.
- Although before the death of his wife, Camille, in 1879, Monet painted many scenes of modern life **Women in the Garden** 1866 and **La Grenouillère**, 1869, his main focus is arguably the rapid brushstrokes and exploration of the effect of light reflections. Some detailed analysis of at least one work would be needed to evidence and substantiate the argument here.
- That the driving force of French art was not the representation of modern life as an end in itself, but as a way to change the audiences and expectations of contemporary art.

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. <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	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.</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>Explain the ways in which one work of art reveals an interest in ‘primitive’ sources.</p> <p>Indicative content Henri Gaudier-Brzeska Red Stone Dancer (1913, Tate, 43cm)</p> <ul style="list-style-type: none"> • Extraordinary simplification: facial features reduced to points on a triangle, fingers delineated with short shallow relief lines, breasts marked by circles showing interest in non-figurative pattern. Interest in the movement of the dance rather than representation of an individual • Stocky figure with no muscle definition – ignores Western traditions of idealism or realism: strongly influenced by British Museum collections • Use of red Mansfield stone rather than traditional marble and small scale, gives earthy, raw (votive) power, second foot remains embedded in plinth (of same material) giving simple unity and emphasis on primeval force.

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(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.</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>Explain the ways in which one work of art shows features associated with Surrealism.</p> <p>Indicative content Meret Oppenheim Luncheon in Fur, (1936, MoMA, gazelle fur covering teacup and spoon)</p> <ul style="list-style-type: none"> • Use of found materials from daily life shows Surrealist roots in Dada, while their random juxtaposition is typically Surrealist • Sexual allusions and Freudian interpretations are plentiful – women traditionally the wearer of fur, and domestic role implied by teacup, dainty appeal of teacup and small-scale offset by implications and discomfort of fur in the mouth • Work loved by Breton, founder of Surrealists and displayed at first exhibition of Surrealist sculpture, first work by a woman to be bought by MoMA.

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 paintings by the specified artist. Candidates who fail to refer to any named paintings 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 painting 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>Explore and evaluate how two works by your specified painter have been influenced by the context of their time.</p> <p>Indicative content:</p> <p>Both paintings must be by Matisse, Kirchner or Braque.</p> <p>Kirchner Street Scene, Berlin, 1913 and Self Portrait as a Soldier, 1915</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • Street Scene, Berlin painted after the hedonistic years of the Die Brücke group in Dresden and Moritzburg and reflects Kirchner's loneliness and isolation in the city • The two women, positioned off centre at the front of the canvas, are gaudily and flamboyantly dressed in fur and strong colours but make no eye contact with the viewer or the serried ranks of anonymous men behind, showing the alienation experienced by many (particularly the poor/lower class) in the modern city • The lurid pink heart shape in the composition might signify the concept of love for sale and commodification of the Industrial Revolution which replaces the community of the countryside • The raking viewpoint, flattened perspective and Gothic influenced angular brushwork all emphasise Kirchner's criticism of German society under the leadership of Kaiser Wilhelm II • Two years later, the Self Portrait as a Soldier, shows Kirchner's experience of being a driver in the 75th artillery regiment as dehumanising and impersonal. Empty eyes, the unlit cigarette, amputated and claw-like hands, lurid colours show his inability to function and engage with society • The abandoned easels and paintings in the flattened space behind both hint at the artist's physical, mental and creative emasculation. There is little sense of a future in the cramped space and the primitive simplicity of the forms have strength but little emotional connection. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Both these works by the leader of the Die Brücke movement show a deep concern for contemporary politics and the place of the young artist within the staid, bourgeois society of the time • Kirchner consistently uses colour expressively and line emphatically to emphasise anger and hostility rather than to emphasise perfection or a universal quality of beauty

	<ul style="list-style-type: none"> • The works show the frustrations of the younger generation of artists away from Paris who lacked a strong network of dealers and media attention. Their despair was catapulted by the war into a sense of impotence • There is a uniquely German vision seen here as Kirchner builds on the influence of the French Fauves and strong print and graphic traditions of the Die Brücke group as well as native Gothic traditions.
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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 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 sculpture and/or architecture and so candidates must cover at least two named works. Candidates who fail to refer to any named works of sculpture 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 sculpture 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>'Sculptors and architects of this era gained their chief inspiration from the materials they worked in.'</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>It is important that candidates acknowledge that the question asks 'how far do they agree' and that to disagree completely and then discuss a different issue/s would not create a relevant response to this question. Therefore, it is expected that each work offered in response will include an evaluation of the use of materials and/or the chief inspiration. (The use of paintings in this response cannot earn credit.)</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • Both Perret and Le Corbusier clearly gained their inspiration from the flexibility of modern materials which allowed them to create buildings in which "<i>form follows function</i>" (Sullivan) At Villa Savoye (1929), the use of poured concrete facilitates the varied shapes of the three levels, including the curving solarium and spiral staircase banister as well as the piloti which create the floating effect and allow the new function of an internal garage space • Glass panels – newly available in large sizes - have been used to striking effect in both the ribbon windows and curtain wall which creates a flexible open plan space on the first floor. Steel has been used in window frames and the minimal decoration to visualise Loos' maxim that "<i>ornamentation is a crime</i>". Thus the building achieves all of Le Corbusier's five rules for modern architecture and is seen as the embodiment of the

International Modernist style as well as of his 1924 seminal text 'Towards a New Architecture'

- Similarly, Perret's **Théâtre des Champs-Élysées** (1911) was a striking modern addition to Paris and the first theatre built from concrete. The material facilitates the cantilevered porch as well as the extensive open foyer space. It was also a practical choice as its light weight made it more viable given the proximity of the Seine
- In sculpture, Brâncuși worked with his materials to achieve the essence of his subject matter without losing sight of the integral materiality of his medium. The small limestone **Kiss** (1916) retains the strength and shape of the block, with only shallow carving on the conjoined eye and wrapped arms of the two figures to emphasise their intimacy
- The importance of materials is nowhere more evident than in the three pieces of the sculptural ensemble at Târgu Jiu (1935). **The Table of Silence** and **Gate of the Kiss** are made from travertine, giving a solidity to the pieces which make this memorial, commissioned by the Gorj mothers, so successful. Although Brâncuși had worked on a design in wood similar to that of the Endless Column twenty years earlier, the epic stretch of the 17 and a half rhomboidal elements could only be achieved to the height of 30m if cast in metal. The sculptor himself called it "*a column for infinity.... To reach the vault of heaven*" and Antony Gormley referred to it as "*the culminating element of the linear group*". For this sculptor, there can be little doubt that the medium provided the chief inspiration for his work. His ownership of Bergson's popular title 'Memory and Material' might be used to further support the statement.

Others may argue:

- That although Brâncuși was clearly inspired by different materials during the course of his long career, his ultimate aim was the simplification and modernisation of sculpture away from its traditional roots of realism or idealism. He wanted to move towards a more essential, profound form inspired by his native roots in Romania as well as by the 'primitive' artefacts he and other contemporary artists discovered in Paris in the early years of the 20th century
- Giedion-Welcker claims that "*his sculpture combines Mediterranean beauty of form with Eastern wisdom and abstraction of form*" which might suggest that she sees his simplification of form as even more important than his attitude to materiality
- That an investigation of the work of Oppenheim **My Nurse** (1936), Duchamp **Fountain** (1917) or Epstein **Rock Drill** (1913) might suggest that, although the use of found materials was hugely important, the chief inspiration of their work was to disrupt sculptural tradition and the expectations of their audience
- That Le Corbusier's prime achievement was the establishment of a new style in Europe in which the chief inspiration was not the medium but the innovations of the new machine world. He called a house "*a machine for living in*" and Etchells argues that his main focus was to accommodate the "*vastly increased scale on which modern enterprise is conducted.*" Evidence for this argument might also be drawn from looking in detail at the work of Gropius and Meyer or Behrens at the **AEG Factory**.

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. <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	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>

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.</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>Explain the ways in which one building shows features associated with Deconstructivism.</p> <p>Indicative content Example: Frank Gehry Walt Disney Concert Hall, Los Angeles, 2003</p> <ul style="list-style-type: none"> • Fragmentation: building is comprised of a series of irregular and asymmetric shapes, characteristic of Deconstructivism, in line with Derrida’s early theoretical work and resembling a ship under sail • Curvilinear shapes allude to musical rhythms and shifting relationships between 2265 audience capacity and central orchestra, curving wooden ceiling and Douglas Fir used extensively on internal floors and walls • Replaces modernist expectations of harmony and simplicity with surface manipulation and surprising management of space made possible by computer aided design. Most surfaces covered in matte metal, but Founders Hall and Children’s Amphitheatre with polished mirror panels.

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.</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>Explain the ways in which one work by your specified 2D artist has been influenced by the social and/or political context of the time.</p> <p>Indicative content</p> <p>Selected work must be by Warhol, Hockney or Ofili.</p> <p>Example: Chris Ofili No Woman No Cry (1998) Tate, multimedia, 243 x182cm</p> <ul style="list-style-type: none"> • Subject matter of Doreen Lawrence mourning loss of her son, Stephen, refers to racist murder of 1993 in SE London. Huge scale suggests her epic heroism and dignified strength, phosphorescent paint used underneath acrylic paint to commemorate Stephen 'RIP Stephen Lawrence 1974–1993' • Proud profile of Lawrence refers to her ongoing campaign for justice which had (at the time of painting) just resulted in the commissioning of the MacPherson Report which later condemned the Metropolitan Police for institutional racism • Use of Bob Marley's song title as the name of the work refers to the Jamaican heritage of Doreen, but also to Ofili's celebration of Black British culture – seen in her cornrows, exaggerated lips and neck, iridescent colours – in a painterly call for greater recognition and a reduction of racial and judicial prejudice.

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 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>Explore and evaluate why two performance or video artworks are important.</p> <p>Indicative content: Tracey Emin Why I never became a dancer (1997) and Martha Rosler Semiotics of the Kitchen (1975)</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • The 6 minute Super8 film shows Emin reflecting on her adolescence in Margate and a specific incident of public humiliation that occurred at a local dance competition • Symbols such as the bird replace the loyal dog (Titian) or witchy cat (Manet) in suggesting a different future for women who are prepared to move away from the ‘male gaze’ • Film opens with a strong sense of time and place in the sweeping scenes over the coastal town, and ironic details such as the mermaid logo of the fish and chip shop, Emin is present initially through her voice and not seen in body until the end – the inverse of the traditional representation of the female figure where they remain silent, still and objectified • Rosler’s work is also a 6 minute single-channel video, this time in black and white, showing the protagonist in the domestic kitchen as a culinary hostess introducing utensils alphabetically • Her physical interaction with each utensil is violent, giving her words new interpretations and making the viewer think again about the power of language and assumptions around gender roles • Rosler maintains the same setting throughout the video, her conventional appearance, monotonous voice and the steady progress through the alphabet further adds to the audience expectation of predictability – it is against this steady backdrop that her physical actions and lexical choice are so shocking. <p>And evaluate that:</p> <ul style="list-style-type: none"> • As many today struggle with mental health and self-esteem, Emin’s film is an empowering vision of taking back control and not letting her present or future be marred by her past • Her multiple references to the female figure from the art of the past emphasises how art is a conversation across time and place, where the medium, context and perspective might change but many of the central concerns are timeless • The mood of the final scene sends a strong and uplifting message to all audiences, particularly young women

	<ul style="list-style-type: none"> • Rosler’s work also challenges the conventional assumptions that we make about gender, place and language and in some ways her work is more universal than Emin’s as it is not focused on a specific, autobiographical experience • Rosler’s work is violent and carries a strong message around concerns about domestic abuse and individuals being forced or subjugated into fixed roles • Both use dark humour to avoid a preaching didacticism and both clearly enjoy using the innovations of video and film to make art about a timeless subject.
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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 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</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>‘Materials, techniques and processes become more significant than subject matter in the art of this period.’</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 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> <p>It is important that candidates acknowledge that the question asks ‘how far do they agree’ and that to disagree completely and then discuss a different issue/s would not create a relevant response to this question. Therefore, it is expected that each work offered in response will include an evaluation of the relative importance of techniques/processes versus subject matter.</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • The casting technique of Rachel Whiteread is hugely important, whether in small scale works like Torso or the large House (Grove Road, London, 1993, commissioned by Artangel). It is the signature mark of her Turner prize-winning style and the way in which she develops meaning beyond any literal or specific subject matter. She says her aim is to “<i>preserve the everyday, to give authority to some of the forgotten things</i>”. This is primarily achieved through her process of pouring concrete over a steel armature to achieve a negative space which perhaps suggests the intangible or absent. It was also part of her process that this work was only intended to be temporary and the subsequent destruction of the concrete work in 1994 meant that it has itself become a memory rather than the fixed object implied by the term ‘subject matter’. Gill Perry argues that the title House is significant as it denotes “<i>the material structure and shelter of the building</i>”

and Perry argues that the effect of her technique was "*uncanny and alienating*" rather than homely or reassuring. Whiteread herself said that she "*hoped it would have a strong but fragile presence*"

- The profile and reputation of Yinka Shonibare MBE has also been made around his signature use of reworking traditional art pieces without heads and clad in the vibrant coloured fabrics often associated with West Africa. Arguably, this consistent link between pieces such as **Ship in a Bottle** (2010 for London's 4th plinth) or **The Swing** (2001, Tate) shows the importance of techniques and processes to this artist and, importantly, his audiences. He speaks of "*enjoying dark parodies*" and "*exploring the myths we make*" around subject matters of politics, philosophy, globalisation and a post-colonial identity, but perhaps recognises that in the visual glut of the 21st century, emphasis on a unique technique and process of making creates and captures an audience, without whom the subject matters would have little effect.

Others may argue:

- That Whiteread **House** did provoke wide-ranging conversations about class, house ownership and urban regeneration as a result of its public location, the intended demolition and the publicity around the Turner Prize. This could be seen to be as a result of her specific choice of subject matter
- In the case of Judy Chicago **The Dinner Party** 1974-9, now on permanent display at the Brooklyn Museum, it is almost impossible to separate the importance of techniques and processes from subject matter. Chicago herself describes the journey towards making the large-scale installation as beginning with the idea that "*images on plates would convey the fact that the women I planned to represent had been swallowed up...by history instead of being recognised and honoured.*" She argued too, that "*the household objects... seemed to be a perfect metaphor from women's domesticated and trivialised circumstances*". The triangular composition stresses the feminist goal of equalisation with 13 places down each side and a further 99 women heroes in centre to emphasise subject matter while her decision to involve a huge community with the making of the installation emphasises the equal importance of technique and process.

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. <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	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>

