

A Level History of Art



Sample Assessment Materials

Pearson Edexcel Level 3 Advanced GCE in History of Art (9HT0)

First teaching from September 2017

First certification from 2019

| Issue 2

Edexcel, BTEC and LCCI qualifications

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Summary of changes to Pearson Edexcel Level 3 Advanced GCE in History of Art (9HT0) Sample assessment materials Issue 2

Summary of changes made between previous issue and this current issue	Page number
Paper 1 Question booklet has been amended to include a blank page between each source.	5-13

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

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Introduction

The Pearson Edexcel Level 3 Advanced GCE in History of Art is designed for use in schools and colleges. It is part of a suite of AS/A Level qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme, not according to their perception of where the grade boundaries may lie.
- 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 indicative content will not be exhaustive. However different examples of responses will be provided at standardisation.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

Marking guidance for levels based mark schemes

1. Finding the right level

The first stage is to decide which level the answer should be placed in. To do this, use a 'best-fit' approach, deciding which level most closely describes the quality of the answer. Answers can display characteristics from more than one level, and where this happens markers must use the guidance below and their professional judgement to decide which level is most appropriate.

Descriptors are split by assessment objective (AO). Unless specific marking guidance is given, assume that these AOs are equally weighted within each level.

Performance may vary by AO. For example, an answer that fits best in Level 3 for AO1 and AO2, but in Level 2 for AO3 might be placed towards the bottom of Level 3.

Similarly, an answer might show consistent performance across AOs but different performance in different places. For example, an answer that is mainly Level 3, but with some parts that fit best in Level 4 might be placed at the top of Level 3.

However, where a question has specific instructions about how to allocate a level, **always** follow those instructions.

2. Finding a mark within a level

After a level has been decided on, the next stage is to decide on the mark within the level. The instructions below tell you how to reward responses within a level.

Levels containing two marks

Start with the assumption that the work will be at the top of the level. Move down to the lower mark if the work only just meets the requirements of the level.

Levels containing three or more marks

Markers should be prepared to use the full range of marks available in a level and not restrict marks to the middle. Markers should start at the middle mark (or upper-middle if it has an even number) and then move the mark up or down to find the best mark. To do this, they should take into account how far the answer meets the requirements of the level:

- If it meets the requirements *fully*, markers should be prepared to award full marks within the level. The top mark in the level is used for answers that are as good as can realistically be expected within that level.
- If it only *barely* meets the requirements of the level, markers should consider awarding marks at the bottom of the level. The bottom mark in the level is used for answers that are the weakest that can be expected within that level.
- The middle marks of the level are used for answers that have a *reasonable* match to the descriptor. This might represent a balance between some characteristics of the level that are fully met and others that are only barely met.

3. Identification of works

Students are instructed to identify works of art and architecture and authors of critical texts clearly. If there is not enough information provided for examiners to identify them, credit should not be given for discussion of these works and texts.

Pearson Edexcel Level 3 GCE

History of Art

Advanced

Paper 1: Visual analysis and themes

Sample assessment material for first teaching
September 2017
Question booklet

Paper Reference

9HT0/01

Do not return this booklet with the answer booklet.

Turn over ►

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SECTION A: VISUAL ANALYSIS

Answer ALL questions. Write your answers in the answer booklet.

1 Study Figure 1 below.

Discuss the figures and their setting in this work **and** consider how the artist has created a sense of drama.

(Total for Question 1 = 12 marks)



Figure 1: El Greco, *Christ Driving the Traders from the Temple*, c1600, oil on canvas, 106 cm x 130 cm (National Gallery, London).

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2 Study Figure 2 below.

Discuss the composition of figures in this sculpture **and** consider how the sculptor has created a sense of movement.

(Total for Question 2 = 12 marks)



Figure 2: Jean-Baptiste Carpeaux, *Dance*, 1865-69, Echaillon stone, 420 cm x 298 cm x 145 cm (Musée d'Orsay, Paris).

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3 Study Figure 3 below.

Discuss the design and composition of the building **and** consider how the use of materials contributes to the effect created.

(Total for Question 3 = 12 marks)



Figure 3: David Chipperfield Architects, *America's Cup Building 'Sails and Winds'*, 2005-2006, reinforced concrete, steel and glass (Valencia)

TOTAL FOR SECTION A = 36 MARKS

SECTION B: THEMES

**Answer parts (a) AND (b) of the TWO questions for which you have been prepared.
Write your answers in the answer booklet.**

Question 4: Nature in art and architecture

- 4** (a) Explore how **two** buildings take inspiration from nature. At least **one** of your examples must have been produced from beyond the European tradition. (12)
- (b) 'An artist needs to experience nature at first hand in order to represent it successfully.'

How far do you agree with this statement? To support your answer you must refer to:

- named works of art from pre-1850 **and** post-1850
- your critical text(s).

(25)

(Total for Question 4 = 37 marks)

Question 5: Identities in art and architecture

- 5** (a) Explore how identity is expressed in **two** buildings. At least **one** of your examples must have been produced from beyond the European tradition. (12)
- (b) 'Portraits must be a true likeness of the sitter.'

How far do you agree with this statement? To support your answer you must refer to:

- named works of art from pre-1850 **and** post-1850
- your critical text(s).

(25)

(Total for Question 5 = 37 marks)

Question 6: War in art and architecture

- 6 (a) Explore the representation of war in **two** paintings/2D works. At least **one** of your examples must have been produced from beyond the European tradition. (12)

- (b) 'Artists can ensure that from the destruction of war something of lasting value emerges.'

How far do you agree with this statement? To support your answer you must refer to:

- named works of art from pre-1850 **and** post-1850
- your critical text(s).

(25)

(Total for Question 6 = 37 marks)

TOTAL FOR SECTION B = 74 MARKS
TOTAL FOR PAPER = 110 MARKS

Acknowledgements

Figure 1: Archivart / Alamy Stock Photo

Figure 2: Paris / Alamy Stock Photo

Figure 3: Kevin Foy / Alamy Stock Photo

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Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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History of Art

Advanced

Paper 1: Visual analysis and themes

Sample assessment material for first teaching
September 2017

Time: 3 hours

Paper Reference

9HT0/01

You must have:

Question booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A.
- In Section B, answer parts (a) and (b) of the two questions for which you have been prepared.
- In Section B, you must identify all the works of art and architecture that you refer to by giving the name of the artist and the title of work. If the artist is unknown or if the title is insufficient for identifying the specific work, you must give the location and date of the work.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 110.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A: VISUAL ANALYSIS

Answer ALL questions in this section. Write your answers in the spaces provided.

Question 1

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Question 2

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(Total for Question 2 = 12 marks)

Question 3

(12)

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(Total for Question 3 = 12 marks)

TOTAL FOR SECTION A = 36 MARKS

SECTION B: THEMES

Answer parts (a) and (b) of your FIRST chosen question here.

You must identify all works of art and architecture that you refer to by giving the name of the artist and the title of work. If the artist is unknown or if the title is insufficient for identifying the specific work, you must give the location and date of the work.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 4: Nature in art and architecture ☐

Question 5: Identities in art and architecture ☐

Question 6: War in art and architecture ☐

Part (a)

(12)

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Part (b)

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(Total for Question = 37 marks)

Answer parts (a) and (b) of your SECOND chosen question here.

You must identify all works of art and architecture that you refer to by giving the name of the artist and the title of work. If the artist is unknown or if the title is insufficient for identifying the specific work, you must give the location and date of the work.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 4: Nature in art and architecture ☒

Question 5: Identities in art and architecture ☒

Question 6: War in art and architecture ☒

Part (a)

(12)

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Part (b)

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(Total for Question = 37 marks)

TOTAL FOR SECTION B = 74 MARKS
TOTAL FOR PAPER = 110 MARKS

Mark scheme

Section A: Visual analysis

Question	Indicative content
1	<p>AO targeting</p> <p>AO2: 6 marks; AO3: 6 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4).</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 the points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Figures and setting</p> <ul style="list-style-type: none"> • It is an ambiguous space – interior setting but open archway, courtyard appearance. • The open archway in centre background leads to exterior beyond with sky and series of classical buildings visible in perspective. • The archway on right leads back to interior space of the temple. • There are classical architectural forms and the illusion of sculpture – symbolic (Expulsion of Adam and Eve and Sacrifice of Isaac). • Christ in centre, framed by archway, draws our attention and directs the action. • Figure of Christ, in particular, is ethereal, spiritual. • Christ appears active, violent (unusual representation). • Elongated forms and large-scale figures dominate the composition. • There are prominent gestures and expression, and stylised figures. • The figures are in varied poses but are united by repeated gestures and consistent lighting. • The figures on each side of Christ are arranged in groups – active on left in chaos and discursive, calmer on right; figures are linked on right but separate from one another on the left as they react to Christ. • No figures make eye contact with the viewer but they do exchange glances and communicate with each other. • The painting has a close viewpoint – figure of Christ moving towards the viewer. • All figures are contained within the picture space but there is a sense of moving in and out. <p>Sense of drama</p> <ul style="list-style-type: none"> • There are dramatically deep areas of shade, e.g. Christ’s robes for dramatic <i>chiaroscuro</i>, ‘sketchy’ application of paint enhances this. • The table knocked over into viewer’s space, in particular the edge of foreshortened table, draws us in; strong diagonals dissect composition. • There is exaggerated perspective, through arches to exterior and further back into interior space, to contrast with movement of foreground scene. • Static geometric architecture contrasts with dynamic movement of figures. • There is a variety of dramatic poses and angles – some shown from front, others from back or side, and variety of movement through gestures and of drapery; hand and arm gestures are particularly dramatic – hands highlighted emerge

		<p>from shadows for contrast and to attract attention, expressive of emotion and chaos of scene.</p> <ul style="list-style-type: none"> • There is a series of raised arms in contrasting gestures: <ul style="list-style-type: none"> ◦ Christ (arms cross body) ◦ man opposite Christ with back to us (arm raised in an aggressive gesture) ◦ man on left in middle ground and woman on right in background (arms raised to carry baskets) ◦ woman in left foreground knocked to floor (raises arm above head as she falls/in defence). • Bending and kneeling figures in foreground and middle-ground (left and right) contrast with these poses, and add stillness and variety. • A woman in the background walking into scene is unaware of what is to come. • Christ's directed gaze and focus shows determination and violence of his action. • Shading under the feet suggests movement: Christ surges towards us. • Colours: bright yellow leads the eye around composition to take in drama of scene and contrasts with the deep red of Christ's robes.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	<p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. [AO3]</p>
Level 2	4–6	<p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2]</p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. [AO3]</p>
Level 3	7–9	<p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]</p>
Level 4	10–12	<p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. [AO3]</p>

Question	Indicative content
2	<p>AO targeting</p> <p>AO2: 6 marks; AO3: 6 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4).</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Composition of figures</p> <ul style="list-style-type: none"> • Dynamic composition creates a great sense of movement. • Crowded and compact composition – the plinth does not seem able to contain all figures; limbs extend beyond confines of block. • There is a focus on the central male, winged figure through placement and attention – he is larger than surrounding figures, elevated, arms and wings extended, holding tambourine. • The central figure looks down, connected to other figures. • Six women, hands joined encircle central figure, connected through arms and gazes. • The child at their feet, in a recumbent pose, arm aloft, holding an instrument, appears to be caught in action. • A woman on right holds a garland; this garland and drapery provide contrast to figures. • A plinth provides a base for the figures. • It is not sculpted in the round but in high relief; this adds to sense of crowding. <p>Sense of movement</p> <ul style="list-style-type: none"> • The central upright figure with extended arms provides an animated ‘core’ for the surrounding group. • The circle of women creates great movement: heads at varying distances from one another, joined hands at different levels; hands at back left struggle to remain connected. • Positions of limbs: figures stand on tiptoes, feet off ground, legs crossing over – this shows direction in which they are dancing. • Drapery and garland enhance movement – dramatic swirls around central figure, drapery of woman second from right slips as she dances. • Movement of hair also shows direction of movement (woman on right, verticality of central male figure). • Child at their feet appears to fall over, one leg and arm outstretched; figures tread carefully to avoid him. • Figures to left and right and central figure transcend boundaries of the block behind and project into space.

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
3	<p>AO targeting</p> <p>AO2: 6 marks; AO3: 6 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4).</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Design and composition</p> <ul style="list-style-type: none"> • It is a complex, asymmetrical structure, composed of uneven layers. • Modern architectural design for impact and practicality. • It has a geometric appearance. • There is a horizontal emphasis; upper layers protrude over lower layers. • Cantilevered horizontal planes contrast with diagonal slopes and vertical elements. • Horizontal elements appear to hang, creating a dramatic effect. • Asymmetry and different levels create a dynamic composition. • Function is apparent in the design, e.g. staircases to each level and wide viewing platforms overlooking water. • Lack of decoration or ornamentation adds to modern appearance and notion of functionality. <p>Use of materials</p> <ul style="list-style-type: none"> • The reinforced concrete – cantilevered – allows for large areas of glass. • Structural elements are concealed by forms (e.g. steel, reinforced concrete, cantilevered); reinforced concrete platforms appear to float free of the structure. • Platforms create areas of shade for open viewing areas overlooking the water. • Large expanses of glass are used to allow light into building and to allow views of water from inside. • Materials are undisguised: monochrome slabs of white concrete and large expanses of glass.

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</p> <p>AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4).</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).</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Example: Gaudi, Casa Batlló, Barcelona, 1904–6</p> <ul style="list-style-type: none"> • It has skeleton-like balconies and lower-storey window frames. • The roof tiles are like reptilian scales and the form of the roofline is organic. • The lower edge of the roofline is like the spine of a large animal with visible 'vertebrae'; this is echoed in the interior in the staircase from ground floor to first floor. • The pillars that support the façade are like giant elephant's feet. • The surface of façade is like fish scales and there are patterning-like markings of animal skin throughout the decoration of the building. • Organic forms and curved lines dominate; there are no straight lines or corners; the building appears soft and supple, rippling like water. • The pinnacles and finials appear influenced by bulb and flower forms. • Inspiration from natural forms can be seen throughout his work, in the form of foliage, flowers, trees, land and animals. • The colours and textures of the materials used represent natural surfaces. <p>Example: Bahá'í House of Worship, New Delhi, India, 1986</p> <ul style="list-style-type: none"> • The temple is in the form of a lotus flower, the sacred flower of Buddhism, a symbol of purity. • The lotus flower metaphorically rises out of the muddy water of life and blossoms, representing the freedom obtained by spirituality • This symbol of spirituality is located in the centre of a dense, mixed-use, urban environment • The form is of a nine-sided lotus flower, 27 petals – significance of number three in Buddhism. • A nine-sided pool forms the base; it gives an illusion of floating, independent of foundation; incorporation of water into design. • Materials are manipulated to echo natural forms, e.g. curvature of petals; petals constructed of concrete and clad in marble. • Core petals form a bud, allowing light to filter through; each subsequent layer of petals reinforces this bud form.

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. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. [AO3]</p>
Level 2	4–6	<p>Knowledge is adequate, selected in a way that demonstrates generally competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2]</p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. [AO3]</p>
Level 3	7–9	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]</p>
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. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. [AO3]</p>

Question	Indicative content
4(b)	<p>AO targeting AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p>Marking instructions Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4). 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. The question asks for named works of art from both pre- and post-1850 and so candidates must cover at least one named work in each category. 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). Those who refer only to works of art on <i>one</i> side of 1850 will similarly fail to demonstrate an effective argument or knowledge and should therefore 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>Indicative content Some may say</p> <ul style="list-style-type: none"> • Artists do need to experience a place or phenomenon in order to depict it convincingly. Peter Paul Rubens, An Autumn Landscape with a View of Het Steen, c.1635, shows that when an artist knows a place well, they can evoke a greater sense of atmosphere, capturing light effects, depicting meticulous detail of nature, buildings and colours for greatest effect. • This convincing landscape scene describes the terrain of a specific location at a given time and has historical value. Time of day and social context are represented; it shows a view to the north in the morning; the rising sun lights up the front of a house and a cart leaves for market; a huntsman stalks partridges; the application of paint helps to capture light effects. • When an artist is connected to a place, the effect is greater, as the personal response of the painter/sculptor gives the work greater emotional appeal. • Cézanne's images of Mont-Sainte Victoire (1882–1906) give the viewer insight into the connection between the artist and place; the application of paint and differing views enhance intensity of experience and connection. • <i>'Cezanne's need to experience nature directly and to obliterate his own personality set him apart from Van Gogh or Gauguin. When photographs of the scenes he painted are compared with his pictures, one can recognize his greater verisimilitude and his deep attachment to the countryside, particularly around Aix.'</i> (Phoebe Pool, <i>Impressionism</i>). <p>Others may argue</p> <ul style="list-style-type: none"> • There is no need to have first-hand experience of a place, scene or living creature in order to render it convincingly. • An example such as Caspar David Friedrich, The Sea of Ice, 1824, shows that artists can paint landscape scenes from their imagination (this painting was inspired by reports of polar expedition by William Edward Parry) and still capture the power of nature, appeal to the viewer and create a dramatic effect: the application of oil paint is smooth to make the scene look topographical, even though it stems from the imagination.

		<ul style="list-style-type: none"> On Friedrich 'Although most of his paintings were inventions, they could be, and often were, taken at face value simply as topography....They are all entirely credible.' (Hugh Honour, Romanticism) An example such as Albrecht Dürer's Rhinoceros shows that artists do not have to see living creatures in the flesh in order to depict them successfully. Dürer knew of the rhinoceros from only a sketch and accompanying letter. Dürer's natural affinity with animals and experience in sketching animals, such as dogs, hare, deer etc. allowed him to render this image successfully. 'What he did not know of the physical appearance of a rhinoceros is more than compensated for by his imagination' (Giulia Bartram, British Museum) Inspiration can come from other sources, e.g. literary or historical, in order to create a convincing depiction that captures the imagination of the viewer. Landscape scenes do not need to be topographical or accurate depictions of a specific time or place to evoke a response.
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. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	6–10	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	11–15	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
Level 4	16–20	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
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. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

Identities in art and architecture

Question	Indicative content
5(a)	<p>AO targeting AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p>Marking instructions Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4). 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).</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Example: Zaha Hadid, MAXXI National Museum of the 21st Century Arts, Rome</p> <ul style="list-style-type: none"> • This can be seen as a modern architectural statement, set just outside the historical centre of Rome in an area of rejuvenation. • Rome as a centre of modern, as well as ancient, architectural innovation. • The building draws on the Roman invention of concrete, which is the dominant building material and provides the aesthetic appeal of the exterior; this also allows for an overwhelming sense of space; concrete is combined with a steel infrastructure. • There are no arches, as such, but it has a sophisticated curvilinear structure made possible only by the combination of concrete and the invention of the arch by the Romans. • It makes connections with other Roman buildings (e.g. the sense of space of the Pantheon), and pillars supporting exterior reflect those of Bernini's colonnade at St. Peter's. • It draws on the influence of other cultures, just as Romans drew inspiration from Greek architecture, e.g. the influence of Islamic art such as the Minaret at Samarra, which inspired Hadid in the creation of the curving staircases of this building. <p>Example: The Temple of Heaven, Beijing, 15th century</p> <ul style="list-style-type: none"> • This was the site of ritual imperial ceremony for Ming and Qing dynasties, where emperors came to worship heaven, pray for good harvest and give thanks to their ancestors. • A successful harvest symbolised that the emperor's reign was sanctioned by God, so this site of the winter solstice ceremony was all important in China. • Its style is typical of Chinese architecture: the use of wood and coloured red represent the dignity of the imperial court. • The complex design reflects the relationship between heaven and earth and mystical cosmological laws central to workings of the universe. • The symbolism of numbers was particularly significant in China: the number nine is all powerful, so slabs of the Circular Mound Altar were laid in multiples of nine; Hall of Prayer for Good Harvest has 28 columns divided into four central pillars to represent seasons, 12 inner columns symbolising the months and 12 outer columns representing 2-hour sections of the day. • The circular design of individual buildings represents the circle of life and boundless vitality.

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 (below) in line with the general marking guidance (pages 3–4). 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.</p> <p>The question asks for named works of art from both pre- and post-1850 and so candidates must cover at least one named work in each category. 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). Those who refer only to works of art on <i>one</i> side of 1850 will similarly fail to demonstrate an effective argument or knowledge and should therefore be limited to a maximum of Level 3 (11–15 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.</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>Some may say</p> <ul style="list-style-type: none"> • Portraits must be realistic; they are intended to capture the likeness of the sitter and to record what they looked like at any given time. • Portraits were often used for diplomatic purposes, so must be as close a likeness as possible, e.g. Hans Holbein, Henry VIII, 1536–7. • <i>'Of all things the perfection is to imitate the face of mankind.'</i> (Hilliard, <i>The Art of Limning</i>, c.1598). • Realism is appropriate for formal images of royal/political figures. Patrons expect to be able to recognise themselves in their portraits and therefore they must be realistic. • Realistic depiction of the sitter, their possessions/surroundings/garments elevates their status in society, e.g. distinctive features and setting of Giovanni Arnolfini in van Eyck's The Arnolfini Portrait, 1434. • <i>'By looking carefully at van Eyck's Arnolfini Double Portrait we learn many things about his sitters and their world. In one way the reason this is seems so simple: its painter had an eye for the significant detail that can reveal something of the complexity of the lives these people led.'</i> (Harbison, <i>Jan van Eyck, the Play of Realism</i>, 1991) • The technical skill of an artist can be measured by their ability to create the illusion of a real person, and real materials, on a two-dimensional canvas; use of oil paint allows for capturing of illusion of materials and textures. • Only through being a realistic depiction can a portrait reveal the character of the sitter. • Before the invention of photography, it was necessary for portraits to show a true likeness. <p>Others may argue</p> <ul style="list-style-type: none"> • Portraits do not need to be realistic to capture the likeness of the sitter. • Whistler believed that mere imitation did not qualify as art – the artist should 'paint the man', not just the features. • Portraits need to be idealised to flatter the sitter, usually a paying patron.

		<ul style="list-style-type: none"> • Works of art are most effective when they convey something of the personality of the artist, as well as the subject; realistic portraits do not allow for any expression of the personality of the artist or personal style. • In Boccioni's Technical Manifesto of Futurist Painting, he said that to be a work of art, a portrait 'must not resemble the sitter'. • Personality and connection between artist and sitter can be expressed most effectively through colour, brushwork, application of paint (impasto), e.g. van Gogh, Portrait of Père Tanguy, 1887. • Non-realistic portraits can convey greater emotion or personal connection, e.g. Picasso, Portrait of Marie-Thérèse Walter, 1937. • Non-representational colour can be used to great effect to show personality or express emotion, e.g. Henri Matisse, The Green Line, 1905. • 'In order to display a true relation we must be ready to sacrifice a thousand apparent truths.' (André Salmon, La jeune peinture française)
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. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	6–10	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	11–15	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
Level 4	16–20	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
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. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

War in art and architecture

Question	Indicative content
6(a)	<p>AO targeting AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p>Marking instructions Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4). 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).</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Francisco Goya, 3rd May 1808, 1814</p> <ul style="list-style-type: none"> • Dead bodies lie on the ground, showing extent of the massacre. • Blood from the figure in the foreground spills into viewer's space. • Terror in eyes of the central figure, victim; there are vivid emotional reactions of the surrounding figures: praying, covering eyes, and shivering with fear. • There is a momentary aspect depicted in the work, as the victims are about to be shot. • An inequality is shown by there being one figure about to be shot by eight armed men at close range. • It is depicted as an inhumane act to show the inhumanity that reigns during conflict. • Goya's use of light and shade highlight the difference between 'good' and 'evil' and emphasises the action. <p>Example: Night attack on the Sanjō Palace, 13th century</p> <ul style="list-style-type: none"> • This work is a savage depiction of warfare – warriors behead their enemies and attack them while they are sleeping. • It depicts confusion, showing the chaos of attack. • There is a variety of viewpoints: a bird's eye view of warriors, looking straight on at horses and the palace seen from above and below. • It is full of action: flames sweep the palace, horses charge away from fire to left, swords at a variety of angles show movement and court ladies try to hide as they escape the fire. • A great sense of energy and violence is conveyed by the brisk lines of much of the brushwork – fire made up of sharply-defined lines of black and red and looser grey smoke. • There is highly-defined brushwork in the detail of armour and architecture.

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 adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i> 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	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 4	10–12	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
6(b)	<p>AO targeting AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p>Marking instructions Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4). 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.</p> <p>The question asks for named works of art from both pre- and post-1850 and so candidates must cover at least one named work in each category. 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). Those who refer only to works of art on <i>one</i> side of 1850 will similarly fail to demonstrate an effective argument or knowledge and should therefore be limited to a maximum of Level 3 (11–15 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.</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>Some may say</p> <ul style="list-style-type: none"> • Art has a crucial role to play in ensuring that something of value results from the destruction of conflict. • Images are a way of recording conflict, they are historical records and primary sources, e.g. John Nash, Oppy Wood, 1917 and Evening, 1918. • Art helps us to understand the political situation through an artist's eyes, which may be partial or neutral, even if the style of work is not realistic/photographic; application of paint can contribute to effect of scene. • Artists' representations of the conflict can give us insight into how it felt to be there or live through the time of turmoil, e.g. Otto Dix, Self-portrait as a Prisoner of War, 1947; personal experience, as well as historically accurate. • Images help us to understand the horror of war and atrocities committed, and so lessons can be learned from these images to discourage future conflict, e.g. John Singer Sargent, Gassed, c1919 • First-hand experience of an artist is invaluable in creating a believable scene. For example, letters from friends confirm that Sargeant really did experience events very similar those he portrayed. • Art has the power to represent emotion, feeling and experience of war. • Images of the horrors of war will always be relevant. <i>'Guernica is much more than a painting of the present moment. It shows the disaster of our society.'</i> (Jean-Louis Ferrier, <i>Art of the 20th Century</i>). <p>Others may argue</p> <ul style="list-style-type: none"> • Art cannot compensate for the horror of conflict. • Painters/sculptors cannot capture the reality of a conflict through their art; you need to live through such horrors in order to understand them. • Artists will always show bias/allegiance to one side or other, so our view of history is distorted by such images, e.g. Delacroix, The Massacre at Chios, 1824.

		<ul style="list-style-type: none"> • Art can be used as propaganda or subjected to censorship, so has value to the modern viewer as historical evidence of propaganda or censorship placed on the arts, e.g. Alessandro Bruschetti, Fascist Synthesis, 1935. • 'Under Mussolini's regime in Italy propaganda and censorship were widespread and the Italian Fascists regarded their movement as the vanguard of an artistic Renaissance... As the title (<i>Fascist Synthesis</i>) implies, the painting depicts a fascist universe in which the old and the new are brought together in a dynamic synthesis.' (Toby Clark, <i>Art and Propaganda in the Twentieth Century</i>, 1997) • War brings destruction and by glorifying war, artists are encouraging conflict.
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. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	6–10	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	11–15	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
Level 4	16–20	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
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. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

Pearson Edexcel Level 3 GCE

History of Art

Advanced

Paper 2: Periods

Sample assessment material for first teaching
September 2017
Question booklet

Paper Reference

9HT0/02

Do not return this booklet with the answer booklet.

Turn over ►

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Answer parts (a) to (d) of the TWO questions for which you have been prepared.

Write your answers in the answer booklet.

Question 1: Invention and illusion: the Renaissance in Italy (1420–1520)

- 1 (a) Explain how materials and techniques have been used in **one** Renaissance sculpture. (5)
- (b) Explain how **one** Venetian Renaissance painting has been shaped by its political, social **and/or** cultural context. (5)
- (c) Explore and evaluate the contribution of **one** patron to Renaissance art. You must refer to named works of art **and/or** architecture in your response. (15)
- (d) 'The interest in Classical Antiquity was the single most important factor in the development of the Renaissance.'
- How far do you agree with this statement? To support your answer, you must refer to:
- named works of art **and/or** architecture
 - your critical text(s).
- (30)

(Total for Question 1 = 55 marks)

Question 2: Power and persuasion: the Baroque in Catholic Europe (1597–1685)

- 2 (a) Explain how materials and techniques have been used in **one** Baroque sculpture produced outside Italy. (5)
- (b) Explain how **one** secular Baroque building has been shaped by its political, social **and/or** cultural context. (5)
- (c) Explore and evaluate the impact of patronage on **one** specified artist (Bernini, Caravaggio, Montañés, Puget, Rubens or Velázquez). You must refer to named works of art in your response. (15)
- (d) 'Stirring the emotions of the spectator was the single most important priority of religious art **and/or** architecture of the Baroque.'
- How far do you agree with this statement? To support your answer, you must refer to:
- named works of art **and/or** architecture
 - your critical text(s).
- (30)

(Total for Question 2 = 55 marks)

Question 3: Rebellion and revival: the British and French Avant-Garde (1848–99)

- 3 (a) Explain how colour has been used in **one** British painting of this period. (5)
- (b) Explain the relationship between form and function in **one** building constructed during this period. (5)
- (c) Explore and evaluate the influence of Impressionism on Post-Impressionism. You must refer to named works of art in your response. (15)
- (d) 'Social commentary is the single most important element in works of art produced during this period.'
- How far do you agree with this statement? To support your answer, you must refer to:
- named works of art
 - your critical text(s).
- (30)

(Total for Question 3 = 55 marks)

Question 4: Brave new world: Modernism in Europe (1900–39)

- 4 (a) Explain how materials have been used in **one** building constructed during this period. (5)
- (b) Explain the ways in which **one** Futurist painting is experimental. (5)
- (c) Explore and evaluate the impact of modern ideas on the work of **one** specified artist (Brancusi, Braque, Epstein, Giacometti, Kirchner or Matisse). You must refer to named works of art in your response. (15)
- (d) 'Few, if any, external influences on the work of modern painters and sculptors have been more important than that of the tribal arts of Africa, Oceania and North America.'
- How far do you agree with this statement? To support your answer, you must refer to:
- named works of art
 - your critical text(s).
- (30)

(Total for Question 4 = 55 marks)

Question 5: Pop life: British and American contemporary art and architecture (1960–2015)

- 5 (a) Explain how techniques have been used in **one** performance or video artwork produced during this period. (5)
- (b) Explain how High Tech features have been used in **one** building designed and constructed during this period. (5)
- (c) Explore and evaluate the representation of gender or ethnicity in the work of **one** specified artist (Warhol, Chicago, Hockney, Kelly, Ofili or Whiteread). You must refer to named works of art in your response. (15)
- (d) 'Political commentary is the single most important element in works of art produced during this period.'
- How far do you agree with this statement? To support your answer, you must refer to:
- named works of art
 - your critical text(s).
- (30)

(Total for Question 5 = 55 marks)

TOTAL FOR PAPER = 110 MARKS

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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History of Art

Advanced
Paper 2: Periods

Sample assessment material for first teaching
September 2017
Time: 3 hours

Paper Reference

9HT0/02

You must have:

Question booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer parts (a) to (d) of the **TWO** questions for which you have been prepared.
- You must identify all the works of art and architecture that you refer to by giving the name of the artist and the title of work. If the artist is unknown or if the title is insufficient for identifying the specific work, you must give the location and date of the work.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 110.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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Answer parts (a) to (d) of your FIRST chosen question here.

You must identify all the works of art and architecture that you refer to by giving the name of the artist and the title of work. If the artist is unknown or if the title is insufficient for identifying the specific work, you must give the location and date of the work.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 1:

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

Question 2:

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

Question 3:

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

Question 4:

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

Question 5:

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

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Part (a)

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Part (c)

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Part (d)

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(Total for Question = 55 marks)

Answer parts (a) to (d) of your SECOND chosen question here.

You must identify all the works of art and architecture that you refer to by giving the name of the artist and the title of work. If the artist is unknown or if the title is insufficient for identifying the specific work, you must give the location and date of the work.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 1:

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

Question 2:

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

Question 3:

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

Question 4:

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

Question 5:

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

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(Total for Question = 55 marks)

TOTAL FOR PAPER = 110 MARKS

Mark scheme

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 on the next page in line with the general marking guidance (pages 3–4).</p> <p>Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Example: Donatello, Mary Magdalene, 1455, Museo dell'Opera del Duomo, 188 cm, wood.</p> <ul style="list-style-type: none"> • Donatello uses wood (white poplar) for the subject matter of the penitent Mary as the female mortal symbol of forgiveness and spirituality to all; this choice of a 'humble' material helps convey Mary's own humility. • The use of wood allows for deep carving, presenting the female figure as old and ugly, reflecting her time in the desert rather than a more conventional expectation of personal physical beauty or perfection: she has deep-set eyes, wrinkled skin on her neck and chest, missing teeth and long hair to emphasise the symbolic role of Mary. Gesso and polychrome gilding highlight her importance to the story of Christ as well as, perhaps, emphasising her previous sexuality. • The shape of the figure is bound by the shape of the wood block, which leads to a closed pose, with hands and hair close to the body. This gives emphasis to meaning. 	
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 on the next page in line with the general marking guidance (pages 3–4). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Giovanni Bellini, San Giobbe Altarpiece, c1487, oil on panel.</p> <ul style="list-style-type: none"> • Bellini's use of painted pillars matches the architecture of the original setting in San Giobbe, one of five churches in Venice to commemorate plague victims. • There are references to San Marco, Venice: the golden mosaics of the apse above Mary and coloured marble on the back panel of her chair are reminiscent of treasures sacked from Constantinople (11th century), now adorning San Marco. • The use of colour: the rich colouring of Mary's dress and the use of colour to depict angels and light, all reflect Venice's role as an important trading port for pigments and a gateway to the East. 	
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</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 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 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Example: Cosimo de' Medici (1389–1464)</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • Medici played an important role as a religious patron, e.g. financing and support for the risky project of the dome of Florence Cathedral and the restoration of San Lorenzo by Brunelleschi. • He commissioned Fra Angelico to decorate his own rooms at the San Marco Convent but also to decorate other cells. There is evidence that his religious patronage was important for him personally as a way to alleviate the sins of usury and emphasise his own piety, and for the city to gain prestige and recognition of its importance. • His discerning contribution as a secular patron is exemplified by the Medici Palace, with the rejection of Brunelleschi's designs as too flamboyant and his subsequent selection of Michelozzo. • Medici played a role as collector/educator: he created a collection of ancient Classical sculptures, which was made available to young artists. This influenced the development of Renaissance style in Florence, e.g. Donatello's David, and he gave extensive support for the sculptor, who also helped him select art for the palace gardens. Also, his indirect role via the Platonic Academy and the translation of Plato by Ficino helped to establish and develop awareness of classical ideals in the Renaissance. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Medici was arguably second only to the Pope in terms of patronage, with an estimated spend of 600,000 florins on art and architecture. • Stability and wealth of Florence under Medici rule allowed for hugely ambitious projects and their management of foreign policy reduced threats from other city states. • However, he was never an absolute ruler and other families and Guilds were also significant, e.g. Pazzi, Strozzi, Rucellai. Perhaps the presence of other families kept competition and the expectations of sustained contribution to the city alive.

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
1(d)	<p>AO targeting</p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and 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).</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.</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • Style: in architecture in particular, the motifs of classical architecture are prominent, e.g. the round arch and Composite columns of Brunelleschi's Foundling Hospital, as well as the emphasis on Classical ideas of proportion, balance and symmetry. This can also be seen in the use of Classical orders in Alberti's Rucellai Palace. • Contrapposto may be seen as a classical motif and an integral part of Renaissance development, e.g. Michelangelo's David. Vasari writes that his work was '<i>considered nearer what was done by the ancient Greeks and Romans than that of any other artist</i>'. • Masaccio's Holy Trinity re-sites the crucifixion into an illusionistic Classical niche with barrel vault, with Corinthian pilasters and ionic columns. • Cultural context: Classical ideas equated with modern style and prestige in reaction to medieval systems, and were therefore given prominence and status. Vasari writes of Brunelleschi's practice of drawing buildings and researching methods of construction of the ancients. <p>Others may argue:</p> <ul style="list-style-type: none"> • The dominant use of art and architecture to support Christian religious purpose is not a revival of Classical Antiquity. • In Venice, ideas are equally imported from Byzantine or northern sources and so these must also be considered important, e.g. the work of Gentile Bellini, in particular. • The new naturalism was also an influence from northern Europe. • Botticelli's Primavera shows interest in Gothic/2D detailing, Leonardo da Vinci's Madonna of the Rocks, Piero della Francesca's Baptism of Christ. • Cultural context: humanism and presentation of the human body were also important in the development of the Renaissance, e.g. Michelangelo's Sistine Chapel ceiling. • Realism and expression of emotion in modelling and use of materials not dependent on classical motifs, e.g. Donatello's Habakkuk. Avery writes of the '<i>rift between serenity and idealism on the one hand and realism and drama on the other</i>'.

		<ul style="list-style-type: none"> Emphasis on emotions and realism stems from the work of Giotto, as well as Ancient Rome: but the integration of modern figures in biblical scenes has no precedent in Classical Antiquity, e.g. Botticelli's Adoration of the Magi, in which Vasari claims the portrait of the elder Cosimo de' Medici is '<i>the most convincing and natural of all the surviving portraits</i>'. The development of laws of linear and atmospheric perspective was essential: Uccello's Battle of San Romano does not show much interest in classical idealism, architecture or harmony, but the artist is clearly fascinated by challenges of perspective and foreshortening. Leonardo da Vinci's Annunciation, shows that both Classical Antiquity and modern ideas (single light source, use of shadows, perspective, illusionistic space) are important, so might be used to challenge the suggestion that it is the 'single most important' factor.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	7–12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	13–18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
Level 4	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
Level 5	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</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 on the next page in line with the general marking guidance (pages 3–4). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Gregorio Fernández, The Dead Christ, c1625</p> <ul style="list-style-type: none"> • The materials: wood is light, easily carved and offers an appropriate block shape, which is well suited to the closed pose. • The polychrome matt finish is highly realistic, with glass eyes, horn nails and ivory teeth, and gilding and punching, to create a powerful and profound effect on the spectator. • The technique is laborious, the procedure to eliminate sap and rubbing with garlic to enhance adhesion, glue size applied. The core of the sculpture is hollow to facilitate its use in religious processions. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
Level 2	2–3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]

Question	Indicative content	
2(b)	<p>AO targeting AO1: 3 marks; AO2: 2 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). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Le Vau, Vaux-le-Vicomte, 1658–61</p> <ul style="list-style-type: none"> • The huge scale and dynamism of the building emphasises the focus on power and authority of Louis XIV's Supervisor of Finances. The integration of architecture, painting and landscape gardening in a 'total' vision, with contributions by Le Brun and Le Nôtre is ambitious and novel. • The creation of a separate wing for Louis XIV reflects Fouquet's sensitivity to his emerging Absolute Monarchy and perhaps his ambitions to take Mazarin's place as Chief Advisor. • The use of elliptical shapes in the ballroom and dome reflect awareness of Roman Baroque architecture. • The use of a mansard slate roof reflects desire for a modern French national style. 	
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 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 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Example: Velázquez (1599-1660) patron: Philip IV of Spain</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • The patronage of Philip IV had a huge impact on the artist's style, giving him the opportunity to view the extensive Royal Collection, in particular the work of Titian. • Velázquez produced a wide range of subjects of royal nature, e.g. Portrait of Philip IV in Brown and Silver and The Surrender of Breda, but Philip also gave him the freedom to experiment with other subjects, e.g. the Rokeby Venus would not have been possible without the protection of royal patronage and the opportunities it gave. • Velázquez's ambitious use of materials and epic scale would not have been possible without royal patronage. • Direct impact on his own status of artist: he became royal painter in 1623, and opportunities to travel to Italy came through royal patronage. His integration of his self-portrait in Las Meninas shows that he recognised his royal role. <p>And evaluate that:</p> <ul style="list-style-type: none"> • His initial training by Pacheco and Spanish traditions were vital in the creation of his style. He qualified as master painter in 1617 in Seville, showing that he would have had a career without his royal patronage. However, there is little doubt that without the support of Philip IV his career would not have been so successful and varied, nor would he have had the opportunity to see iconic works and travel to Italy. • His important genre paintings An Old Woman Cooking Eggs and The Water Seller of Seville predate royal patronage but show interest in emerging style and range of subject matter at an early date.

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 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).</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.</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Some may agree:</p> <ul style="list-style-type: none"> Caravaggio's deliberate emotional provocation heightens the drama for spectators, e.g. Conversion on the Road to Damascus, or The Crucifixion of St Peter. Bernini's demonstration of psychological power and intent in the Cornaro Chapel is extraordinary and his virtuoso skill remains secondary to this. Bernini's masterful building programme for St Peter's is designed to personalise the enormous space and his patron's choice of Justice and Charity for The Tomb of Urban VIII reiterates the importance of personal values and emotional ties. Gentileschi's Judith Beheading Holofernes undoubtedly focuses on stirring emotional power as its priority. <p>Others may argue:</p> <ul style="list-style-type: none"> Religious persuasion was also possible through quiet reflection rather than emphasis on drama and theatricality, e.g. Poussin's The Annunciation and Claude's Seaport with the Embarkation of St Ursula (both working in Rome). Caravaggio's insistence on emotional impact made his work unacceptable or insufficiently 'decorous' for many, e.g. Death of the Virgin and the regular rejection of his first pieces, e.g. Saint Matthew and the Angel. Bellori writes of his '<i>being too natural in painting likenesses</i>'. Ruben's Ecstasy of St Gregory the Great, Chiesa Nuova, is admirable rather than emotional, it focuses on an epic presentation and celebration of the reformed Catholic Church. Bernini's Piazza for St Peter's uses epic scale and monumentality to achieve its message rather than a personal emotional response. A clear narrative was also an important element, particularly for educating the illiterate, as cited by the Council of Trent and seen in Caravaggio's reduction of stories to their most important elements only, e.g. Conversion on the Road to Damascus. Spanish art esteemed piety and virtue beyond emotional connection, e.g. Zurbarán's Martyrdom of St Serapion. Pacheco writes that the most important aspect of painting is '<i>beyond the question of resemblance... in serving to turn men's faces away from every kind of vice</i>'.

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 on the next page in line with the general marking guidance (pages 3–4). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Holman Hunt, <i>The Awakening Conscience</i>, 1853, Tate</p> <ul style="list-style-type: none"> Hunt uses zinc white grounds and colour laid in thin glazes for maximum luminosity. This was an important element for the Pre-Raphaelite Brotherhood (PRB) and Hunt was in regular discussions with George Field about colour techniques. The young girl is dressed in white with pink colour to highlight her youth and vulnerability. This links to light and the highlights used on the leaves outside the window to symbolise the natural environment she has left behind. The contrasting rich red and blues of fabric and warm wood provides a cluttered and claustrophobic colour palette, which highlights its moral message. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content	
3(b)	<p>AO targeting</p> <p>AO1: 3 marks; AO2: 2 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>Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Example: Grand Palais, Paris 1897–1900, Deglane, Louvet and Thomas; function: historic site, exhibition hall and museum</p> <ul style="list-style-type: none"> • Created for the International Exhibition, the Grand Palais occupies a huge site: with 72,000 m² floor space, it uses 200,000 tonnes of stone; and has clear references to Paxton's Crystal Palace; the main space is 240 m long, surmounted by largest barrel-vaulted glass, iron and steel roof in Europe: this was essential for light in the pre-electric age and for large, highly-populated spaces. • It adapted a religious cruciform shape for capacity reasons and to allow huge displays; its geometric and symmetrical plan emphasises ideals of harmony and balance. • The Beaux-Arts façade celebrates the national grandeur and status of the French Republic but was allied with new materials and techniques to show the innovations of modern France and to provide an enormous exhibition space. • The ornate stone façades and its central location show the symbolic function of the building: sculptures depicting the victory of Immortality over Time and Harmony over Discord show the importance of symbolic function. Exotic Art Nouveau iron work also elevates its status. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
3(c)	<p>AO targeting</p> <p>AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for 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 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Examples: works of Monet and Seurat.</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • Impressionism provided a vital initial break with Academic traditions, drawing in new audiences and raising the profile of 'modern' art, e.g. Monet Impression, Sunrise, 1874, which was criticised for its 'unfinished' style and loose brushwork, and surprised visitors by its focus on light and mark making rather than the accuracy of its subject matter. • Impressionism was also important in clarifying what Post-Impressionists sought to move away from: desiring more solid outlines and a more permanent effect. • Both movements were interested in freshness of light-suffused colour. Colour palettes show a shared interest in blue/greys with complementary oranges, although Seurat's is wider to reflect its shore setting. <p>And evaluate that:</p> <ul style="list-style-type: none"> • A comparison with Seurat's Bathers at Asnières, which was rejected by the Salon in 1884 (ten years after Monet's work), both works show a shared interest in opticality, but the Post-Impressionist work also shows a more rigorous exploration of contemporary scientific colour theories (e.g. Chevreul and Rood). • Like Monet, Seurat and his contemporaries went on to stage an independent exhibition to show their work. • They shared an interest in modern subject matters rather than history, religious or classical paintings. • Seurat was more interested in structure, with preliminary drawings and studies, as opposed to Monet's 'plein air' spontaneity. The figures in Seurat's work are more solidly composed and outlined in comparison with boats in Monet's Impression, Sunrise. • Both share an interest in the role of water role in adding to atmospheric colour and light. • Their mark making is visible in both cases and they share a move away from highly-detailed realism, but Seurat is much more precise, using his 'balayé' technique and putting complementary tones next to each other to achieve maximum impact. • However, Seurat's work also shows influence of his contemporary, Puvis de Chavannes and his practices learnt at the École des Beaux-Arts.

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 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).</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.</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Examples: the works of Ford Madox Brown and Gustave Courbet</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • Art was used to express public or private social concerns during an era of rapid change (1848 Revolutions and Industrial Revolution). Ruskin argues that '<i>there is no loftier and lovelier privilege of bringing the power and charm of art within the reach of the humble and the poor,</i>' e.g. Ford Madox Brown's Work (1852–65) and Gustave Courbet's The Stone Breakers (1849–50). • Subject matter: Brown shows a street scene in Hampstead, populated by a crowd of English people of varying social classes, activities and wealth, whereas Courbet focuses on just two workers on the side of a road in the countryside. Brown's reflects Arnold's social idea that '<i>men of culture are the true apostles of equality</i>' and is positive in outlook, while Courbet's is not. • Both show an interest in political and philosophical ideas of their time; Brown includes Carlyle and Morris in his work, Courbet references Marx's ideas and his friendship with Proudhon. • The composition of both reflect their social message: Brown's is a busy, complex piece of unusual shape. The central pyramid of figures in strong light appear to be the 'heroes' whereas Courbet's is simple, to evoke the repetitive simplicity of their lives. • Figure handling: Brown shows open faces, gestures and evident emotions, together with symbolic references to class and wealth in Victorian society. Courbet turns the figures away from the viewer, emphasising their isolation, sense of entrapment and anonymity. <p>Others may argue:</p> <ul style="list-style-type: none"> • That the focus on new styles, such as the PRB, often explored religious and literary subjects rather than social subjects, e.g. Hunt's The Light of the World was hugely significant for its religious symbolism and was widely appreciated by people who saw it in black and white form following the 1860 etching published in the <i>London Illustrated News</i>. • Impressionism was primarily concerned with artistic experimentation, entertainment and religious messages rather than social/political messages. Champfleury claimed that '<i>painting no more has as its mission the exposure of</i>

		<p><i>social systems than does music and when painting is turned into teaching it is not painting anymore</i>’.</p> <ul style="list-style-type: none"> • The brushwork of both reveal their shared desire to challenge academic painting tradition rather than focusing entirely on social message: Courbet’s finish is rough, while Brown’s fine detail rejects the RA conventions of ‘Sir Sloshua’. • Gauguin’s Yellow Christ is directed at his dream of new artistic colonies and freedom rather than overt social commentary. • Use of techniques and materials in sculpture, e.g. Rodin’s The Kiss focused on new emotional resonance and meaning rather than specifically social reference.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	7–12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	13–18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
Level 4	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
Level 5	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</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 on the next page in line with the general marking guidance (pages 3–4). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Le Corbusier, Villa Savoye</p> <ul style="list-style-type: none"> • The steel skeleton for the structure is seen throughout the levels: the steel and concrete pilotis are used to support the structure and free the walls from their load-bearing function. Slim supports allow the house to appear to 'float', as well as a car to be driven to an internal garage; this means that the aesthetic aims of modern architecture are achieved in addition to fundamental aims of new architectural language and functionality. • The use of reinforced concrete: this allows for cantilevers across a steel skeleton and curving forms of a roof garden. There is no superficial 'ornamentation'. It is painted white to achieve machine-like modernity and simplicity. • The use of glass: ribbon windows allow for maximum light into the building and glass walls on the first floor link the interior and exterior seamlessly. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
Level 2	2–3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]

Question	Indicative content	
4(b)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Boccioni, <i>The Street Enters the House</i>, 1911</p> <ul style="list-style-type: none"> • This was painted after his trip to Paris and shows the influence of Cubist facets and the principles of Roentgen Rays. • The painting encapsulates ideas of movement, sound and the frenetic pace of the modern city, rather than having just one viewpoint. • The tipping perspective rejects traditional ideas of linear perspective and illusionistic space to emphasise the maelstrom of modern life. • The colour palette is vibrant and brushwork rapid to emphasise urban modern life (in line with Marinetti's manifesto) rather than a realistic or idealised presentation. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
Level 2	2–3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]

Question	Indicative content
4(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 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 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Example: Georges Braque (1882–1963)</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • Braque moved to Paris after his initial training in Le Havre and was at the centre of new discussions regarding art and modern ideas. Earliest work is Impressionist in style but after seeing the 1905 Salon work of Matisse, Derain and de Vlaminck, he begins to experiment with the Fauvist style, e.g. The Olive Tree near l'Estaque, with its vibrant non-realistic colours, lack of traditional perspective and variety of mark-making. (Candidates may also refer to Poincaré and Einstein, and Braque's shifting planes.) • After seeing the Cézanne retrospective in 1907, he moved away from his earlier focus on colour to explore form and perspectives. In the early 20th century, there was a new focus on space, time and movement as a result of new philosophical ideas, as well as mechanisation. Bergson argued that the '<i>world is in a constant state of flux</i>' (and perspectives in Houses at l'Estaque, advance these ideas. It was the first work to be talked of in terms of 'cubes' (Vauxcelles). • In Fruit Dish and Glass, 1912, he pushes ideas further with the first papier collée work. He experiments with literal and depicted flatness via new materials and techniques. This also draws on Saussure's linguistic ideas, where signs and signifiers can be explored to highlight difference and multiple interpretations (also seen in works using letters, e.g. Le Portugais). Use of new ideas of semiotics moves painting away from mimetic function and is seen in Braque's use of facets. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Braque was building on ideas of Cézanne from the 1907 Salon Retrospective but develops these with new ideas of an 'intelligent' (Metzinger and Janneau) search for a new pictorial language. • In part, his response to modern ideas found in Paris is tempered by or merged with his own initial training as a house painter. • His working relationship with Picasso was undoubtedly of critical importance in the development of his style and contribution to modern art. • Despite the era of rapid industrialisation in which he lived, Braque makes more reference in his work to the ideas of modern artists and the development of painting than to technology or 'modern' subject matters.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i></p>
Level 2	4–6	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. <i>[AO3]</i></p>
Level 3	7–9	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i></p>
Level 4	10–12	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i></p>
Level 5	13–15	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i></p>

Question	Indicative content
4(d)	<p>AO targeting</p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and 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).</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.</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Some may agree:</p> <ul style="list-style-type: none"> The new collections of Picasso, Braque and Derain in Paris, and their visits to the museums of ethnography and other venues at the beginning of the century had a huge impact on their artistic development, e.g. Les Demoiselles d'Avignon, Derain's Bathers, Braque's Large Nude. Carl Einstein writes of the '<i>purity of formal creation</i>' in '<i>Negro Sculpture</i>', that artists wanted to emulate its '<i>vigorous independence</i>'. Matisse spent winters in North Africa from 1908 and evidence of the significance of these trips can be seen in many of his works, including Blue Nude (Souvenir of Biskra) and Red Studio, as well as his textiles and pottery collections. Nölde, Kirchner, Schmidt-Rottluff and Die Brücke artists were also regular visitors to ethnographic museums in Dresden and Berlin, and this influence can be seen in, e.g., Kirchner's Fränzi in front of a carved chair. Nölde writes that '<i>primitive peoples create their works with the material itself in the artist's hand... absolute originality, the intense and often grotesque expression of power and life in very simple forms</i>'. Henry Moore's Reclining Figure and the impact of Chacmool are seen in the British Museum; there were writings on this topic by Roger Fry and artists. Also, Moore's interest in the concept of direct carving may stem from his study of 'primitive' works. <p>Others may argue:</p> <ul style="list-style-type: none"> Other external influences were also vital: Freud and development of interest and understanding of psychoanalysis were critical particularly, but not exclusively, of Surrealism, e.g. as seen in Magritte's The Lovers II and Dalí's Autumnal Cannibalism. The impact of World War I and economic problems across Europe were of huge importance and can be directly explored in many works, including Hausmann's Mechanical Head, Grosz's Republican Automatons, works by Dix and Höch's Cut with the Kitchen Knife. The development of machinery and transport was also significant and can be evidenced in works such as Boccioni's City Rises, Balla's Speeding Automobile, Russolo's Dynamism of a Car, Delaunay's Homage to Bleriot, and Epstein's Rock Drill.

		<ul style="list-style-type: none"> The new and popular philosophical ideas of Bergson, Poincaré and Saussure, and developments of photography and film were also important, changing ideas about time and the agenda for modern art, e.g. Picasso's Still Life with Chair Caning. Primitive interest also comes from renewal of interest in naïve art, folk and craft traditions from within Europe, rather than African, Oceanic etc., e.g. Brancusi's Endless Column, and works by Henri Rousseau. Also, Gauguin and van Gogh with their interest in both <i>Japonisme</i> and the painting of profound emotion were also important influences.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	7–12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	13–18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
Level 4	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
Level 5	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</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 on the next page in line with the general marking guidance (pages 3–4). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Allan Kaprow, performance Yard, 1961 Martha Jackson Gallery, New York for group exhibition 'Environments, Situations, Space'</p> <ul style="list-style-type: none"> • Five existing sculptures in Gallery Garden were wrapped with tar paper. • Hundreds of black rubber car tyres were then put into space and made into forms through which the viewer jumped, crawled, climbed and rearranged, therefore integrating their movement, touch, and even scent, into the work. • Site-specific location was a deliberate technique: challenging ideas of art and permanence. • Kaprow fixed boundaries of performance but expanded boundaries of sculpture: use of everyday materials blurred the link between art and life, and integration of viewers as active 'players' blurred the distinction between art and viewer, with an emphasis on action and reaction rather than the product itself. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
Level 2	2–3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]

Question	Indicative content	
5(b)	<p>AO targeting</p> <p>AO1: 3 marks; AO2: 2 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>Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Example: Richard Rogers, Lloyds Building, London, 1978–86.</p> <ul style="list-style-type: none"> • Extensive use of exposed steel and other features suggests this is a High Tech building. Staircases, lifts, electrical power and pipes are on the outside for ease of access, which are a typical feature of High Tech (sometimes called Structural Expressionism). • Use of modern technology and mechanisation: it has a concrete skeletal frame, a curtain wall with triple-layered solar-controlled glass, and a ventilated cavity to refract light inwards. Service towers are clad in aluminium. All services are computerised and automated. • Innovative design elements: there are 12 glass lifts, it is open plan and has open central elevators and an atrium to symbolise transparency in business. This links High Tech architectural style with a High Tech approach to business. Its contrasting series of rectangular office floors show how High Tech moves away from rigid uniformity of some Modernist buildings. There is a visual emphasis on the functional. • It is High Tech in its truth to materials: it has hard lines, a mechanised structure, and it reflects light. 	
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 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 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Example: Mary Kelly (b.1941); gender</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • Significance of personal history: she lived in Beirut, moved to London in 1968, worked as teacher and artist, Women's Movement, Artists' Union, and is now living in the USA. • Post-Partum document (1973–79) at the ICA, this was a six-part, multi-media installation. It considered the experience of motherhood and the mother-child relationship, and the impact on women creatively and domestically over a six-year period. • The context of the era in which it was produced was of second-wave socialist feminism in which the 'personal is the political', and it was a sociological and psychological investigation. • It also challenges the aims of Conceptual art and explores how to give a voice without figurative reference. It caused the 'nappy scandal'. • Interim (1984–89) is a four-part, large-scale, multi-media installation reflecting on the construction of female subjectivity and identity in post-maternal 'middle age'. • The four parts focus on the Body, Money, History and Power. The first part 'Corpus' addresses ageing through fashion, medicine and romantic fiction. It shows the influence of Charcot's image of hysteria, and Surrealism. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Kelly's works use multimedia, performance, installation, film and a range of voices to explore psychoanalysis; they explore the relationship between the individual woman and the group, and between experience and memory. • Her focus on gender is sustained through different media and becomes a unifying factor of her work, despite changes in style and presentation over time. • She is also important as a writer, feminist and educator: <i>'being a woman artist is what I call a double negative'</i>.

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	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 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).</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.</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • Daniel Bell (Art in Theory) argues that '<i>in the last fifty years... culture has taken the initiative in promoting change.</i>' • Judy Chicago's The Dinner Party and Barbara Kruger's Untitled, Give me all you've got reflect a rise of interest in feminism; art in this era both adds to, and responds to, international political dialogue. • On both sides of the Atlantic, this was an era of huge change and involvement in mass debate, e.g. as seen in Maya Lin's Civil Rights Memorial. • Involvement of artists with war issues increases the significance of politics and the importance of art as political statement, e.g. as seen in David Mach's Polaris and in Mary Kelly's Gloria Patri and Mea Culpa. • Interest in integration of text and visual elements, which was typical of this period, is well suited to political commentary. • Chris Ofili's No Woman No Cry was an effort to raise awareness of racism and injustice, and was a powerful tribute to campaign of Doreen Lawrence against the Metropolitan Police; similarly, Kara Walker's Grub for Sharks and Sonia Boyce's Missionary Position II reflect on the politics of race, gender and the post-colonial era. <p>Others may argue:</p> <ul style="list-style-type: none"> • Jeff Wall (Art in Theory) suggests that '<i>discontinuities, breaks, ruptures, leaps</i>' are the most orthodox way of thinking about culture now and this is perhaps endorsed by looking at art that reflects on life transitions, e.g. Bill Viola's Nantes Triptych, works by Tracey Emin, and Anthony Gormley's Event Horizon. • For some, personal issues are paramount, e.g. Judy Chicago's Birth Project and Tracey Emin's Everyone I Have Ever Slept With make a more direct, intimate art, rather than a political message. This is also seen in works by Lucian Freud, e.g. The Painter's Mother III. • Some issues straddle the personal and the political and are therefore difficult to categorise, e.g. Jenny Saville's reflection on society and judgement of the female in Branded and Hybrid.

		<ul style="list-style-type: none"> • Pop Art's determination to break barriers of elitism and consumerism are, arguably, not demonstrations of political intent, although the impact is felt across society. • There is little in abstract art of Helen Frankenthaler's (e.g. The Bay) or the Minimalist work of Carl Andre (e.g. Equivalent VIII) that could be said to be of political intent, although the response to such innovative artworks may have challenged politics, policies and politicians.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	7–12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	13–18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
Level 4	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
Level 5	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

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