

# A Level History of Art



**Exemplars Paper 1: Visual Analysis and Themes**

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

## Contents

<b>About this exemplar pack</b>	<b>2</b>
<b>Sample question paper 1 Visual analysis and themes:</b>	
Mark scheme for Section A: Visual analysis	3
Student answers and markers comments	6
Mark scheme for Section B: Themes	<b>27</b>
Student answers and markers comments	31

## About this exemplar pack

This pack has been produced to support History of Art teachers delivering the new A Level History of Art specification (first assessment summer 2019).

The pack contains exemplar student responses for sample question paper

1: Visual analysis and themes.

This component assesses different Assessment Objects:

Students must:	
<b>AO1</b>	Demonstrate knowledge and understanding of the contexts of art
<b>AO2</b>	Analyse and interpret artists' work, demonstrating understanding of visual language
<b>AO3</b>	Make critical judgements about art through substantiated reasoned argument

Following the student answer(s) you will find the mark scheme for the level that the student has achieved, with accompanying examiner comments on how the marks have been awarded.

The commentaries provided relate to example work produced by a student of the legacy specification to support the new A Level History of Art specification. Therefore, while these responses give an idea of how candidates might respond, the students had not followed a full programme of teaching.

This pack currently contains sample work for sample question paper 1 Visual analysis and themes.

Students and teachers are to be thanked for their time and generosity in completing these response

## Mark scheme

### Section A: Visual analysis

Question	Indicative content
1	<p><b>AO targeting</b> AO2: 6 marks; AO3: 6 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4).</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited.</p> <p><b>Indicative content</b></p> <p><b>Figures and setting</b></p> <ul style="list-style-type: none"><li>• It is an ambiguous space – interior setting but open archway, courtyard appearance.</li><li>• The open archway in centre background leads to exterior beyond with sky and series of classical buildings visible in perspective.</li><li>• The archway on right leads back to interior space of the temple.</li><li>• There are classical architectural forms and the illusion of sculpture – symbolic (Expulsion of Adam and Eve and Sacrifice of Isaac).</li><li>• Christ in centre, framed by archway, draws our attention and directs the action.</li><li>• Figure of Christ, in particular, is ethereal, spiritual.</li><li>• Christ appears active, violent (unusual representation).</li><li>• Elongated forms and large-scale figures dominate the composition.</li><li>• There are prominent gestures and expression, and stylised figures.</li><li>• The figures are in varied poses but are united by repeated gestures and consistent lighting.</li><li>• The figures on each side of Christ are arranged in groups – active on left in chaos and discursive, calmer on right; figures are linked on right but separate from one another on the left as they react to Christ.</li><li>• No figures make eye contact with the viewer but they do exchange glances and communicate with each other.</li><li>• The painting has a close viewpoint – figure of Christ moving towards the viewer.</li><li>• All figures are contained within the picture space but there is a sense of moving in and out.</li></ul> <p><b>Sense of drama</b></p> <ul style="list-style-type: none"><li>• There are dramatically deep areas of shade, e.g. Christ’s robes for dramatic <i>chiaroscuro</i>, ‘sketchy’ application of paint enhances this.</li><li>• The table knocked over into viewer’s space, in particular the edge of foreshortened table, draws us in; strong diagonals dissect composition.</li><li>• There is exaggerated perspective, through arches to exterior and further back into interior space, to contrast with movement of foreground scene.</li><li>• Static geometric architecture contrasts with dynamic movement of figures.</li><li>• There is a variety of dramatic poses and angles – some shown from front, others from back or side, and variety of movement through gestures and of drapery; hand and arm gestures are particularly dramatic – hands highlighted emerge</li></ul>

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

This is a biblical scene ~~at what seems to be a very~~ outside in a rushed & panicked environment. The people are moving baskets of high and low dress which in turn adds to the drama as the space is filled which makes it seem more chaotic.

~~The other clothes~~ They all wear robes which and some aren't wearing any clothes on their top half which may suggest that they are very simplistic with their possessions. The robes are also very colourful which makes them stand out against the dark, enclosed courtyard that they are in. The use of red and blue next to each other on Christ's robe makes him stand out even more as the colours are complementary to one another, so therefore shine out to their full potential. ~~The figures around are all very simple as~~ The figures are all below Christ which instantly gives him power as he is physically above everyone else. The man on his knees on the right looks up to him which in turn, makes us do the same. Christ is also in the middle of the archway, ~~which~~ where the lines of the pillars either side, draw us to him. On the left, ~~we are drawn~~ if we follow the elbows of the working men, we are led to Christ again. He is in the centre and is physically bigger which gives him maximum visual impact.

None of the characters in this painting engage with the audience which makes us feel as though we are watching the painting and we are not involved. However, it also makes us feel as though the figures are ~~more~~ busier.

~~The fact~~ Through the archway, is the only light source given in this painting. It is natural and makes us feel as though there is a light at the end of the tunnel with Christ. The two paintings on either side of the archway also show laymen and people doing something which again make adds drama and work into the painting.

Another way in which drama is encompassed is by the movement in the painting. It ~~is~~ (look) like a freeze frame of rush and panic. This is shown through the curvilinear lines on the robes used which show they are in motion. This is also achieved through tonal modelling which can clearly be seen on Christ's robe which shows how the 3D robe is moving in motion with Christ's expansive hand gestures.

~~The fact that we can see space on the outside~~, All the different levels used in the painting create drama as we can see people stepping over one another which is exploited on the left hand side. This adds drama as there is lack of space to work.

~~There are also no framing~~ on the left hand side a pillar is used as a framing device to stop our eyes from wandering off outside of the painting. This in turn creates drama as it concentrates it us on the main action and doesn't give us any space. However, on the right, the archway continues on outside of the painting. Also through the right archway we can see more space but it is filled with darkness which draws us into the

drama.

~~The camera~~ In the foreground, the use of cropping exploited through the wooden chair no creates drama as when it comes closer to us and is almost tipping over the edges.

Finally, ~~the camera~~ there is a huge comparison between men and woman numbers. This shows that the job is a male dominated job as the painting is filled with hard working, strong men. on the other hand, there are only 3 women in the painting, one on the right who doesn't look like her cybor is very hard, one chatting and one on the floor getting in the way.



## Marker's comments

The candidate could be stronger on AO3 with more specific argument and evidence on aspects of drama. There was minimal detailed analysis of figures / setting beyond gaze, size and sky. Six clear points from the mark scheme.

**Marks: 6/12, Level 2**

<b>Level 2</b>	4-6	Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i> Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i>
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This piece of artwork created in a landscape format captures a sense of dynamism and drama through the use of organic curving lines on the figures. The expressive movements capture the idea of metamorphosis as though the figures have been frozen in their movement. The curving arm of Jesus, the central figure sweeps across the center of the image leading to the curving back of the man to the left in yellow and then across the limbs of the other figures. This flowing line creates a unity in the painting.

These curving lines are echoed in the architecture of the temple they are in with curving arches and rounded pillars. Drama is also created through the use of tenebrismo creating dramatic areas of shadow. This is further emphasized by the use of chiaroscuro making a direct contrast between the areas of light and in dark. This is evident on the central figure, Jesus. His clothes and drapery show the right side in intense light contrasting with the darkness to the left giving the impression of intensity and drama.

Furthermore the positions of the figures help capture drama due to the expressiveness of them. The focal point is created as Jesus due to the man on the right who is kneeling looking up towards him. Also the elbow to the left to Jesus pointing towards him and other limbs creating frieze like lines directing attention towards Jesus. Their faces showing shock, being distracted, and emotions add to the sense of drama.

The figures themselves are all overlapped creating a cramped impression making the space seem small. This also gives an impression to the idea of the chaos of the market place as traders fight for business.

Furthermore by positioning the figures on different levels indicates to the idea of depth and planes in the painting. This is evident from the front 3 people being bent and touching the floor with the man on the left lifting an object, the woman behind him looking as though she has fainted and the man on the right on his knee. Behind them the figures are crouched or carrying out a movement and then the figures further back are upright.

Also the use of foreshortening of limbs, like the arm of Jesus, creates the illusion of depth as the rest of the arm must recess into the painting.

The setting appears imaginary as it is a painting of a story from the bible with the buildings beyond the archway representing classical, Romanesque buildings. The use of having the chair in the picture plane manages to connect, although an imaginary space, the space within the painting to the viewers space and the use of cropping on the left side of the basket suggests to the space continuing beyond what can be seen within the painting, expanding beyond the constraints of the 106 x 130 cm canvas.

### Marker's comments

Good specific detail effectively linked to the question posed. Demonstrates reasoned argument. Adequately meets requirements of level 4.

**Marks: 11/12, Level 4**

<b>Level 4</b>	10-12	Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>
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Question	Indicative content
2	<p><b>AO targeting</b> AO2: 6 marks; AO3: 6 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4).</p> <p><b>Indicative content guidance</b> 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><b>Indicative content</b></p> <p><b>Composition of figures</b></p> <ul style="list-style-type: none"> <li>• Dynamic composition creates a great sense of movement.</li> <li>• Crowded and compact composition – the plinth does not seem able to contain all figures; limbs extend beyond confines of block.</li> <li>• There is a focus on the central male, winged figure through placement and attention – he is larger than surrounding figures, elevated, arms and wings extended, holding tambourine.</li> <li>• The central figure looks down, connected to other figures.</li> <li>• Six women, hands joined encircle central figure, connected through arms and gazes.</li> <li>• The child at their feet, in a recumbent pose, arm aloft, holding an instrument, appears to be caught in action.</li> <li>• A woman on right holds a garland; this garland and drapery provide contrast to figures.</li> <li>• A plinth provides a base for the figures.</li> <li>• It is not sculpted in the round but in high relief; this adds to sense of crowding.</li> </ul> <p><b>Sense of movement</b></p> <ul style="list-style-type: none"> <li>• The central upright figure with extended arms provides an animated ‘core’ for the surrounding group.</li> <li>• The circle of women creates great movement: heads at varying distances from one another, joined hands at different levels; hands at back left struggle to remain connected.</li> <li>• Positions of limbs: figures stand on tiptoes, feet off ground, legs crossing over – this shows direction in which they are dancing.</li> <li>• Drapery and garland enhance movement – dramatic swirls around central figure, drapery of woman second from right slips as she dances.</li> <li>• Movement of hair also shows direction of movement (woman on right, verticality of central male figure).</li> <li>• Child at their feet appears to fall over, one leg and arm outstretched; figures tread carefully to avoid him.</li> <li>• Figures to left and right and central figure transcend boundaries of the block behind and project into space.</li> </ul>

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

Q2

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

- The sculpture has a group of 6 dancers and 1 child dancing around 1 figure in the centre of the composition.

The figure placed centrally holds an 'Ad locutio' pose with his left hand and holds a tambourine in his right hand. He is looking down at the other figures, showing how he is connected with them. The tambourine influences what is going on in the sculpture as they are all dancing around him. We know there is a sense of movement as <sup>they</sup> have twisted bodies with linked arms telling us that they are dynamic.

The figure on the right holds a garland in her hand. There is a large strip of fabric wrapped around the figure in the centre. The creases and folds in it suggest they are moving. As well as their hands being twisted, their feet are not flat which tells us they are not standing still but dancing. Creating a sense of movement.

The sculpture ~~is~~ has high relief which we can clearly see as they are all individual figures so the sculptor has carved deeply in to it. There is a solid background which contrasts with the highly detailed sculpture. They are all standing on a plinth.

The baby seems to have fallen, creating a sense of movement. It is also holding something in both its left and right hand.



### Marker's comments

A detailed and specific response which captures many of the points on the mark scheme. Clear and coherent, showing good argument and evidence throughout. Certainly meets all the requirements of level 3. Unfortunately there was insufficient critical judgement to achieve a level 4.

**Marks: 9/12, Level 3**

<b>Level 3</b>	7–9	Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
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Q2

- composition of figures
- sense of movement

In this sculpture there are 8 figures, 6 ~~men~~ women and a child dancing around a central figure. The women who are encircling the man in the centre are all joined by holding hands and their gazes follow the same pattern of linking the six women together. <sup>and making them seem as one in the dance</sup> The child is shown to be at the feet of the central figure after having fallen over during the dance. One of the women is holding a flower garland and there is a cloth tangled around the back. <sup>which adds to the 3D and solidness of the statue</sup> The main figure has been raised above the women and children and is in the centre of the statue building onto the egg that the statue is coming straight out of the wall. This main figure has thrown his hands up in the dance and one hand is gripping a tamboreen which adds to the height of this figure. Flying up behind the figure in the middle is a cloth that makes the sculpture leap out and supports the raised arms of the man in the middle.

Movement has been created in this sculpture by having the child as falling over, which suggests that there is a lot of quick movement and the sculptor has captured one moment in time like a photograph.

By having the women as joined together it creates a glowing image like a wave around the central figure, showing him as the centre and them moving around him. The bodies of the women are twisted, their feet are not flat on the ground and their legs are bent as if they are running to create a sense of movement and rhythm in the piece. The cloth that enclases the figures is full of ripples and appears to be waving as if the people have swept it up and are pushing it around. Muscles have been carved into the central man to suggest he is moving and using them to dance and by having him as the central figure, this movement is the first thing the viewer sees, instantly setting the statue as <sup>being full of</sup> ~~having~~ movement.

### Marker's comments

A strong response. This candidate divides the two halves of the question into separate paragraphs. This is perfectly acceptable and points are relevant throughout. Response is fluent and engaged, showing just sufficient reasoned argument for level 4.

**Marks: 10/12, Level 4**

<b>Level 4</b>	10–12	Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>
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Question	Indicative content
3	<p><b>AO targeting</b> AO2: 6 marks; AO3: 6 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4).</p> <p><b>Indicative content guidance</b> 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><b>Indicative content</b></p> <p><b>Design and composition</b></p> <ul style="list-style-type: none"> <li>• It is a complex, asymmetrical structure, composed of uneven layers.</li> <li>• Modern architectural design for impact and practicality.</li> <li>• It has a geometric appearance.</li> <li>• There is a horizontal emphasis; upper layers protrude over lower layers.</li> <li>• Cantilevered horizontal planes contrast with diagonal slopes and vertical elements.</li> <li>• Horizontal elements appear to hang, creating a dramatic effect.</li> <li>• Asymmetry and different levels create a dynamic composition.</li> <li>• Function is apparent in the design, e.g. staircases to each level and wide viewing platforms overlooking water.</li> <li>• Lack of decoration or ornamentation adds to modern appearance and notion of functionality.</li> </ul> <p><b>Use of materials</b></p> <ul style="list-style-type: none"> <li>• The reinforced concrete – cantilevered – allows for large areas of glass.</li> <li>• Structural elements are concealed by forms (e.g. steel, reinforced concrete, cantilevered); reinforced concrete platforms appear to float free of the structure.</li> <li>• Platforms create areas of shade for open viewing areas overlooking the water.</li> <li>• Large expanses of glass are used to allow light into building and to allow views of water from inside.</li> <li>• Materials are undisguised: monochrome slabs of white concrete and large expanses of glass.</li> </ul>

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

Q3

The building "America's cup building 'sails and winds'" designed by architect David Chipperfield, is an asymmetrical building with a visible 4 floors.

Each floor features a cantilevered ceiling, protruding outside of the building, he creates this with the use of reinforced concrete enabling it to be supported from within. The ground floor and second floor feature what could be an outside stair case rendered white to match the flat facade of the building, we can say they're both stair cases as on the 2<sup>nd</sup> floor we see light coming from above.

The stairs run parallel to each other. The walls of each level are made out of glass, like a ribbon window, and each cantilevered ceiling is run with a glass balustrade allowing people to walk out.

The building is located directly in front of the sea, which reflects on the glass windows and balustrade, which almost looks like each level is floating because it reflects the same blue as the sky behind. The straight lines created by the concrete cantilevered roofing contrasts with the waves of the water, emphasising the modernity. The name 'sails and winds' links the building to a boat, also linking it to water. The glass allows more light to enter the building, with the cantilevered ceiling adds shade, stopping it from being too bright.

### Marker's comments

There were a few noticeable spelling errors, however this is a strong response. Analysis and interpretation are clear throughout and critical judgement is coherent. AO2 enough for level 4 but AO3 slightly weaker, not clearly responding to question prompt for exploring use of materials.

**Marks: 8/12, Level 3**

<b>Level 3</b>	7-9	Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2] Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]
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Q3

This ~~is~~ is a contemporary contemporary, asymmetrical building which is located on the sea front. Each story has a cantilevered <sup>out</sup> <sup>platform</sup> above it, ~~and~~ all of which are out of line with each other. These provide ~~shaded~~ viewing areas and shade for the viewing areas created below them. The reinforced concrete allows for these cantilevers due to its strength, and is especially useful needed especially as the platforms become larger going up the building. The reinforced concrete and steel also allow for large ribbon ~~and~~ windows due to their strength; ~~which~~ the ~~water's~~ <sup>windows</sup> reflective quality ~~on~~ creates harmony between the building and the sea as ~~these~~ they share this trait.

There is a lack of decoration on the building, allowing it to have a modern, stylised look. As well as this it has a ~~boxy~~ horizontal emphasis, bringing the building down and creating <sup>again</sup> a ~~giving~~ sense of harmony between the building and the sea. Yet another way that this harmony is represented is through the asymmetrical nature of the building, suggesting fluidity, ~~and~~ which links the building back to the water. The blue of the glass and the whites of the rest of the building, ~~again~~ allow it to blend with the water. The staircases that can be seen at the front connect the different layers, ~~and~~ which add to the horizontal emphasis on the building.

### Marker's comments

A fluent, perceptive response showing sufficient detail and judgement for level 4.  
No consideration of concealed or exposed architectural elements.

**Marks: 10/12, Level 4**

<b>Level 4</b>	10–12	Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>
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## Mark scheme

### Section B: Themes

#### Nature in art and architecture

Question	Indicative content
4(a)	<p><b>AO targeting</b></p> <p>AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p><b>Marking instructions</b></p> <p>Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4).</p> <p>Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks).</p> <p><b>Indicative content guidance</b></p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p><b>Indicative content</b></p> <p><b>Example: Gaudi, Casa Batlló, Barcelona, 1904–6</b></p> <ul style="list-style-type: none"><li>• It has skeleton-like balconies and lower-storey window frames.</li><li>• The roof tiles are like reptilian scales and the form of the roofline is organic.</li><li>• The lower edge of the roofline is like the spine of a large animal with visible 'vertebrae'; this is echoed in the interior in the staircase from ground floor to first floor.</li><li>• The pillars that support the façade are like giant elephant's feet.</li><li>• The surface of façade is like fish scales and there are patterning-like markings of animal skin throughout the decoration of the building.</li><li>• Organic forms and curved lines dominate; there are no straight lines or corners; the building appears soft and supple, rippling like water.</li><li>• The pinnacles and finials appear influenced by bulb and flower forms.</li><li>• Inspiration from natural forms can be seen throughout his work, in the form of foliage, flowers, trees, land and animals.</li><li>• The colours and textures of the materials used represent natural surfaces.</li></ul> <p><b>Example: Bahá'í House of Worship, New Delhi, India, 1986</b></p> <ul style="list-style-type: none"><li>• The temple is in the form of a lotus flower, the sacred flower of Buddhism, a symbol of purity.</li><li>• The lotus flower metaphorically rises out of the muddy water of life and blossoms, representing the freedom obtained by spirituality</li><li>• This symbol of spirituality is located in the centre of a dense, mixed-use, urban environment</li><li>• The form is of a nine-sided lotus flower, 27 petals – significance of number three in Buddhism.</li><li>• A nine-sided pool forms the base; it gives an illusion of floating, independent of foundation; incorporation of water into design.</li><li>• Materials are manipulated to echo natural forms, e.g. curvature of petals; petals constructed of concrete and clad in marble.</li><li>• Core petals form a bud, allowing light to filter through; each subsequent layer of petals reinforces this bud form.</li></ul>

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

Question	Indicative content
4(b)	<p><b>AO targeting</b> AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4). Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3. The question asks for named works of art from both pre- and post-1850 and so candidates must cover at least one named work in each category. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Those who refer only to works of art on <i>one</i> side of 1850 will similarly fail to demonstrate an effective argument or knowledge and should therefore be limited to a maximum of Level 3 (11–15 marks). This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</p> <p><b>Indicative content guidance</b> 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><b>Indicative content</b></p> <p><b>Some may say</b></p> <ul style="list-style-type: none"> <li>• Artists do need to experience a place or phenomenon in order to depict it convincingly. Peter Paul Rubens, <b>An Autumn Landscape with a View of Het Steen</b>, c.1635, shows that when an artist knows a place well, they can evoke a greater sense of atmosphere, capturing light effects, depicting meticulous detail of nature, buildings and colours for greatest effect.</li> <li>• This convincing landscape scene describes the terrain of a specific location at a given time and has historical value. Time of day and social context are represented; it shows a view to the north in the morning; the rising sun lights up the front of a house and a cart leaves for market; a huntsman stalks partridges; the application of paint helps to capture light effects.</li> <li>• When an artist is connected to a place, the effect is greater, as the personal response of the painter/sculptor gives the work greater emotional appeal.</li> <li>• Cézanne's images of <b>Mont-Sainte Victoire</b> (1882–1906) give the viewer insight into the connection between the artist and place; the application of paint and differing views enhance intensity of experience and connection.</li> <li>• <i>'Cezanne's need to experience nature directly and to obliterate his own personality set him apart from Van Gogh or Gauguin. When photographs of the scenes he painted are compared with his pictures, one can recognize his greater verisimilitude and his deep attachment to the countryside, particularly around Aix.'</i> (Phoebe Pool, <i>Impressionism</i>).</li> </ul> <p><b>Others may argue</b></p> <ul style="list-style-type: none"> <li>• There is no need to have first-hand experience of a place, scene or living creature in order to render it convincingly.</li> <li>• An example such as Caspar David Friedrich, <b>The Sea of Ice</b>, 1824, shows that artists can paint landscape scenes from their imagination (this painting was inspired by reports of polar expedition by William Edward Parry) and still capture the power of nature, appeal to the viewer and create a dramatic effect: the application of oil paint is smooth to make the scene look topographical, even though it stems from the imagination.</li> </ul>

		<ul style="list-style-type: none"> <li>• On Friedrich 'Although most of his paintings were inventions, they could be, and often were, taken at face value simply as topography....They are all entirely credible.' (Hugh Honour, Romanticism)</li> <li>• An example such as Albrecht Dürer's <b>Rhinoceros</b> shows that artists do not have to see living creatures in the flesh in order to depict them successfully. Dürer knew of the rhinoceros from only a sketch and accompanying letter.</li> <li>• Dürer's natural affinity with animals and experience in sketching animals, such as dogs, hare, deer etc. allowed him to render this image successfully.</li> <li>• 'What he did not know of the physical appearance of a rhinoceros is more than compensated for by his imagination' (Giulia Bartram, British Museum)</li> <li>• Inspiration can come from other sources, e.g. literary or historical, in order to create a convincing depiction that captures the imagination of the viewer.</li> <li>• Landscape scenes do not need to be topographical or accurate depictions of a specific time or place to evoke a response.</li> </ul>
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–5	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
<b>Level 2</b>	6–10	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
<b>Level 3</b>	11–15	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
<b>Level 4</b>	16–20	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
<b>Level 5</b>	21–25	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

'An artist needs to experience nature at first hand in order to represent it successfully.' How far do you agree?

The broad term of nature includes both landscapes and flora and fauna. None of these subjects played a major role in the traditional mainstream of European art before the 17<sup>th</sup> century and so interest has often been associated with scientific development and an increasing awareness of place and a sense of belonging. The element of 'success', however is much more subjective and is open to interpretation.

The Dutch, Post Impressionist painter, Vincent Van Gogh painted 'Wheatfield with crows' in 1890 as one of his final works. At the time, he was living in Auvers and had spent many hours in these fields of corn, as evidenced in his letters to his brother, Theo. His aim was to capture "the vast stretches of wheat under troubled skies." This suggests that although his experience of the landscape was both real and at first hand, his use of it was filtered through his own subjective experience. The composition of a double square is panoramic and is combined with an unusually high horizon line which has the effect of exaggerating the effort required to 'conquer' this landscape. The image is cropped suggesting that the wheat extends further. Colour is used descriptively with blue sky and yellow corn, but the saturated hues selected by Van Gogh exaggerate the emotional experience and suggestion of an imminent storm (both literal and psychological). Complementary tones heighten this discomfort with red paths/green vegetation in addition to the blue/yellow combination. Impasto brushwork and directional strokes add to the idea of distance (longer in the foreground and increasingly choppy and dark in the background) but more importantly, emphasise the practice of mark making rather than the reality of nature. This might also be suggested by the conflicting directions of the wheat blown to the right while the clouds move to the left. The crows are simply silhouetted as angular V shapes again suggesting that Van Gogh's main priority is not of 'first hand' accuracy but of a "symbolic" purpose (Kenneth Clarke). As Van Gogh is one of the most popular and familiar artists in the world today, it is reasonable to suggest that this is a successful work, despite his lack of recognition in his own life time.

On the other hand, the French painter, Claude Lorrain, addressed the aesthetics of perfect beauty in his highly constructed landscapes. He came up with a formula which he repeats across many works: he uses a narrative title to justify his landscape focus and a balanced composition with a large motif

on one side and a smaller element on the other. In 'Hagar and the Angel' (1646), the tree is non-specific in type but it acts as a "coulis" to direct the viewer's eye to the central light source on the horizon. According to the old testament, this story took place in ancient Palestine but here appears to be taking place in contemporary Italy. The diffused light highlights the planes of space and the winding path through the lake, under the bridge, along the river and into the distant hills. This idealised approach remained dominant throughout the subsequent centuries suggesting that it was extremely 'successful'. Indeed, both Turner and Constable used this work in their hugely popular works. Constable declared Claude "the most perfect landscape painter the world has ever seen."

Durer seems to have been motivated by the possibility of an exotic animal in his woodcut of a rhinoceros (1515). He was reputed to have read about an Indian rhinoceros that had been sent by Manuel I from Lisbon in the early 16<sup>th</sup> century as a gift for Pope Leo X. The animal died en-route as the ship sank in the Mediterranean, possibly adding to the appeal. The image is inaccurate in a number of specific points: it seems to be wearing an armour-plated skin and has an additional twisted horn at the top of its spine. The importance of the rhinoceros had been commented on by Pliny who said that they were "so well armed that elephants could do no harm". Durer's choice to produce a woodcut rather than a painting meant that the image could be easily circulated adding to the success of the image and recognition of exotic collections at the time. It is thought that 15,000 copies were made in 1516. Despite later, more accurate depictions of the animal, it is this 'fantastical' image which has remained more popular as a signifier for the strength of the beast.

On the other hand, Ustad Mansur was clearly fascinated by the first-hand accuracy of his record of a zebra for Emperor Jahangir. The zebra arrived from Ethiopia in 1621, into the port of Goa and after Mansur had painted the animal, it was sent on to Shah Abbas of Persia in mutual celebration of their increasing knowledge and collections. Mansur had painted fantastical animals earlier in his career, influenced by Miskin to illustrate the 'Anwar Sohayli', but for this commissioned work, it seems that accuracy and first-hand experience was important to mark both the increasing power of the Emperor and the zenith of Mughal art, culture and empire. Furthermore, his success was also recognised as the Emperor himself wrote on the right-hand side of the image and gave Mansur the title 'Wonder of the Age'.

In conclusion then, the importance of first-hand experience seems to depend on the intended use and patronage of the work, while 'success' is a more transient idea which can either be measured by reputation at the time, or by the awareness in today's era. Clearly, the further away we get from the actual time of the work, the exact details of place will be less relevant but for flora and fauna much more will be known about the exact details.



## Marker's comments

An impressive, fluent and sophisticated response which manages breadth and depth in both the selection of examples and in the discussion of each. It is perfectly acceptable for students to be more detailed in their exploration of some works than others. Valid examples and insightful integration of critical texts. Argument is fully relevant throughout and critical judgement is reasoned and evidenced. Clearly meets level 5.

**Marks: 24/25, Level 5**

<b>Level 5</b>	21–25	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>
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## Identities in art and architecture

Question	Indicative content
5(a)	<p><b>AO targeting</b> AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4). Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks).</p> <p><b>Indicative content guidance</b> 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><b>Indicative content</b></p> <p><b>Example: Zaha Hadid, MAXXI National Museum of the 21st Century Arts, Rome</b></p> <ul style="list-style-type: none"> <li>• This can be seen as a modern architectural statement, set just outside the historical centre of Rome in an area of rejuvenation.</li> <li>• Rome as a centre of modern, as well as ancient, architectural innovation.</li> <li>• The building draws on the Roman invention of concrete, which is the dominant building material and provides the aesthetic appeal of the exterior; this also allows for an overwhelming sense of space; concrete is combined with a steel infrastructure.</li> <li>• There are no arches, as such, but it has a sophisticated curvilinear structure made possible only by the combination of concrete and the invention of the arch by the Romans.</li> <li>• It makes connections with other Roman buildings (e.g. the sense of space of the Pantheon), and pillars supporting exterior reflect those of Bernini's colonnade at St. Peter's.</li> <li>• It draws on the influence of other cultures, just as Romans drew inspiration from Greek architecture, e.g. the influence of Islamic art such as the Minaret at Samarra, which inspired Hadid in the creation of the curving staircases of this building.</li> </ul> <p><b>Example: The Temple of Heaven, Beijing, 15th century</b></p> <ul style="list-style-type: none"> <li>• This was the site of ritual imperial ceremony for Ming and Qing dynasties, where emperors came to worship heaven, pray for good harvest and give thanks to their ancestors.</li> <li>• A successful harvest symbolised that the emperor's reign was sanctioned by God, so this site of the winter solstice ceremony was all important in China.</li> <li>• Its style is typical of Chinese architecture: the use of wood and coloured red represent the dignity of the imperial court.</li> <li>• The complex design reflects the relationship between heaven and earth and mystical cosmological laws central to workings of the universe.</li> <li>• The symbolism of numbers was particularly significant in China: the number nine is all powerful, so slabs of the Circular Mound Altar were laid in multiples of nine; Hall of Prayer for Good Harvest has 28 columns divided into four central pillars to represent seasons, 12 inner columns symbolising the months and 12 outer columns representing 2-hour sections of the day.</li> <li>• The circular design of individual buildings represents the circle of life and boundless vitality.</li> </ul>

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

## 5a) The Matti Gallery

Explore new identity is expressed in ~~one~~ building

The Matti Gallery in Rome Italy is a non-structural building built in 2009. ~~It's~~ It's in the area of the former Montello military barracks and is made by Zaha Hadid (1950-2016). The architect was a woman ~~she~~ was born in 1950 in Iraq but is British. ~~The~~ This building takes ideas from the common Mexican style and Roman style. It is one slab of concrete which is inspired by construction and modernism.

This gallery has Islamic art similarities and features concrete walls, large glass windows and a huge center-beamer. She may of wanted to fit with the modern new art showing flexibility and what we can now do with materials. The building is a composition of bending oblong tubes overlapping, intersecting and piling over each other. Inside there are pins on the roof adding length and a feeling of defying gravity. The function is to display art and to promote art and architecture through collection. There are pillares which are inspired by the older architect in Rome as well as the coffers and arches. The staircases inside are long and curving which help enhance this idea of defying gravity. It all very space like and black and white which adds a more modern interesting look. The concrete beams look like blades and it's almost made to look like an Utopia with transparency and emphasis at some of the art.

## Suleymaniye Mosque

Explore how identity is expressed in one building.

This mosque is ~~the~~ huge and tall exaggerating ~~by~~ Suleymaniye's status. He is positioning himself as the 'Second Solomon' by referencing the Dome of the Rock. ~~Positioning~~ ~~himself~~ ~~as~~ ~~the~~ ~~'Second~~ ~~Solomon~~ ~~by~~ ~~referencing~~ ~~the~~ ~~Dome~~ ~~of~~ ~~the~~ ~~Rock.~~ ~~Positioning~~ ~~himself~~ ~~as~~ ~~the~~ ~~'Second~~ ~~Solomon~~ ~~by~~ ~~referencing~~ ~~the~~ ~~Dome~~ ~~of~~ ~~the~~ ~~Rock.~~ The building has 4 minarets that are tall as if they are reaching up to ~~touch~~ <sup>heaven</sup> or in touch with God. There are balconies which allow you to see the city and make the viewer feel insignificant to the mosque. There are also 10 serifs as the commissioner was the 10th Ottoman Emperor. There are many domes which add detail and emphasise Suleymaniye's identity.

~~An~~ This mosque is surpassing Justinian and the Byzantine legacy of Istanbul by copying the domes, pendentives and huge scale of Hagia Sophia. There is a huge interior space which is lighter and more open (55m square) due to the architectural genius of Mimar Sinan who lifted the dome on huge buttresses concealed by colonnaded galleries. He was a very strong good leader which he convinced others to see through architect. There is also Iznik tile decoration - showing influence from East (China). There is a monumental courtyard and ~~and~~ a range

of associated buildings for example hospital,  
School, palace, bath, public kitchen and colleges

The building is symmetrical which shows  
his organisation and the over the top  
detail adds personality to the building  
show his overall identity.

## Marker's comments

Discussion of MAXXI is not explicitly connected to the identity, leading to weaker AO3. Knowledge /understanding are adequate and AO2 is generally competent. Better on Suleymaniye with specific points on identity and more detail on Byzantine legacy etc., supported by better detail. An uneven response. MAXXI at level 2 and Suleymaniye just at Level 3.

**Marks: 6/12, Level 2**

<b>Level 2</b>	4–6	Knowledge is adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i> Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i>
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Question	Indicative content
5(b)	<p><b>AO targeting</b> AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4). Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3.</p> <p>The question asks for named works of art from both pre- and post-1850 and so candidates must cover at least one named work in each category. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Those who refer only to works of art on <i>one</i> side of 1850 will similarly fail to demonstrate an effective argument or knowledge and should therefore be limited to a maximum of Level 3 (11–15 marks).</p> <p>This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</p> <p><b>Indicative content guidance</b> 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><b>Some may say</b></p> <ul style="list-style-type: none"> <li>• Portraits must be realistic; they are intended to capture the likeness of the sitter and to record what they looked like at any given time.</li> <li>• Portraits were often used for diplomatic purposes, so must be as close a likeness as possible, e.g. Hans Holbein, <b>Henry VIII</b>, 1536–7.</li> <li>• <i>'Of all things the perfection is to imitate the face of mankind.'</i> (Hilliard, <i>The Art of Limning</i>, c.1598).</li> <li>• Realism is appropriate for formal images of royal/political figures. Patrons expect to be able to recognise themselves in their portraits and therefore they must be realistic.</li> <li>• Realistic depiction of the sitter, their possessions/surroundings/garments elevates their status in society, e.g. distinctive features and setting of Giovanni Arnolfini in van Eyck's <b>The Arnolfini Portrait</b>, 1434.</li> <li>• <i>'By looking carefully at van Eyck's Arnolfini Double Portrait we learn many things about his sitters and their world. In one way the reason this is seems so simple: its painter had an eye for the significant detail that can reveal something of the complexity of the lives these people led.'</i> (Harbison, <i>Jan van Eyck, the Play of Realism</i>, 1991)</li> <li>• The technical skill of an artist can be measured by their ability to create the illusion of a real person, and real materials, on a two-dimensional canvas; use of oil paint allows for capturing of illusion of materials and textures.</li> <li>• Only through being a realistic depiction can a portrait reveal the character of the sitter.</li> <li>• Before the invention of photography, it was necessary for portraits to show a true likeness.</li> </ul> <p><b>Others may argue</b></p> <ul style="list-style-type: none"> <li>• Portraits do not need to be realistic to capture the likeness of the sitter.</li> <li>• Whistler believed that mere imitation did not qualify as art – the artist should 'paint the man', not just the features.</li> <li>• Portraits need to be idealised to flatter the sitter, usually a paying patron.</li> </ul>



		<ul style="list-style-type: none"> <li>• Works of art are most effective when they convey something of the personality of the artist, as well as the subject; realistic portraits do not allow for any expression of the personality of the artist or personal style.</li> <li>• In Boccioni's Technical Manifesto of Futurist Painting, he said that to be a work of art, a portrait 'must not resemble the sitter'.</li> <li>• Personality and connection between artist and sitter can be expressed most effectively through colour, brushwork, application of paint (impasto), e.g. van Gogh, <b>Portrait of Père Tanguy</b>, 1887.</li> <li>• Non-realistic portraits can convey greater emotion or personal connection, e.g. Picasso, <b>Portrait of Marie-Thérèse Walter</b>, 1937.</li> <li>• Non-representational colour can be used to great effect to show personality or express emotion, e.g. Henri Matisse, <b>The Green Line</b>, 1905.</li> <li>• 'In order to display a true relation we must be ready to sacrifice a thousand apparent truths.' (André Salmon, La jeune peinture française)</li> </ul>
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–5	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
<b>Level 2</b>	6–10	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
<b>Level 3</b>	11–15	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
<b>Level 4</b>	16–20	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
<b>Level 5</b>	21–25	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

'Portraits must be a true likeness of the sitter.'

How far do you agree with this statement?

To support your answer you must refer to:

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

(25 marks)

Shearer West has suggested that a person's identity not just likenesses can be the focus of portraiture. In this essay I will discuss the *Augustus of Prima Porta* statue by an unknown artist (marble, 1<sup>st</sup> century AD), and Auguste Rodin's *Monument to Balzac* (bronze, 1898).

The *Augustus of Prima Porta* statue is a naturalistic, full length portrait of the Roman Emperor Augustus. He is shown standing in contrapposto with one arm raised. Marble has a low tensile strength so the outstretched arm would have been carved separately and attached with a dowel. Due to marble's low tensile strength, extra support is needed. This is at his right side and is in the form of the god Cupid riding on a dolphin. Because of marble's crystalline structure it is relatively easy to carve, so the sculpture is highly detailed. This can be seen in the decoration on Augustus' armour, or the differences in texture between his skin and hair. The marble has been polished to give it a transparency like human skin. The white colour gives it a unifying effect.

The sculpture is highly detailed, and the details have symbolic meanings. Augustus' armour has depictions of gods and conquered people on it. In the centre of the armour is a Parthian returning a standard to a Roman. This shows a major diplomatic victory for Augustus, and shows his power and success. The figure of Cupid is a reference to the fact that Augustus said he was related to Venus, and Cupid is Venus' son. This shows that Augustus is descended

from the gods. The dolphin is a reference to the battle of Actium (naval battle) which he won. The armour also shows military strength. Augustus is shown as youthful and idealised. This shows that he is a strong ruler.

Like the *Augustus of Prima Porta* statue Rodin's *Monument to Balzac* is larger than life-size, creating visual impact. The subject of the portrait sculpture is the French writer Honoré de Balzac, who died in 1850. Rodin was commissioned to do it by the *Société des Gens des Lettres*, although they did not like the sculpture that Rodin made.

The sculpture is made of bronze. Bronze has a high tensile strength, meaning that not much support is required. However, the sculpture does not have an open pose, and the figure appears to be wrapped in a robe. The figure leans back slightly, which is helped by the high tensile strength. The lost wax process allows for high amounts of detail, but Rodin has chosen not to include this, the robe is featureless, and although Balzac's face is visible, there is a low amount of finish and detail on it. The green patina of the sculpture and bronze's durability make it suitable for display outside (as it currently is in Paris). However, it was not cast in bronze until the early twentieth-century as the patrons did not like it. It was also not well-received by critics.

The statue shows Balzac standing up. He is leaning back slightly and looking to the right. He is wrapped in a robe, and only his head is uncovered. There is nothing to identify him as a writer and only his head (which as I have said lacks finish and detail) and the title itself tell the viewer who the sitter is. Balzac had died by the time this was commissioned and Rodin had never met him so Rodin worked from photographs. He also looked at Balzac's clothes to get an idea of his size. However, his head is larger than it should be. This is because Rodin wanted to emphasise that Balzac made his living through his mind and his intellect.

In conclusion *Augustus of Prima Porta* is an idealised image, and *Monument to Balzac* lacks finish and detail. Therefore, they are not true likenesses of their sitters.

## Marker's comments

This candidate attempts to make the question fit their preferred works rather than selecting the best examples to answer the question as fully as possible. Integration of critic in introduction is useful and time effective but no further critical textual references. First paragraph discussion of Augustus has no AO3, although AO1 and AO2 are good. There is a noticeable trend which continues through discussion of Balzac. The conclusion only offers evidence that these two works are not true likenesses but wider argument is not addresses. Candidate could do more to demonstrate perceptive selection of examples to show overall response. AO1 and AO2 at Level 4 but AO3 only at Level 1.

**Marks: 14/22, Level 3**

<b>Level 3</b>	11–15	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i> Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i>
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**'Portraits must be a true likeness of the sitter.'** How far do you agree with this statement? To support your answer you must refer to:

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

**(25 marks)**

Portraits have been painted throughout history. Before the invention of photography, they were the only way to capture a likeness of someone so important figures would have their portrait painted to show their power and status. Kings such as Henry VIII and Charles V, for example, would employ the greatest painters of the day to capture their likeness, or even to exaggerate their best features so that people would respect and remember them. Once photographs were able to capture likeness perfectly, however, there was not such a need for this but people continued to commission portraits as they were able to show people in new and interesting ways.

One of the greatest portraits from any time is Van Eyck's *Marriage of Arnolfini*. This was painted in 1434 and shows a man and woman getting married. It would appear that this portrait does show a true likeness of Giovanni Arnolfini as he has very distinctive features such as a large nose and heavy-lidded eyes so it does not seem as if Van Eyck has flattered him in this portrait. Giovanni Arnolfini was Italian, however, and living in Bruges where Van Eyck was working. He does not look very Italian as he has pale skin so perhaps Van Eyck was showing him to fit in with the place in which he was living. They have been described as the "least Italian-looking faces in art". His wife looks much plainer and her features are more generalised – she looks like the women in many other contemporary portraits – and she conforms to ideals of beauty of the time with her pale skin and high forehead. The way in which Van Eyck has painted all the materials and objects around them shows that he had an eye for meticulous detail. Panofsky described Van Eyck saying that "his vision was simultaneously a microscope and a telescope" and here we can see that it is definitely a microscope through the detail of every wrinkle and reflection. Though we cannot ever know whether this is actually what Arnolfini and his wife looked like, the portrait definitely gives us an idea of their status and wealth and commemorates them as Italians living in Bruges. The objects around them show their religious devotion, wealth and hope for children so tell us as much about them as their faces do.

Manet's portrait of Emile Zola of 1868 is a very interesting work to consider in relation to this question as photographs of Zola do exist. Therefore, we know that Manet's work does show a true likeness of the sitter, but it does so much more than that. Manet's intention was surely not just to show what Zola's features looked like but to go beyond the surface and show so much more about the man behind the face. We see Zola sitting in his study, reading a book and thinking about it. Manet shows him as relaxed and sophisticated. The jumble of books and papers on his desks shows him as an active intellectual and the range of his knowledge and interest are shown by representations of works by Velasquez and Japanese prints as well as by Manet himself. The Japanese screen behind him and the chair in which he sits show him as a man of great taste and modern thinking. The power and success of this portrait are not in the likeness of Zola that Manet captures, surely, but in the picture of the man that he is able to construct through the setting in which he places him and the objects around him which tell us so much about the man.

Other portraits do not show the physical likeness of the sitter at all but concentrate much more on the emotions of the person or their personality. Picasso's *Weeping Woman*, 1937, for example has the features of his lover Dora Maar but it is not that Picasso wants us to look at this and see a portrait of her. His focus is the emotion that she feels. He wants us to understand the sadness, the pain that she feels. The distortion and breaking up of her face echoes her emotions and is therefore highly effective in communicating with the viewer. The green and yellow of her skin make her look unwell and stand out against the red of her hat. The purple patches on her face look like bruising and can again show the wounding that she feels. This is in no way a true likeness of the outward appearance of the figure but is highly effective in representing emotion.

All of the works that I have considered in relation to this question show that a portrait has to be much more than a true likeness of the sitter in order to create a strong impression. Though portraits can be realistic, the setting, style and colours used can tell us just as much about the person as a true likeness can. Therefore, I do not agree with the statement that a portrait must be a true likeness of the sitter.

## Marker's comments

A strong response. References to Kings in introduction could be consolidated with links to named artists. Arnolfini discussion is limited by reference to marriage and contemporary literature challenges this interpretation. Critical texts well-used. Discussion of Manet excellent; knowledge and analysis used to advance argument and work is well selected to provide greater range to argument; clear conclusion. Unfortunately not as detailed as it could be as detailed as candidate 1 but still meets level 5.

**Marks: 22/25, Level 5**

<b>Level 5</b>	21–25	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>
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## War in art and architecture

Question	Indicative content
6(a)	<p><b>AO targeting</b> AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4). Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks).</p> <p><b>Indicative content guidance</b> 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><b>Indicative content</b></p> <p><b>Example: Francisco Goya, 3rd May 1808, 1814</b></p> <ul style="list-style-type: none"> <li>• Dead bodies lie on the ground, showing extent of the massacre.</li> <li>• Blood from the figure in the foreground spills into viewer's space.</li> <li>• Terror in eyes of the central figure, victim; there are vivid emotional reactions of the surrounding figures: praying, covering eyes, and shivering with fear.</li> <li>• There is a momentary aspect depicted in the work, as the victims are about to be shot.</li> <li>• An inequality is shown by there being one figure about to be shot by eight armed men at close range.</li> <li>• It is depicted as an inhumane act to show the inhumanity that reigns during conflict.</li> <li>• Goya's use of light and shade highlight the difference between 'good' and 'evil' and emphasises the action.</li> </ul> <p><b>Example: Night attack on the Sanjō Palace, 13th century</b></p> <ul style="list-style-type: none"> <li>• This work is a savage depiction of warfare – warriors behead their enemies and attack them while they are sleeping.</li> <li>• It depicts confusion, showing the chaos of attack.</li> <li>• There is a variety of viewpoints: a bird's eye view of warriors, looking straight on at horses and the palace seen from above and below.</li> <li>• It is full of action: flames sweep the palace, horses charge away from fire to left, swords at a variety of angles show movement and court ladies try to hide as they escape the fire.</li> <li>• A great sense of energy and violence is conveyed by the brisk lines of much of the brushwork – fire made up of sharply-defined lines of black and red and looser grey smoke.</li> <li>• There is highly-defined brushwork in the detail of armour and architecture.</li> </ul>

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

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

War has affected everyone throughout history and has, therefore, been a subject for a great number of works of art from both the East and West. Unlike many subjects, which require prior knowledge of the characters and circumstances which are depicted, images of war are universal and everyone can relate to them, drawing on their experience of events they have experienced.

Picasso's 'Guernica' is surely one of the most emotive images of war of Western Art, despite its lack of Realism. Painted in 1937, it depicts a military attack during the Spanish Civil War. We do not need to know anything about the history or circumstances of the bombardment, however, to understand the destruction and chaos caused. Picasso shows us the devastation of the scene through his graphic image depicted using only black, white and grey. Though we see nothing of the violence inflicted here, the consequences of war are clearly evident. Picasso focuses on the effect that this event has on ordinary people. On the right of the scene a figure is trapped in a burning building; women search for their lost loved ones, their arms held out in despair or carrying candles to light the way in the night. Injured animals and dismembered bodies and limbs show the extent of the damage caused. Screaming mouths, thrown back heads and dead children make a powerful image. Picasso's addition of black marks to represent newsprint, make it seem as though he is 'reporting' the event and therefore it allows the viewer to relate to the figures more strongly. Flashes of light against the dark background may represent bombs still falling. The Cubist style has meaning in this work as the fragmented pieces now make sense in the context of war.

Iri & Toshi Maruki painted the 'Hiroshima Panels' from 1948 onwards, reflecting on the terrible atomic bomb attack on the city of 1945. 'Fire' (Panel II), 1950, has much in common with Picasso's Guernica. Both large scale works, they focus on destruction and human suffering. Fire shows the city being consumed by flames and people trying and helping others to escape. Screaming heads and unconnected limbs dominate the left hand side of the piece, while the whole work is consumed by flames, brilliantly rendered in red ink. Whilst the style of the panels on the left is much more realistic than that of Picasso's work, the right hand side becomes an indiscernible jumble of chaos with only a few limbs and the odd head being identifiable.

The power of both these works comes through their use of black and white imagery, with the addition of red to represent the Fire of Maruki's work. The universal symbols of grief and desperation are evident in these two images from different traditions.

## Marker's comments

Introduction is unnecessary here so unfortunately no credit can be given for this first paragraph or for the conclusion because there is no specific discussion or information given. The candidate would have earned more credit by using this time to discuss the two works in greater detail. The events of both works are noted by date and related to a war. There was insufficient discussion of viewpoint, scale, handling of space or relevance of event to artist. Knowledge is adequate and analysis and interpretation are competent. Argument is generally reasoned but lacks detail and depth required for level 3.

**Marks: 6/12, Level 2**

<b>Level 2</b>	4-6	Knowledge is adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i> Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i>
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Question	Indicative content
6(b)	<p><b>AO targeting</b> AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors (below) in line with the general marking guidance (pages 3–4). Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3.</p> <p>The question asks for named works of art from both pre- and post-1850 and so candidates must cover at least one named work in each category. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Those who refer only to works of art on <i>one</i> side of 1850 will similarly fail to demonstrate an effective argument or knowledge and should therefore be limited to a maximum of Level 3 (11–15 marks).</p> <p>This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</p> <p><b>Indicative content guidance</b> 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><b>Some may say</b></p> <ul style="list-style-type: none"> <li>• Art has a crucial role to play in ensuring that something of value results from the destruction of conflict.</li> <li>• Images are a way of recording conflict, they are historical records and primary sources, e.g. John Nash, <b>Oppy Wood</b>, 1917 and <b>Evening</b>, 1918.</li> <li>• Art helps us to understand the political situation through an artist's eyes, which may be partial or neutral, even if the style of work is not realistic/photographic; application of paint can contribute to effect of scene.</li> <li>• Artists' representations of the conflict can give us insight into how it felt to be there or live through the time of turmoil, e.g. Otto Dix, <b>Self-portrait as a Prisoner of War</b>, 1947; personal experience, as well as historically accurate.</li> <li>• Images help us to understand the horror of war and atrocities committed, and so lessons can be learned from these images to discourage future conflict, e.g. John Singer Sargent, <b>Gassed</b>, c1919</li> <li>• First-hand experience of an artist is invaluable in creating a believable scene. For example, letters from friends confirm that Sargeant really did experience events very similar those he portrayed.</li> <li>• Art has the power to represent emotion, feeling and experience of war.</li> <li>• Images of the horrors of war will always be relevant. '<i>Guernica is much more than a painting of the present moment. It shows the disaster of our society.</i>' (Jean-Louis Ferrier, <i>Art of the 20<sup>th</sup> Century</i>).</li> </ul> <p><b>Others may argue</b></p> <ul style="list-style-type: none"> <li>• Art cannot compensate for the horror of conflict.</li> <li>• Painters/sculptors cannot capture the reality of a conflict through their art; you need to live through such horrors in order to understand them.</li> <li>• Artists will always show bias/allegiance to one side or other, so our view of history is distorted by such images, e.g. Delacroix, <b>The Massacre at Chios</b>, 1824.</li> </ul>

		<ul style="list-style-type: none"> <li>• Art can be used as propaganda or subjected to censorship, so has value to the modern viewer as historical evidence of propaganda or censorship placed on the arts, e.g. Alessandro Bruschetti, <b>Fascist Synthesis</b>, 1935.</li> <li>• <i>'Under Mussolini's regime in Italy propaganda and censorship were widespread and the Italian Fascists regarded their movement as the vanguard of an artistic Renaissance... As the title (Fascist Synthesis) implies, the painting depicts a fascist universe in which the old and the new are brought together in a dynamic synthesis.'</i> (Toby Clark, <i>Art and Propaganda in the Twentieth Century</i>, 1997)</li> <li>• War brings destruction and by glorifying war, artists are encouraging conflict.</li> </ul>
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–5	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
<b>Level 2</b>	6–10	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
<b>Level 3</b>	11–15	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
<b>Level 4</b>	16–20	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
<b>Level 5</b>	21–25	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

'Artists can ensure that from the destruction of war something of lasting value emerges.' How far do you agree with this statement? To support your answer you must refer to:

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

(25 marks)

War is, by its very nature, destructive. The purpose of any war is for a military power to inflict harm on another country, culture, people or environment. Devastation of lives and cities is the consequence of any war. It is hard to believe that anything of lasting value emerges from this destruction and yet, throughout history, artists have sought to capture the acts and consequences of war through their work. If they did not believe that this was of lasting value then they surely would not do it.

Some images show us the inequality of war. In Goya's '3<sup>rd</sup> May 1808', 1814, for example, we see the inhumane assassination of a group of Spanish rebels by French forces. Others, such as Picasso's 'Guernica' focus on the consequences of war and the effect that it has on people's lives. Do either of these images have lasting value? I am sure that when Goya and Picasso painted them it was so that the world would recognise the horror of these conflicts and learn from their injustice and devastation. Unfortunately, however, conflict still remains; countries are still at war and innocent people are being killed so perhaps the value of these works is eradicated as they have not achieved their desired effect. If they had not been painted, however, then would we remember, or even know about those who lost their lives in the Napoleonic invasion of Spain or the bombing of the small Basque town of Guernica? Would we understand the brutality of the Nazis or Napoleonic troops against innocent people? So perhaps there is a value to these works which makes the victims of these actions the heroes of great works of art who will not be forgotten. Jean-Louis Ferrier says, in his *Art of the 20<sup>th</sup> Century* that "Guernica is much more than a painting of the present moment. It shows the disaster of our society." This suggests that paintings can represent not only the event that took place, but also the state of the world and the lessons that should be learnt from such atrocities.

Art that is produced at the time of war must be valuable, to the modern historian if no-one else. Images help us to understand the reality of what it felt like to live through conflict, either as one who experienced the reality of the war at first hand or who was compelled to record it for posterity. The problem of course is that no-one can be unbiased in a war through which they have lived. The political views of the artist and the country to which they owe their loyalty, will always affect the work that is produced. George Grosz, for example, so detested the actions of Nazi Germany that he emigrated to America. His 'God of War', 1940, shows the horror of a dominant power, a child with a machine gun and a swastika looming over the scene. His message of the dominance and devastation of the Nazis does provide an image that shows that not all German people of the time were supportive of the actions of their country and so this can be seen to have lasting value.

Conversely, some images of war are produced to glorify military victory and assert the authority of their leaders. For these artists, and their commissioners, the purpose may not have been lasting value but to rally support at the time and to convince people that these actions were for the benefit of the people. Grosz' 'Napoleon on the Battlefield of Eylau', 1807, for example, shows the French emperor riding victorious through the devastation his invasion has caused. As the dead and

wounded lie about him, a Lithuanian man apparently pledges his allegiance to his new leader. Gros was Napoleon's favoured war painter and this image gives us a very biased view of the battle, which was narrowly won, and the popularity of the military leader. Similarly, Bruschetti's 'Fascist Synthesis' of 1935 shows a powerful and dynamic world, embracing the old and the new, presided over by Mussolini. Technology, strength and military action are heralded as super forces in this work of great propaganda; the censorship of the arts that existed under Mussolini's regime ensured that history was left with little but these positive images of his reign.

In conclusion, art has a role to play in recording the horrors and victories of war. We would hope that it can record such atrocities, and highlight the impact of conflict so starkly that no such events will occur again and yet they do. So the lasting value that emerges from destruction can surely only be seen as one of historical interest, of allowing the modern viewer a better understanding of what it must have been like to live through such conflict, or to reassure them that the human race has survived through such horrors in the past and give the strength to go on surviving.



## Marker's comments

An interesting and engaging response. From an assessment point of view, it is worth noting that the candidate spends a lot of time exploring the philosophical questions arising from the statement than in a detailed discussion of any of the works of art. Valid examples selected from pre and post 1850; the candidate cites 5 examples which is clearly sufficient and they are logically selected to show a confident understanding of the material. Critical texts are only referred to once but are integrated into candidate's argument. AO1 is Level 4 - good and selected in a way that demonstrates secure understanding. AO2 isn't as strong because candidate does not get close enough to the works to analyse and interpret. AO3 is good, but the limited use of critical texts means that it is Level 4 rather than Level 5.

**Marks: 17/25, Level 4**

<b>Level 4</b>	16-20	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i>
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