

A Level History of Art



Additional Response Exemplars

Paper 2: Periods

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

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Introduction

This pack contains previously unpublished exemplar responses to Sample Assessment Material questions of Paper 2: Periods of A Level History of Art qualification, and should be referred to in addition to the originally published exemplars document.

Each example question in this pack is followed by Mark Scheme, example student response(s) and examiner comment accompanying the mark and level achieved in the response.

Part (a) questions

1(a) Explain how materials and techniques have been used in one Renaissance sculpture.

Mark Scheme

Question	Indicative content	
1(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: 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. [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]

Student response

David produced by Donatello in the 1440s for the courtyard of the Medici Palace in Florence reflects Cosimo I's interest in antiquity, through his nudity and contrapposto pose. The young shepherd boy is shown after his fight with Goliath, confidently standing on his severed head. The swivelling hips and nonchalant jutting elbow of the open, full-length pose also reflect the Renaissance interest in the culture of ancient Greece and Rome through the casting in bronze via the lost wax process: a technique also drawn from antiquity.

Examiner's comment: Mark 0/5

Despite the detailed information given here, it is a stock description of the sculpture rather than any kind of relevant response to the question posed. Although the work is identified initially, and the material cited in the last sentence, there is no meaningful analysis of how the materials and techniques have been used and no apparent understanding of the need to apply knowledge to the question.

Student response

Michelangelo used reductive carving on marble to sculpt his monumental figure of David (1501-4). The single block given to him restricted what he could sculpt and because of marble's low tensile strength, David is standing in a closed position to ensure fragile parts of the sculpture do not break off. David's right arm is by his side and attached at the thigh to support and the left arm is bent holding the sling over his shoulder, which also helps support the arms. Michelangelo would have used chisels and drills to reduce the marble to its core shape. Some parts of the sculpture are smoothed and polished such as David's skin to show his youth and strong body. The sculptor also exploits the translucency of marble to imitate skin, as well as creating convincing surface detail to show other textures: such as the tree trunk supporting his leg and the floor he is standing on to replicate rocky ground.

Examiner's comment: Mark 5/5, Level 3

This is a detailed and relevant response which matches the requirements of Level 3. Full marks should be awarded here as the candidate does explore both materials and techniques with accurate information and analysis.

Student response

Donatello's choice of wood emphasises the fragility of Mary Magdalene in comparison to a marble or bronze sculpture. Wood as a material is very organic and it is viewed as the most modest, the cheapest and the easiest to carve. And the qualities and connotations link to the fact that she is not a materialistic person and much more spiritual. The choice of such a humble material really emphasises the humility of the subject. The slightly faded gilding also shows that she has moved on from a life of luxury to that of a more spiritual one. He uses smooth carving on the hands and skin to show that although she is old, she was once beautiful.

Examiner's comment: Mark 2/5, Level 2

Unfortunately, this student speaks generically about the material for a significant part of this answer. Only in the final sentences do they begin to relate the material to the actual sculpture and their analysis is therefore limited. There is no substantial discussion of technique beyond 'easy to carve'.

2(a) Explain how materials and techniques have been used in one Baroque sculpture produced outside Italy.

Mark Scheme

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. <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>

Student response

Puget's Milo of Crotona was carved from two blocks of marble found in the dockyard at Toulon using chisels and drills. Intended for the gardens of Louis XIV's new palace of Versailles, Puget uses a material that can withstand an outdoor location. Wanting to rival the Italian Bernini, Puget produced a work which exploited the advantages of marble while also challenging the limits of its low tensile strength. The void between the tree trunk and leg of Milo is daring, but he strengthens the balance of the work with the fabric that reinforces the line of his arm and stabilises the weight as it falls down to the ground between the lion and figure. Puget explores the translucency of the material and its similarities to skin as well as offering a direct challenge to the Farnese Heracles with highly developed surface detail (and polishing) on the muscles. He seems to compete with Bernini on the number of textures he can create from this monochromatic material: lions claws pull on the thigh of Milo, hair, mane, foliage and even pottery are convincingly described.

Examiner's comment: Mark 5/5, Level 3

This is clearly a very strong, detailed and relevant response, worthy of Level 3. The question is fully explored and bot knowledge and analysis are strong.

Student response

Juan Martinez Montanes 'Christ of Clemency' (1603) is made of wood. The sculptor was famed for his skill and he was known as the 'god of wood' in Seville. The work was commissioned by Archdeacon de Leca who gave a very specific set of requirements for a figure with his head hanging down to the right side, still alive, as if praying to the viewer. The light weight and realism of wood are suitable for the subject matter of this work, particularly the crown of thorns and cross on which he hangs, and it was intended for the monastery chapel, so was not vulnerable to the weather. The surface was painted by Pacheco whose addition of colour makes the work much more vividly dramatic, particularly on the red blood which streams from the wounds of his stigmata and runs down his chest.

Examiner's comment: Mark 3/5, Level 2

Again, a clear response, but lacks sufficient detail and analysis for the top level, perhaps because the student includes information not relevant to this question and therefore runs out of time. 'Realism of wood' is unclear and needs further development to move into Level 3.

3(a) Explain how colour has been used in one British painting of this period.

Mark Scheme

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, The Awakening Conscience, 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>

Student response

Millais's 'Ophelia' is a Pre-Raphaelite depiction of a scene from Shakespeare's Hamlet. We see the figure of Ophelia sink beneath a river as she drowns having being rejected by Hamlet. Her pale white complexion contrasts with the dark brown of the river, making her the focal point. Likewise, her pale hands are shown rising above the dark water as she allows herself to drown. Around her flowers are full of Pre-Raphaelite symbolism. Red poppies indicate death, a pink rose symbolises beauty and white daisies represent innocence. These all link to Ophelia's character. The surrounding landscape is a rich green colour and shows the Pre-Raphaelite's interest in nature. A tall clump of dark green reeds are shown reflected in the river. Patches of white highlights are dotted across the river to show its surface, showing attention to detail in nature which the Pre-Raphaelites followed. Ophelia wears a silver coloured dress, this mimics the water as Ophelia becomes one with the stream. A red and brown robin which was mentioned in the play is shown singing on a tree above Ophelia. The Pre-Raphaelites achieved these intense details through a use of bright colours applied to a wet white ground.

Examiner's comment: Mark 5/5, Level 3

An excellent, detailed and precise response which successfully draws out the relevant points about colour from the student's wider body of knowledge on this work.

4(a) Explain how materials have been used in one building constructed during this period.

Mark Scheme

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. <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>

Student response

Le Corbusier uses modern materials of reinforced concrete, glass and steel in Villa Savoye (1928-30) in Poissy, France. The main living area of the house is lifted off the ground on piloti which are evenly spaced around the building's square footprint. White paint is used on these and the walls to create a stark contrast to the rural landscape and clean effect of the building. Steel details such as window frames and stair rails are picked out in black providing stark contrast. Ribbon windows wrap the exterior of the first level providing good views and the flexibility of concrete is demonstrated on the roof level with the curving solarium.

Examiner's comment: Mark 3/5, Level 2

There is a competent level of relevant knowledge and analysis here, but the candidate does not give the more specific detail expected of Level 3.

Student response

In the commercial building, the De La Warr Pavilion (1935), materials have been used to capture the style of the modern movement. Reinforced concrete has facilitated the cantilevering of the balconies and flat roof which define the International Style. This in turn enables the glass ribboned windows that extend horizontally across the building, suggesting that the structure is defying gravity. The use of reinforced concrete means that the glass windows are not weight bearing and that the plan and façade can be 'free'. The concrete has been painted white which again creates a ship-like and streamlined effect, appropriate for a seaside venue and makes the building appear clean and attractive for the general public.

Examiner's comment: Mark 4/5, Level 3

Skilfully concise, this response is accurate and precise, meriting a Level 3 mark. However, more specific detail is really needed for a full mark response (location, architect, welded steel construction, allocation of space etc)

5(a) Explain how techniques have been used in one performance or video artwork during this period.

Mark Scheme

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]

Student response

Gillian Wearing's 'Dancing in Peckham' from 1994 is a 25 minute colour video with sound that shows a wide shot take of Wearing dancing expressively and uninhibitedly in a public shopping centre in South London. The camcorder is still and was placed on a tripod with no other crew or helpers involved, just Wearing. Both the arched glass roof with the sun shining through and the floor can be seen in the wide shot allowing various shadows to be cast as Wearing dances freely with no music. Wearing does not seem to care about passers-by, who pay her no attention anyway. The video functions as a form of unconventional self-portraiture and is a particularly intimate medium to be used as the viewer is able to easily access and relate to the video that would have been displayed on a television screen.

Examiner's comment: Mark 3/5, Level 2

Although this response is detailed and specific throughout its good length, not all the points made are relevant to the question posed. Nevertheless, the first half contains sufficient appropriate discussion to earn a mark at the upper end of Level 2.

Student response

In her 25 minute long, colour video 'Dancing in Peckham; (1994), Gillian Wearing uses a portable camcorder, enabling her to create the one-shot piece in the public setting of Aylesham Shopping Centre. Wearing placed her Hi8 camcorder on a tripod in the centre of the shopping centres main thoroughfare which allowed her, as the sole performer, to be mobile and hands free, as seen by her placement a couple of metres back from the camcorder, central to the video frame and in a wide shot review. The moving image video medium records Wearing's uninhibited movements and other sensory elements such as the sounds of shoppers' footsteps and other background noises. There is no soundtrack to the piece, enabling the viewer to focus on the artist's unselfconscious dancing, which incorporates a range of different moves, from smooth to staccato, from moshing to air guitar.

Examiner's comment: Mark 5/5, Level 3

Excellent, precise and detailed response which focuses entirely on the question posed. Confidently at the top of Level 3.

Part (b) questions

1(b) Explain how one Venetian Renaissance painting has been shaped by its political, social and/or cultural context.

Mark Scheme

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>

Student response

Giovanni Bellini's 'Portrait of the Doge Leonardo Loredan' (1501) has been shaped by the sitter's political role as leader of the Venetian Republic. His clothes, buttons and corno hat are part of the official wardrobe and mark out his status. The ornate silks of his dress stress the importance of Venice as a trading post. His bust pose with its narrative links to Roman emperors has been shaped by the strong sense of culture and tradition in the city, although the switch to a more frontal pose (rather than profile) shows that the artist is also responding to the modern social context of the Renaissance as does the attention to the soft light falling on his face with its fine, realistic detail. The strong blue background alludes to the political importance of the lagoons to Venice as well as to the strong colours influential as a result of the importance of the state's Byzantine legacy, despite the fall of Constantinople to the Ottoman Turks half a century earlier.

Examiner's comment: Mark 5/5, Level 3

A strong response which effectively selects information on the work and relates it to the political, social and cultural context. (Although, please note that as the phrase 'and/or' has been used in the question, it is not necessary for a candidate to address all of these contextual elements, but if they pick just one area of context, their answer should be comprehensive on that aspect.)

2(b) Explain how one secular Baroque building has been shaped by its political, social and/or cultural context.

Mark Scheme

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>

Student response

Designed for Nicolas Fouquet, the Finance Minister to Louis XIV, Vaux-le-Vicomte was intended to be 'the most beautiful house in Europe' showing Baroque ambition and excess from the outset. Le Vaux worked with Le Notre and Le Brun to produce integrated vision of architecture, sculpture, painting and landscape design of 12,000 acre site – taking Baroque theatricality to a whole new level. The building has an articulated façade with sweeping steps, balustrades, moat and makes use of colossal order on the outer bays to show extravagant decoration. The huge scaled building continues to use Classical elements throughout with extensive use of symmetry, but they are reworked with more emphasis on scale and power than the curves seen in Italy: so pedimented 'temple front' is projected forwards on central bay of entrance portal and is repeated as a double storey feature on the garden front. Mansard roofs show interest in the development of a significantly French style to outdo that seen in Italy. The high profile of this shape adds striking contrast in terms of colour and when paired with the acroterion add additional drama characteristic of Baroque.

Examiner's comment: Mark 2/5, Level 2

Although this response is superbly detailed, it fails to select information relevant to the question and to analyse the impact of context on the architectural choices made by Le Vau. Credit can be given for the distinction made between French and Italian styles in the mansard roof as well as the interest in power rather than curves.

3(b) Explain the relationship between form and function in one building constructed during this period.

Mark Scheme

Question	Indicative content	
3(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: 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>

Student response

Oxford University Museum was built in the late 19th century and designed by Deane and Woodward. It was commissioned in order to have a location in keep all the natural science artefacts in one place instead of in all the different colleges of the university. This reflects society's new and increasing desire for education. Deane and Woodward chose to reflect the use of the building in its appearance: the natural aspect is reflected in the façade's irregularity – irregular fenestration and use of quintefoil and octofoils and its overall asymmetric appearance. John Ruskin was a great admirer of this. The use of a polychromatic Venetian Gothic Revival style in the entrance emphasises again the function of the doorway to welcome those interested in education and achievement. The cloister complex inside provides extensive display opportunities while the large glass roof provides natural light for illumination. Paired colonettes of different stones found in the British Isles serve both a structural function and also work as geological specimens. Decoration and iron pillars that support the roof integrate details of flora and fauna reflecting the museum's primary purpose as the education about nature.

Examiner's comment: Mark 5/5, Level 3

Excellent, precise and detailed response which focuses entirely on the question posed. Confidently covers elements of both the façade and the interior organisation of the building. While this can never be comprehensive in such a short response, this answer sits confidently at the top of Level 3 and is given full marks, despite the unnecessary addition of the sentence about Ruskin.

Student response

The Opera Garnier in Paris is a public building in the mid-nineteenth century. The building is large to accommodate many people and there are many doors on the ground floor to allow people in and out. There are gilded statues flanking the central bay on the roof that indicate the function of leisure and entertainment. The socialising space on the interior is greater than the size of the theatre showing that the real function of the building was for the bourgeoisie to be seen.

Examiner's comment: Mark 2/5, Level 2

This is a general response, lacking in architectural fact and analysis. The comments made do embrace some analysis, meriting a mark in Level 2 but at the bottom of this two-mark level.

4(b) Explain the ways in which one Futurist painting is experimental.

Mark Scheme

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. <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>

Student response

Founded in 1909, by writer and poet Filippo Marinetti, the Futurist movement arguably gained their characteristics from styles such as Cubism and Pointillism in order to express their celebration of speed and power. It is this mixing of styles that makes the Futurist paintings so experimental. It would seem that when creating a work of art, the different characteristics used from different styles depended on what the artist was celebrating in that work. For example, Umberto Boccioni's 'The City Rises' was painted in 1910 and celebrates "the new beauty: the beauty of speed" through the utilisation of the Impressionist technique of rapidly applied paint that is even impasto in areas such as the areas of lead white that electrify the scene. Whilst Boccioni has already used an Impressionist technique, he has also used "lines of Force" and the Pointillist technique to convey movement. This merging of styles to create a new movement works with the Futurists aims of creating a new modern world.

Examiner's comment: Mark 2/5, Level 2

Despite the knowledge shown here, little is explicitly relevant to the question and the particular work of art selected. The student discusses the Futurist movement in general terms, but there is clearly not time for this kind of introduction in such a short response. This student would have scored more highly if they had cited their work in their first sentence and then explored the ways in which this particular work was experimental in line with the question posed. There is no credit for Critical texts in these short responses.

5(b) Explain how High-Tech features have been used in one building designed and constructed during this period.

Mark Scheme

Question	Indicative content	
5(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: 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>

Student response

Richard Rogers 'Lloyds Building' (London, 1978-86) is a large commercial office building in central London. The building uses a steel skeleton and glass wall construction. The windows have triple-layered solar controlled glass and 12 glass lifts as well as visible escalators which criss-cross the building. There is a large atrium.

Examiner's comment: Mark 1/5, Level 1

Although a relevant building is cited and some knowledge relevant to High-Tech is shown here, there is no meaningful analysis or interpretation and therefore this response is limited to Level 1.

Part (c) questions

1(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.

Mark Scheme

Question	Indicative content
1(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for 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 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: 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	<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>

Student response

Cosimo Medici was very important to the development of Renaissance art in Florence as he commissioned several works and supported the training and education of artists and thinkers in the city. His desire to see the city become more important meant that he spent a lot of money on both religious commissions for the city as well as works for his own enjoyment and prestige.

Cosimo Medici commissioned Michelozzo to build him a palace, after he turned down Brunelleschi's designs saying "envy is a plant one should not water". So Michelozzo was instructed to build a large, but sober, urban palace close to the Cathedral as the family home and centre for their bank and business. The three-storey building shows the influence of Cosimo's fascination for the rebirth of the Classical past in its use of symmetry and order from the Greeks and cornices, string courses and round arches from the Romans. On the exterior, the ground floor is heavily rusticated, suggesting strong reinforcement and strength which might have been influenced by the Medici's caution following their return from exile in 1434. The interior courtyard of the building was much more elaborate and shows a greater influence from Cosimo in providing both a place for his collection of antique sculpture and the first full length bronze figure sculpture since classical times in the 'David' he commissioned from Donatello.

Worried about his safe passage to heaven in the afterlife, the banker (and money-lender) Cosimo also commissioned Fra Angelico to decorate the monastery of San Marco, with one cell for his personal use. The fresco of the 'Annunciation' at the top of the stairs has been influenced by Medici's attitude to religion and shows the Renaissance interest in realistic space through the linear perspective and classical features through the round arches and classical capitals on the portico. The light falls on the elbow of the angel giving a sense of three dimensionality and the attention to detail on the flowers and wings is meticulous.

Examiner's comment: Mark 8/15, Level 3

This is a relevant response which successfully names a patron and some works attributed to his involvement. There is some competent analysis and interpretation and the argument is better than Level 2. Discussion is not quite at the top of Level 3 though, with limited exploration of either 'David' or the 'Annunciation'

2(c) Explore and evaluate the impact of patronage on one specified artist. You must refer to named works of art and/or architecture in your response.

Mark Scheme

Question	Indicative content
2(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for 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 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: 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>

Student response

Patrons will have their say in a variety of aspects of the works they have commissioned, including the scale, materials and subject matter. The artist, Bernini, usually had very wealthy patrons for his works after his father trained him and introduced him to the Pope at a young age. Having wealthy and important patrons meant that Bernini was working on a large scale with expensive materials including bronze and marble. The majority of his commissions were religious ones meaning that his subject matter was limited. He did a commission for Cardinal Borghese for 'Apollo and Daphne' and this mythological subject matter allowed him to produce a more dramatic work featuring two almost naked people.

Bernini also did a portrait bust for Louis XIV, the king of France, which was an extremely important commission and means he would have earned a lot of money. He was commissioned by Pope Urban VIII to decorate St Peter's basilica in the Vatican which meant he had to work in an epic scale, with expensive materials on relevant topics for the church. He made several works including 'St Longinus' and the Piazza outside which welcomed the public into the arms of the Roman Catholic church. Bernini made these works very exciting with dramatic gestures and theatrical use of light which made them powerful and satisfied his patrons.

Examiner's comment: Mark 2/15, Level 1

This is a Level 1 response with very basic knowledge, no effective analysis or visual analysis and a basic argument/judgement demonstrated. The candidate does name two works of art, so is not limited by a rubric infringement. Nonetheless, this weak response scores low in the Level with no credit for AO2.

3(c) Explore and evaluate the influence of Impressionism on Post-Impressionism. You must refer to named works of art and/or architecture in your response.

Mark Scheme

Question	Indicative content
3(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for 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 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 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	<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>

Student response

Impressionism is distinctive through its use of light and brief brushstrokes placed across the canvas. Impressionist work such as Renoir's 'Bal du Moulin de la Galette' has a focus of light and shade with a clear reference to this exploration in the dappled sunlight shown in the piece through a combination of light brushwork and blue used as shadow reflected on the woman in the forefront's dress. The piece shows an everyday scene of young men and women at leisure 'en plein air' at a mill just outside Paris. Here, Renoir paints his contemporaries with casual dress dancing and socialising. Each figure is unidealized and is painted with normal faces and expressions.

In a similar way, Gauguin's 'Yellow Christ; 1889, uses unidealized figures as he depicts a rural pastoral scene in Brittany with three women kneeling to one side of a shrine showing an unidealized figure of Christ in yellow. Like his predecessors, Gauguin has used colour to show the season and used it in an experimental way. For example, the whole piece uses autumnal colours: the yellow of Christ's skin, the orange of the woman's pinafore alongside the red of the trees and contrasting blues that complement the orange tones making the warmer tones stand out, linking to the idea of harvest and a new beginning as biblically, the death of Christ on the cross is a symbol of resurrection and change.

The influence of Impressionism on Post-Impressionism – as shown by Gauguin and Renoir show that the Impressionist concept of capturing a fleeting moment, somewhat ties into the work of artists like Gauguin as while not capturing a fleeting moment, he does document an everyday pastoral scene and uses the Impressionist idea of complementary colours to retract or bring forth a colour by contrasting the cool tones of dark blue of the woman's dress as well as the blue of the sky, drawing more attention to the autumnal tones and the body of Christ. Post-Impressionism also adopted and was influenced by the Impressionist use of cropping. This can be seen in Berthe Morisot's 'Portrait of the artist's mother and sister' (1870), an Impressionist work that uses the compositional technique to achieve a sense of casual informality. This technique is also a feature of Gauguin's work as the body of the woman closest to the viewer is completely cropped and is used to give the same effect, with the viewer catching a glimpse of this intimate event.

Examiner's comment: Mark 6/15, Level 2

A poorly structured response, which, nonetheless does make some relevant points, supported with detail from the three named works cited. It fits Level 2 with its expectation of partially adequate knowledge (AO1), uneven analysis and interpretation (AO2) and partially adequate/uneven critical argument. Analysis of influence is limited to cropping and colour, together with an implicit and rather clunky point about informal subject matters. Whilst the discussion is not yet at Level 3 'competent', there is sufficient material across all three Assessment Objectives here for a mark at the top of Level 2.

Student response

Post Impressionism was a reaction against Impressionism, but also relied upon some characteristics of the earlier style. Impressionism was an avant-garde movement which had a scientific approach to colour and light. Renoir's 'Bal du Moulin de la Galette' was painted en plein air which was a new innovation at the time. This is an everyday scene, showing a large group of figures in an open-air dancehall. Such scenes had become popular with the Impressionists as a way of depicting contemporary life. Renoir focuses on natural sunlight, falling on the figures dancing and socialising. Blue shadows are shown on the ground and on the white dress of a female figure in the centre. Patches of light colour, including pink, appear on the dark blue suits of the men in the foreground and represent the sunlight streaming through the leaves above. Renoir adds to the spontaneity of the scene by cropping foreground figures, particularly the seated boy and girl on the left.

However, the French artists who followed, saw this approach as too scientific and lacking in individual artistic expression and also condemned the focus on a transitory or fleeting moment. Gauguin's 'Yellow Christ' is a Post-Impressionist work showing three women kneeling at the foot of a wooden cross on which a figure of Christ is displayed. Gauguin travelled to Brittany, in an attempt to capture a more honest and simple way of life. The women shown are in Breton costume which makes them appear traditional and a contrast to the modern figures of Renoir's painting. Gauguin uses colour more solidly than Renoir, making it expressive and symbolic rather than light and ephemeral. Thus, the figure of Christ is painted yellow, linking him with the landscape surrounding him. Figures and forms are heavily outlined in black, giving them a flat and simplistic appearance. This technique is known as Cloisonnism and gives the painting a decorative appearance. Orange appears in the trees in the background, the whole scene appears autumnal and links to ideas of harvest time.

However, Gauguin is also linking Christ and his resurrection with the yearly cycle and routines of these rural people which shares the Impressionist interest in ordinary people but takes a more symbolic than spontaneous standpoint. The foreground women have been cropped and Christ has been placed asymmetrically, similar to Renoir's composition. However, in Gauguin's work, the cropping allows the painting to appear more dynamic and avant-garde. Despite the radical appearance of this painting, Gauguin followed the Impressionists practice of painting outdoors and also on a small scale.

Examiner's comment: Mark 11/15, Level 4

This is a much stronger response than the previous, with a tighter and more controlled evaluation of the influence of Impressionism on Post-Impressionism. Knowledge of the cited works is good and there is coherent analysis on both, with a great range of points covered than in the previous example. Critical judgement is also clearer and more coherent. This merits a Level 4 mark, but not quite at the top of the level as the AO2 analysis is not entirely consistent.

4(c) Explore and evaluate the impact of modern ideas on the work of one specified artist. You must refer to named works of art and/or architecture in your response.

Mark Scheme

Question	Indicative content
4(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for 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 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: 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>

Student response

Henri Matisse was an artist who inspired and influenced many but was also heavily influenced by the world in which he lived and the modern and exciting ideas that were prevalent in Paris at the turn of the century. This exciting time was first notably an influence on his work when he pioneered the first modern movement of the 20th century: Fauvism. At this time, artists wanted to find a way of painting which related to the new world and expressed the feelings and emotions of society at the time.

Matisse's 'Madame Matisse in a Hat' (1905) is a portrait of his wife in an unknown setting. She was a milliner and has a flamboyant hat on her head, but apart from this, there is little specific detail. This is because the short, expressive brushstrokes do not explore the likeness of the sitter but instead show the artist experimenting with paint and style in a new and imaginative way. Matisse has rejected the academic traditions of 19th century art, preferring to capture a more spontaneous version of his wife. He may have been influenced by the camera here, both in the close pose and in his decision to use vibrant and unrealistic colour to mark the work out from photographs of the time. The apple green of Madame Matisse's forehead is defiantly not realistic, but it shows Matisse experimenting. Similarly, the background is non-specific, and is marked only in rough patches of colour.

Examiner's Comment: Mark 3/15, Level 1

Although some knowledge and understanding is shown here, only one work is cited which means the response must be limited to Level 2 at most. Perhaps unsurprisingly, the discussion is very basic, with little detail or analysis and an inadequate critical judgement and insufficient evidence. Placed at the top of Level 1.

5(c) Explore and evaluate the representation of gender or ethnicity in the work of one specified artist. You must refer to named works of art and/or architecture in your response.

Mark Scheme

Question	Indicative content
5(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for 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 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: 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>'.

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>

Student response

Chris Ofili (b 1968) is a Black British artist born in Manchester to Nigerian parents with Igbo roots. He has never visited Nigeria and his only first-hand experience of Africa on a travel scholarship to Zimbabwe. Nevertheless his works express a strong pride in the shared Black British ethnic group and culture of which he is a part. The Black British Art (BLK) movement of the 1980s led the way for artists like Ofili to address their own ethnic identity, by creating a platform, voice and audience for works which had previously been ignored.

Ofili's most famous work 'No Woman No Cry' (1998) deals directly with issues of both gender and ethnic identity as well as racism in the UK. It features a crying woman, representing Doreen Lawrence, mother of Stephen who was stabbed in Eltham in 1993, and more widely, all those mothers who have lost children to violence. The profile bust length figure with cornrows and beads has distinctive (and exaggerated) 'black' features to show pride and bravery of the ethnic community in the face of disaster and prejudice. The colouration of her bib links to the green, yellow and red flag of Rastafarianism associated in wider British culture with Bob Marley, then perhaps the dominant Black culture in England, especially within contemporary music. Stephen Lawrence's family came from Jamaica so it is entirely appropriate that this symbolism is used in relation to the title of Marley's famous song 'No Woman No Cry', whose title Ofili has appropriated here. This song was also played at the famous One Love Peace concert reconciling Michael Manley and Edward Seaga. The formal features of the work related to Ofili's own African experience – the dots from ancient Matabe caves and the elephant dung, originally smuggled back in his rucksack and used to raise the work off the floor. As the saying goes, "elephants never forget" and are an endangered species in need of protection, just as young black men killed in racist attacks should never be forgotten (see the RIP in fluorescent paint). The map pins (used to on the elephant dung at the bottom of the painting) may relate to the shared experience of colonialism by groups with Black British ethnic identity.

Ofili was brought up as a Catholic so the Madonna Dolorosa reference is also appropriate as a reminder of the impact of missionaries on colonial cultures – and also celebrates the gender of Doreen Lawrence as an iconic figure, linking her with Mary. This figure cries teardrops collaged with the face of photograph of Stephen, using the last image that was widely circulated in the media after his death. The mixed media layering links to hip-hop music and sampling and the highly decorative nature of the work also references non-'Fine' art and non-Western traditions as well as artists such as Bridget Riley who were known to Ofili from art college. This complex multi-referential work therefore relates to Ofili's personal ethnic heritage as well as that of his subject, and celebrates the rich, multicultural context of Britain at the end of the 20th century.

Ofili's Catholic upbringing is very much part of his ethnic identity and is the subject of other works too, including the controversial 'Holy Virgin Mary'. Not only does he turn her into a black Madonna, very much in tune with Black politics of the time, he also references the stereotyping of black women's sexuality and the virgin/whore theme. The creation of a black Madonna, clad in the symbolic blue dress and with one breast exposed is a dramatic presentation of a proud, fertile matriarchal society. Like earlier Gothic works or Orthodox icons, Ofili makes this Holy Virgin Mary float on a golden non-specific background which further contributes to her elevation in status and impact. What looks at first impression like flying putti, are revealed, on closer inspection to be collaged buttocks and anuses and this

perceived 'disrespect' was the main source of controversy when the work was shown (and then withdrawn) in New York.

Examiner's Comment: Mark 13/15, Level 5

There is no problem with the rather uneven split between the two main works here, although the question (and mark scheme) make clear that more than one work must be used in the response. Clear positioning of the response with the initial definition of ethnicity seems to work well for this student and ensures that they remain relevant and on task throughout their discussion. Discussion of No Woman No Cry is accurate and detailed. The candidate selects appropriate information to show confident knowledge and understanding of contexts and to facilitate effective analysis and interpretation. This response just meets the expectations of Level 5.

Part (d) questions

1(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 and your critical text(s).

Mark Scheme

Question	Indicative content
1(d)	<p>AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks). This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</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>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>

Student response

The interest in classical antiquity was certainly an important factor in its development. The term 'Renaissance' refers to the rebirth of classical values and Vasari closes the preface to his Lives claiming that "art's rebirth and perfection has ascended into our own time." Almost all Renaissance art and architecture alludes to classical references in some way. However, other more contemporary interests should also be considered. Appropriation of contemporary contexts by patrons (what Paoletti and Radke call "important new patterns of patronage"), Humanism, nature, innovative techniques, Gothic practices and Christianity were also vital to its development. Marcilio Ficino's eagerness to merge the Christian present with the Pagan past in his writings is a case in point.

One of the most classically inspired early Renaissance buildings is the Old Sacristy by Brunelleschi (c1421-44) commissioned by Giovanni de Medici. As unified space at the end of the left transept of the Church of San Lorenzo, this Sacristy follows the perfect proportions of the Golden Ratio. Paoletti and Radke confirm that "the dimensions of the altar and side rooms were determined by the use of the golden section." Composed of two basic geometric shapes (a cube and a hemispherical dome above) the satisfying dimensions of space are kept clear and simple. A variety of Classical vocabulary adorns the interior tripartite elevation. Round arches, a continuous frieze and Corinthian pilasters with minor Ionic orders flanking the doors and pediments are seen below. Above are roundels, pendentives and clerestory windows. The altar space repeats the geometric forms of the main space in smaller dimensions. However, there are also innovative elements included in the Sacristy that are not wholly classical. The way the pietra serena Corinthian pilasters turn at the corners of the room shows that they were an applied decorative surface treatment and not a true 3D building technique. Paoletti and Radke refer to this as 'non load-bearing since it is applied to a stone and rubble construction.' Similarly, the major Corinthian order containing a minor Ionic one was a new Renaissance practice. The pendentives below the drum are influenced by Byzantine architecture rather than classical. The clerestory windows and surmounting lantern are equally an influence of Christian churches as opposed to classical temples. Nevertheless, the classical vocabulary and organisation of space is without doubt the main inspiration for this building.

The Medici Palace by Michelozzo (c1444) is another example of an interesting combination of influences. The rustication of the ground storey and round arches (repeated across the tripartite elevation) are clear reference to Roman practices. However, the sophisticated two-light windows are influenced by medieval architecture. The living quarters though are influenced from the Roman concept of the insula and the huge crowning cornice complete with corbels and egg and dart motif is also of Roman derivation. On the other hand, the surface treatment of the Palazzo Medici was an entirely new technique. The rustication was applied directly in situ, not a structure built from the ground up as ancient practice would dictate. The internal courtyard does follow classical prototypes and the courtyard peristyle of Corinthian columns, arcuated walkways with groin vaults and the continuous frieze with swags and roundels are completely classical vocabulary. Nonetheless, it is also probable that Michelozzo was influenced by the medieval Palazzo Vecchio with its status as the place of civic government. Both buildings are tripartite with arches, two light windows and heavy cornices, both have string courses and coats of arms. Therefore classical and medieval influences could be deemed of equal importance here.

Finally, Botticelli's Birth of Venus (1487) is the epitome of Marcilio Ficino's writings that attempted to unify Christian and Pagan traditions. Based on Ovid's 1st century account of Venus birth and Pliny the Elder's description of Apelles' fresco of the same subject; this mythological Venus is the epitome of classicism. The dimensions of the canvas are even based on the golden section. Similarly, Venus' pudica pose (with hands covering her modesty) was no doubt modelled on the Medici Venus (an ancient Roman copy of a lost Greek bronze by Praxiteles). However, subject and ancient sources aside, the techniques used to paint this image have strong references to medieval and contemporary sources. The two-dimensional, flattened floating elongated bodies of Venus, Aura, Zephyr and Spring are set against a background lacking in aerial perspective. This flatness is possibly influenced by the medieval tapestries owned by the Medici. Similarly, their chiselled and clearly delineated contours may reveal Botticelli's initial training as a goldsmith. In Vasari's Life he states that "in that period, an almost constant intercourse between goldsmith and painter existed." Venus' long body and trailing hair was also possibly influenced by a late German Gothic sculpture of a nude Mary Magdalene by Gregor Erhart. Lastly, it also seems likely that the more contemporary poetry of Angelo Poliziano describing Venus' birth on a shell in the sea surrounded by Zephyrs acted as a modern source for the artist.

Therefore, I would argue, that despite classical antiquity being a hugely important factor in the development of the Renaissance, it is not the single most important factor. Other innovative contemporary and more recent medieval factors are also significant and should not be ignored.

Examiner's comment: Mark 26/30, Level 5

This is clearly an extremely confident and articulate response. AO2 is particularly strong, with perceptive analysis and interpretation throughout and undoubtedly showing an excellent understanding of visual language. The debate is also impressively handled, with the exception of (apparently) failing to notice the word 'development' in the original statement. This response also explores Florentine works only (although the mix of painting and architecture is good), this may be rather limiting, particularly in the work of a student who is obviously very capable and may result in an AO1 score that just misses the maximum mark over the query of selection of works to reveal excellent understanding of contexts. Critical texts on the other hand are impressive: well-integrated and effectively used throughout.

2(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 and your critical text(s).

Mark Scheme

Question	Indicative content
2(d)	<p>AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks). This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</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 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. Zurburán'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>

Student response

'Stirring the emotions of the spectator' was certainly an important recommendation of the Council of Trent (1545-63) and one which Catholic Baroque artists were able to fully exploit in their dramatic and powerful works. Nonetheless, the other requirements of the Council, such as the telling of a clear narrative and selection of the most dramatic moment of the narrative were also of real importance, particularly to the mainly illiterate populations of the lower classes.

Rubens painted the triptych 'The Descent from the Cross' for the Guild of Arquebusiers in Antwerp, headed by Nicolas Rockox. At this time, Rubens had relatively recently returned to his home town, but was well established with an international reputation and solid experience of both religious and royal commissions. The work was for Antwerp Cathedral and this location clearly affects the epic size. The Arquebusiers were keen to maintain their profile after the recent cessation of hostilities in Antwerp. Although peace was clearly positive for the people and art, it brought risks for the Guild of sword bearers too and their motivation for harness the emotions of the time and to ensure their place and recognition in the modern story of the city. The Guild's patron saint was St Christopher, 'the Christ bearer' but inclusion of a relatively minor saint would not have been appropriate for their large scale aims or the Cathedral setting, instead the tragic sight of Jesus being lifted off the cross by the burly figures of Nicodemus and the Roman soldiers accompanied by the mourning Mary's makes this work a highly successful example of 'stirring the emotions'. The left-hand panel showing the pregnant Mary in conversation with Elizabeth and the right hand one showing her presenting her baby to Simeon in the temple are both inclusive and relatable for the audience of Antwerp Cathedral.

The inclusion of Nicolas Rockox himself in profile on the right-hand panel and on the left hand panel, a young woman dressed in contemporary costume, who gazes directly out towards the viewer further supports the desire of Baroque religious art to appear modern and relevant and therefore effective as a Counter-Reformation tool. In the centre, the pale and limp body is haunting. The combination of classical Italian influences (Tintoretto, Michelangelo and the Hellenistic work of Laocoön) here are matched by the Northern European attention to detail that is so typical of Rubens, suggesting that he was well aware of how to manipulate his audience for maximum effect.

In deeply Catholic Spain, Zurbaran also had a reputation for the production of profound works for religious patrons. In 1628, he was commissioned by the Order of Mercedarians to produce a painting of their founding saint, Serapion, for the funeral chapel of their monastery in Seville. The choice of material and scale is clearly affected by the intended location. However, the function of the piece to confirm the devotion of the monks of the order means that Serapion is shown in a peaceful death, in fact, almost sleeping. Given that the monk actually died in an Algerian jail having exchanged himself for Christian hostages, this idealised version is perhaps surprising given the realistic nature of Spanish art and the recommendation of the Council of Trent for the 'most dramatic' moment of the story. However, inclusion of the violence or brutal details would clearly not have positively 'stirred the emotions' of this particular audience and so this work can indeed be used to support the statement. Instead, Zurbaran looks to build a real emotional connection with his clearly defined audience by producing a work that works almost as a portrait of the 12th century saint by showing him with highly individual facial features.

The composition is stark and simple leading to a clear narrative. The saint is shown in a pose which refers to Christ's crucifixion, but the bound hands and hanging fingers touch the front of the picture plane and again create a direct, emotional connection with the viewer. The original viewers – monks of the Mercedarian order - would have been inspired by Zurbaran's inclusion of the symbol of the order around the neck of the saint. This badge of belonging acts as a powerful device to build unity and purpose within this society. The naturalistic, torn label to the right, identifies the saint as the founder of the order and suggests time passing in an evocative but not frightening way. The dark background is typical of Zurbaran's work and probably reflects the style of the artist as well as the tradition in Seville of highly realistic works such as those by Montanes and Pacheco. Presumably, however, the patron commissioned a painting rather than a sculpture as the funeral chapel needed permanent adornment and the work was not intended for use on a paso (float) out in the community. Similarly, the muted colour palette and powerful use of tenebrism are features of the artist and local tradition but would have created a powerful spiritual (and emotional) effect, particularly when seen by flickering candlelight.

Lastly, Bernini's 'Ecstasy of St Teresa' was commissioned by Cardinal Cornaro for his Funeral Chapel in Santa Maria della Vittoria in Rome. Made between 1648-52, it is a work of the mature Bernini, long established as the most important artist of the Baroque Counter-Reformation, but also at the time suffering from a loss of papal favour after the disaster of the bell towers on St Peter's. This gave the Cardinal an opportunity to enhance his own prestige by commissioning the artist to depict the new saint Teresa of Avila (canonised by Gregory XV in 1622) in a moment of religious ecstasy. This extraordinary piece of work may be the single most stirring emotional sculpture produced in Rome during these years. The location permitted Bernini an extravagant use of polychrome marble and even to puncture the wall of the church itself, to create a hidden oculus to flood the side chapel with light which appears to be 'divine' as it illuminates the scene. Bernini uses the Cornaro commission as an opportunity to showcase his combined skills of architecture, sculpture and painting as well as to celebrate Cornaro's contribution to the Counter-Reformation and the achievements of the new Orders such as the Discalced Carmelites. The flickering and moving light (affected by the weather outside) would certainly have stirred the emotions of the viewers as it bounced down the gilt beams and on to the angelic faces of Teresa (as well as her open mouth, limp fingers and curling toes) and the angel's beatific smile.

The central scene is witnessed by relief sculptures of members of the Cornaro family shown in two balconies to either side. The figures are seated, but moving in elaborate contemporary clothing, in animated discussion and this creates a theatrical effect to the whole scene. This may have created an emotional bond for members of the clergy and important families of Rome, but for the ordinary viewer, these flanking scenes must have been more about the status of the patron than stirring their own emotions. The decision to have Teresa on a cloud also works to emphasise the blurring of boundaries between the mortal and heavenly realms for the Catholic faithful, a message that would have been particularly welcomed by the Cardinal and the function of the piece as a Funerary Chapel.

In conclusion then, I would agree that the Baroque works seen as the most important today are ones where "stirring the emotion" is the single most important factor. However, this may say something about the selection of works by history and art historians as these works use their emotional strength to connect with today's more secular audiences.

Examiner's comment: Mark 23/30, Level 4

This is a well-argued response with some strong visual analysis and excellent knowledge of wider contexts (such as patronage and location). The major omission here is any reference to critical texts and therefore this response cannot earn more than 6 marks for AO3. This limitation places it in Level 4 rather than the top band, which is a shame given its obvious strengths.

3(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 and/or architecture and your critical text(s).

Mark Scheme

Question	Indicative content
3(d)	<p>AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks). This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</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 Examples: the works of Ford Madox Brown and Gustave Courbet 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 Slosshua’. • 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>

Student response

I agree with this statement because the awareness of society's behaviour and values were starting to increase during this period, and art was seen as a method of communication with the public by which messages and criticisms could be conveyed.

In Ford Madox Brown's painting 'Work' (1865), the artist has depicted a scene of a London street with various figures representing groups in society, including a group of men digging up the road for underground tunnelling. This painting depicts physical labour in a positive manner with the workers in the centre, their effort benefitting themselves and those around them; light highlights their muscled bodies, showing the strength that their hard work has built. In the bottom centre, orphaned children wear old, loose fitting clothes. The eldest, in a deep red dress, struggles to keep the others under control, showing the neglect of vulnerable figures in society. Her crimson dress could imply passion and foreshadow prostitution. To the right, two intellectual figures – Thomas Carlyle and Frederick Maurice – appear to be looking upon the scene that lies before them. They were both influential figures in society and Carlyle's books criticised characters similar to those shown in the painting. A firm believer in the benefits of work, his maxim "no pressure, no diamonds" illustrates his Protestant/Victorian work ethic. To the left of the canvas are more people: including a flower seller who hides most of his face beneath a large hat. His eyes look anxious – he represents more poverty-stricken people but also implies a suspicious or criminal past. There is an upper-class woman behind him who stands out in her pristine clothing and gives the impression that her appearance is her most important feature – as many higher-class women did. This painting was meant to bring inspiration to the viewer, with the positive effects of labour blooming throughout and the criticism of idle characters being used to guide the public away from a work-shy life.

Another painting, Courbet's 'The Stonebreakers' comments on the unfair lengths of labour that some faced. Painted in 1849 in France, the Realist painting depicts the two stonebreakers working at the side of the road under the blaring sun. It shows an older man who has evidently had this job his whole life, while to the left of him, a younger boy appears to struggle with a basket of stones. The use of a younger figure highlights the tender age that males began work and he wears leather shoes to imply that he was previously in school. The faces of the two are not seen, this hides their identities and does not make them individuals, and it shows that they are the tip of larger group that undergo this drudgery. The sky above is a pale blue of early morning and shows that they have been working since early light. Socialist writer, Proudhon, described this work as "an icon to the peasant world" and praised it for highlighting the toils endured by the lower class.

Holman Hunt's 'The Hireling Shepherd', painted in 1851, depicts a hireling shepherd neglecting his flock of sheep and focusing his attention to the woman beside him. On the female figure's lap is a lamb being fed apples which are poisonous to sheep. Some sheep in the background of the painting have strayed and are eating wheat which again can harm or kill the sheep. These add an element of mortality to the work, along with the Death's Head moth that is in the shepherd's hand. The straying sheep could also symbolise the invasion of the woman's personal space by the shepherd: she is clothed in red, which could again symbolise lust. Around his waist is a small barrel, presumably full of alcohol, which implies he has been drinking. At the time of this painting, religion (following Darwin) was under scrutiny and it is sometimes interpreted that the sheep represent the people straying from

the Christian faith. Their dismal fates may be shared by sheep and the 'flock' of congregations alike.

In these three works, both moral messages and the highlighting of important elements in society are shown suggesting that social commentary is very important in both France and Britain.

Examiner's comment: mark 10/30, Level 2

This student spends more time stating the narrative elements of each work than using the evidence or formal features to contribute to a relevant debate. As this knowledge is limited to the subject matter of each painting, it cannot lead to a strong AO1 mark because there is little evidence of knowledge or understanding of wider contexts of art. The analysis and interpretation of formal features is the main failing of this descriptive approach with minimal discussion of scale, composition, space and depth – only light and colour are explored, leading to a partial/uneven mark for AO2. Although the candidate begins and ends with reference to the statement of the question, there is little direct engagement with the debate in the bulk of the essay. Candidate has missed the significance of the word 'single' in the original statement. Two critical quotes are used and adequately identified, further supporting a final mark in Level 2.

Student response

Even though this period in history was marked by major social upheavals, many artists avoided any direct commentary (or critique) in their paintings and instead used their work to address and challenge the academic conventions of art.

The French Impressionist, Renoir, helped develop new ways of painting. 'Bal du Moulin de la Galette' (1876, oil on canvas) is a large-scale work depicting a crowded scene of people dancing and socialising in an open air dance hall. The subject matter is certainly a social scene with figures shown in various groups, chatting, dancing and drinking. In the foreground a group of men are seated around a table. Two young women have joined them and are chatting – the social setting here arguably shows the mix of classes and ages in this outer Paris location, but Renoir's primary interest is light and colour and he uses the groups of figures to give the opportunity to capture the effects of natural light falling on different forms, typical of Impressionism.

Sunlight streams through the foliage, causing dappled shadows to fall on the figures which are shown as broken dabs of coloured paint. Patches of light thus appear on the shoulders of the men's dark suits and some of the women's dresses appear pink in the sunshine. The ground is covered in areas of blue, a colour used by the Impressionists to indicate shadow, linking to recent scientific research into colour and light – but this is a technological influence rather than social commentary. Paint is applied loosely, with detail on faces and figures all significantly simplified. Renoir has painted quickly to capture the spontaneous movement of light rather than the spontaneity of the social scene. Foreground figures are cropped on both sides, emphasising the informal nature of the scene here and again showing a technological influence – this time of photography. Renoir's main focus here then was to follow the advice of the writer, Baudelaire, who encouraged artists to paint scenes of regular people in Parisian life and "to become one flesh with the crowd."

Across the channel, Millais 'Ophelia' (1851, also oil on canvas) likewise avoids social commentary. This Pre-Raphaelite painting is based on a scene from Hamlet and the title makes clear that it is not a scene of Victorian critique of female virtues and failings. Like the Impressionists, the Brotherhood's main ambition was to challenge the conventions of the time, particularly those championed by the Royal Academy and its president who they called 'Sir Sloshua'. Rejecting the superficial subject matters and exuberant finish of academicians, they sought a return to purity of colour and intent and minute detail.

Symbolic detail appears throughout the painting to assist the narrative. Ophelia is surrounded by poppies to symbolise her death, roses to indicate love and daisies for innocence. Victorian floriography was popular, but here these details have been used to support Shakespeare's narrative and Ophelia's character in the play, rather than a social critique of female subservience or even the opium trade (which could have been an alternative reading of the poppies). Again, like the Impressionists in France, colour is a main priority. Due to the preference for painting on a wet white ground, the colours are intense and their effect is exacerbated by the use of complementary tones: red poppies/green foliage in the river's banks and hedges. The white daisies echo Ophelia's pale complexion adding a haunting sorrow to the piece which is further enhanced by a silver dress and the dark river waters. The setting was painted outdoors, while Lizzie Siddal (Rossetti's girlfriend and later wife) posed for hours in a bath tub to provide the sources for Ophelia. Perhaps

this careful staging and minute detail took attention away from the interest in social commentary, although Lizzie's subsequent problems with laudanum and class hostilities from the Rossetti family show that these painters were surrounded by ripe opportunities for the portrayal of social commentary if they had wanted it.

Holman Hunt's 'The Hireling Shepherd' (1851, oil on canvas) again offers only limited symbolic social commentary. The shepherd is shown seducing a young girl while his flock stray into the nearby fields. Painted almost a decade before Darwin published the Origin of Species, but during the era when his ideas were increasingly known through articles in the media, the topic of religious Doubt in the Victorian era could have given rise to a social commentary but here, once again, this does not seem to be the priority for the deeply religious Holman Hunt. The two figures are central to the composition. Their sunburnt faces and coarse features unidealized, suggesting they are of lower class. In typical Pre-Raphaelite fashion, the colours are intense. The red skirt of the young woman and white shirt may have religious connotations as the colours of the communion as well as symbolising both her purity and passion – perhaps at a critical moment of temptation. The apples in her lap could be further evidence of this reading as the keg around the shepherd's waist could suggest a social comment on the dangers of alcohol. Nevertheless, the light is even, details minutely rendered and the scene stretches far back into the distance with its far rows of ordered crops. I would argue that this work is better seen as evidence of Ruskin's advice to "got to Nature in all singleness of heart.... Having no other thoughts but how best to penetrate her meaning." Other works by Hunt also push a Christian message, such as The Shadow of Death (1873) which again could be argued to advocate the benefits of physical exercise for the Victorian male.

In conclusion then, I disagree with the statement and would argue that colour and light are the main priorities for both French and British artists during this period.

Examiner's comment: Mark 19/30, Level 4

In principle, there is nothing wrong with a student adopting a position in complete disagreement with the statement (or to fully agree.) Here, however, their determination to disagree creates a rather narrow perspective which rather lacks effective contextual support (AO1) both in breadth and depth. Visual analysis is competent but not quite at level 4 as it often reverts to a narrative approach on the English works in particular. Nevertheless, this candidate manages to stick with the question throughout, and keeps referring to the question of social commentary which means their full answer is relevant and credit-worthy. This response meets all the criteria of Level 3, 'competent' and in recognition of their coherent and reasoned argument, merits a mark just in Level 4.

4(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 and your critical text(s).

Mark Scheme

Question	Indicative content
4(d)	<p>AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks). This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</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>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 'purity of formal creation' in 'Negro Sculpture', that artists wanted to emulate its 'vigorous independence'. 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 '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'. 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. <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>

Student response

Early Modernism was the rejection of a traditional or academic style to create an anti-naturalistic language. Some modern artists, such as Matisse and Epstein and Matisse (in their respective works 'Blue Nude' and 'Female Figure in flenite' were very much influenced by the tribal arts of Africa, Oceania and America, with their question for a new means of representation appropriate to the modern world. However, there were also external influences such as philosophical ideas and urbanisation which were influential to many modernist artworks. In Delaunay's description of the 'Red Eiffel Tower' and Epstein's 'Torso in Metal from the rock drill' ideas reflect the technology of the modern world and what evolved from it.

One work where the evidence that there is significant external influence is evident is 'Blue Nude' by Matisse, painted in oil in 1907. The image presents a reclining female nude depicted within an exotic landscape, which is shown through the flora depicted in the background. Gill Perry mentions that Matisse's work was directly influenced by the primitive as the subject matter is "explicitly colonial" and is set in North Africa which he had visited the year before. Although the work is not symbolic, it could be seen as a reflection of his memories of the journey. The style is influenced by the tribal arts through the rejection of naturalism such as the illogical proportions of the figure and the simplified 'realism'. Matisse subverts the traditional expectations of beauty by depicting the female form distorted rather than idealised, which is emphasised through the use of anti-naturalistic colour seen through the blue shading across the form. William Ruben referred to the female figure as an 'African Venus', implying the impact of 'primitive' arts on this work and the rejection of traditional subject matter. This painting can also be seen as a form of escapism as Matisse presents a paradise removed from his own contemporary industrialised world which is also seen in earlier works such as 'Open Window'

Another modern work that features the importance of tribal art as an influence is Epstein's small scale, 1913 work 'Female Figure in Flenite', made of serpentine. Epstein was influenced by the modern and worldly ideas of avant-garde artists like Picasso, Brancusi and Modigliani, who were interested in overhauling European sculpture and were influenced by the sense of freedom they found in 'primitive' art. The subject matter of a pregnant woman is a primitivizing one, as it is not a traditional Western treatment of a woman. It has a feeling of prehistoric fertility suggesting that the figure "inhabits a primeval world" as suggested by art historian Richard Cork. The celebration of nudity also reflects Epstein's love for the poet, Walt Whitman, who sought a freer approach to the body and uncorrupted sexuality. The work is incredibly anti-naturalistic and stylised, which emphasises the influence of primitive art. Epstein has reduced the figure to basic elements making his approach a conceptual and dehumanised one. This non-mimetic approach and the abstracted, polished quality of the sculpture reflect the overarching Modernist style. For example, there is a lack of any detailing or psychological realism, which refers to the raw quality of African and Oceanic masks. The huge eyes have an insect-like quality to them, furthering the sense of dehumanisation in the figure. The illogical proportions such as the massive head with small body, draw back to the disregarded naturalism of tribal art. The form has been simplified and reduced to a geometric, simple and compact composition. Direct carving was another approach which was influenced by tribal art and Epstein may have seen through the work of Brancusi.

Although many modernist artists were influenced by the tribal artists, there were other important external influences, such as modernisation and the rise of technology which has a profound impact on both Delaunay's 'Red Eiffel Tower' and Epstein's 'Rock Drill'. In the latter work, finished in 1913, Epstein was clearly influenced by the machine aesthetic. It was completed prior to the outbreak of the first world war and the figure was originally cast in plaster and mounted on top of a ready-made drill. The body is severely simplified, distorted and dehumanised, becoming part of the machine with the rock drill acting as an extension and the use of geometric planes for limbs suggesting the cogs of machines. The sculpture was almost three metres high and experimental through its use of a ready made or found object in the drill. After the outbreak of war, Epstein's views changed as he understood the horrific and threatening capability of the machine, causing him to break up the work. By removing the legs and the arm that had once been operating the machine, Epstein transformed his sculpture into a victim rather than a destroyer. Therefore, although the primitive was a driving influence, other influences must be considered too: a position backed up by Cork who argues that the "move of influence of tribal art towards a formal language [is] more directly redolent of technological prowess", which is seen through the technology of the new machine aesthetic.

Other significant external influences include Bergson's idea of the "world in a constant state of flux" and the growing sense of a rapidly changing and urbanising world. In Delaunay's 'Red Eiffel Tower' (1911-12), depicting the modern symbol of Paris towering over the Parisian skyline, with the abstracted city booming below. The painting celebrates French innovation, progress and nationalism and is a "prophet of the future" and "a fundamental image of modernity" (Robert Hughes). The Cubist fragmentation across the picture plane creates movement which refers to Bergson's ideas of the world in flux and the temporality of vision. The anti-naturalistic depiction of the tower and the visible brushstrokes create a sense of vitality and dynamism. Delaunay was influenced by the Cubist idea of simultaneity and multiple viewpoints. The viewer is looking from both above and below the architecture, providing the process of our experience of looking and creating a subjective experience of the modern world. The simultaneity in the painting evokes the modern innovations of media as well as the rapid change in other technologies. Blaise Cendrars said "Delaunay wanted to show Paris simultaneously, to incorporate the tower into its surroundings." The work is part of the Unanisme movement and reflects, primarily, on the modern progress of the new century in Paris.

Ultimately, I could argue that tribal art is a significance in some modernist painters but there is also a clear sense of influence from the contemporary society of the machine aesthetic, urbanisation and industrialisation.

Examiner's comment: Mark 25/30, Level 5

This is a strong response with some detailed and in-depth discussion of selected works. The debate is effectively supported by visual analysis which is perceptive at moments. The critical argument is sustained throughout (even when the student is making the opposing case) and references to relevant critical texts have been skilfully integrated, although perhaps not directly used to develop the candidate's own position. This is a Level 5 response: impressive at this very early stage of the new specification.

5(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 and/or architecture and your critical text(s).

Mark Scheme

Question	Indicative content
5(d)	<p>AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</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 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. <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>

Student response

Society has undergone great changes in both Britain and the US. Civil rights, the Feminist movement and political upheaval are some of the factors to have a major effect on the work of artists working from the 1960s until now.

Kara Walker is an African American artist whose works appear similar to traditional silhouettes which have been enlarged to a huge scale. Her work looks at themes relating to gender and race, particularly Black history in the US. Her installation 'Auntie Walker's Wall Sampler for Civilians' uses the silhouette technique to highlight racial stereotypes. A number of large cut out figures in black paper are fixed to the gallery wall. The use of black might be a reference to Walker's ethnicity. The figures wear costumes associated with the 1800s in America when slavery was still common. Some figures hold weapons and are shown attacking other figures. We are unsure what the ethnicity of the victims are as all the figures are the same colour. In some case Walker exaggerates the facial features of some of the characters to emphasise their ethnicity and this makes us the viewers also guilty of racial stereotyping.

Another artist who uses political commentary in their work is Barbara Kruger. Her piece 'Your Body is a Battleground' might be a comment on how women are exploited in society. The work shows a black and white photo of a female face with one side in negative. Across the image are placed the words of the title. Kruger's work looks like an advertisement and she might be making a point about women's roles. Kruger is a feminist artist and all her work uses the same technique of black and white photos with text to make a political point. The role of women has been changing since the 1960s but there are still stereotypes in advertising which use the female figure to sell products to other women and this might be the point that the artist is making.

A final artist who is influenced by politics is David Hockney. Hockney is a gay Pop artist who moved to the United States in the 1960s. His work at this time often included nude male figures in swimming pools and this was at the same time as the Gay Rights movement. 'Peter Getting Out of Nick's Pool' shows a young man from behind as he gets out of a swimming pool. His nude figure is placed in the centre of the composition, giving him importance and emphasising his body. The title suggests that the pool belongs to another man and Hockney might be telling us that these men are in a relationship. This shows Hockney being influenced by changes in society. The colours are bright and vibrant suggesting joy and happiness. These colours are typical of Pop Art and the blue pool dominates the picture.

In conclusion I agree with the above statement. Artists have the opportunity now to make works which relate to issues which have become more important and these artists all make political statements in different ways.

Examiner's comment: Mark 8/30, Level 2

This is a short Level 2 response which is rather superficial and engages only distantly (and nervously) with the concept of political commentary. Appropriate works are identified and discussed but in largely narrative terms, rarely venturing beyond subject matter and colour. The

wider contexts of the politics are not explored in any detail leading to a partially adequate score for AO1. Similarly, the visual analysis is uneven and lacks the detail required for Level 3 'competent'. Finally, although the candidate makes an attempt to link each work to the debate, there is no critical text support and the judgement is only partially adequate.

