

A Level History of Art



Exemplars Paper 2: Periods

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

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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

2: Periods

This component assesses different Assessment Objects:

Students must:	
AO1	Demonstrate knowledge and understanding of the contexts of art
AO2	Analyse and interpret artists' work, demonstrating understanding of visual language
AO3	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 2 Periods

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

Mark scheme

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

Question	Indicative content	
1(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Donatello, Mary Magdalene, 1455, Museo dell'Opera del Duomo, 188 cm, wood.</p> <ul style="list-style-type: none"> • Donatello uses wood (white poplar) for the subject matter of the penitent Mary as the female mortal symbol of forgiveness and spirituality to all; this choice of a 'humble' material helps convey Mary's own humility. • The use of wood allows for deep carving, presenting the female figure as old and ugly, reflecting her time in the desert rather than a more conventional expectation of personal physical beauty or perfection: she has deep-set eyes, wrinkled skin on her neck and chest, missing teeth and long hair to emphasise the symbolic role of Mary. Gesso and polychrome gilding highlight her importance to the story of Christ as well as, perhaps, emphasising her previous sexuality. • The shape of the figure is bound by the shape of the wood block, which leads to a closed pose, with hands and hair close to the body. This gives emphasis to meaning. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Part (a)

(5)

Donatello used white poplar wood. This material is brittle and therefore the hands are close to the body and there are no projections. This material is also a cheap material and therefore emphasizes the humility of the subject. Donatello used a subtractive method and carved the wood.

Undercutting has been used on her hair as well as the hair being gilded. The gilding on the hair relates back to Mary Magdalene's past of luxury that no longer exists. The undercutting has also been used to produce shadows. For example, on the hair. Deep carving around the neck also produces shadows. Other parts of the sculpture have been polished and smoothed out.

For example, the legs and hands. This also relates back to her past beauty.

Marker's comments – Student A

This is an excellent response, demonstrating precise detail and an excellent analysis of how materials have been used and the resulting impact on meaning.

Marks: 5/5, Level 3

Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]
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Question	Indicative content
1(d)	<p>AO targeting</p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks).</p> <p>This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • Style: in architecture in particular, the motifs of classical architecture are prominent, e.g. the round arch and Composite columns of Brunelleschi's Foundling Hospital, as well as the emphasis on Classical ideas of proportion, balance and symmetry. This can also be seen in the use of Classical orders in Alberti's Rucellai Palace. • Contrapposto may be seen as a classical motif and an integral part of Renaissance development, e.g. Michelangelo's David. Vasari writes that his work was '<i>considered nearer what was done by the ancient Greeks and Romans than that of any other artist</i>'. • Masaccio's Holy Trinity re-sites the crucifixion into an illusionistic Classical niche with barrel vault, with Corinthian pilasters and ionic columns. • Cultural context: Classical ideas equated with modern style and prestige in reaction to medieval systems, and were therefore given prominence and status. Vasari writes of Brunelleschi's practice of drawing buildings and researching methods of construction of the ancients. <p>Others may argue:</p> <ul style="list-style-type: none"> • The dominant use of art and architecture to support Christian religious purpose is not a revival of Classical Antiquity. • In Venice, ideas are equally imported from Byzantine or northern sources and so these must also be considered important, e.g. the work of Gentile Bellini, in particular. • The new naturalism was also an influence from northern Europe. • Botticelli's Primavera shows interest in Gothic/2D detailing, Leonardo da Vinci's Madonna of the Rocks, Piero della Francesca's Baptism of Christ. • Cultural context: humanism and presentation of the human body were also important in the development of the Renaissance, e.g. Michelangelo's Sistine Chapel ceiling. • Realism and expression of emotion in modelling and use of materials not dependent on classical motifs, e.g. Donatello's Habakkuk. Avery writes of the '<i>rift between serenity and idealism on the one hand and realism and drama on the other</i>'.

		<ul style="list-style-type: none"> • Emphasis on emotions and realism stems from the work of Giotto, as well as Ancient Rome: but the integration of modern figures in biblical scenes has no precedent in Classical Antiquity, e.g. Botticelli's Adoration of the Magi, in which Vasari claims the portrait of the elder Cosimo de' Medici is '<i>the most convincing and natural of all the surviving portraits</i>'. • The development of laws of linear and atmospheric perspective was essential: Uccello's Battle of San Romano does not show much interest in classical idealism, architecture or harmony, but the artist is clearly fascinated by challenges of perspective and foreshortening. • Leonardo da Vinci's Annunciation, shows that both Classical Antiquity and modern ideas (single light source, use of shadows, perspective, illusionistic space) are important, so might be used to challenge the suggestion that it is the 'single most important' factor.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	7–12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	13–18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
Level 4	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
Level 5	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

The interest in classical antiquity was the single most important factor in the development of the Renaissance. How far do you agree with this statement?

Many people would argue that this is true as the influence of antiquity can be seen throughout the Renaissance period, present in early, middle and high Renaissance. However other would argue that other influences such as stylistic, cultural and political influences were important. Another key factor in developing art in the Renaissance was the influence of naturalism. To back these factors up, one has to look at sculptures and paintings with reference to key critical extracts. I will be looking at the David by Donatello (1420-40, Nazionale del Bargello), St George by Donatello (1410-15 situated in a niche on Or San Michele) and The Tribute Money by Masaccio (1424-1427 situated in the Brancaccio Chapel).

The very meaning of Renaissance shows how antiquity is a key feature in the development of the Renaissance- rebirth of antiquity. Renaissance artists believed their art was a continuation of the great antique tradition of Greece and Rome. Looking at David by Donatello, we can see that classical antiquity has influenced this sculpture significantly. The renaissance sculptors captured the spirit of antiquity by reviving the aspirations of the Romans and Greeks. Vasari describes David as being a very gallant and a traditional war hero as he stands triumphantly after having 'severed the head of Goliath'. This shows how antiquity influenced Donatello as David is portrayed as having immense strength as he has just defeated Goliath the Giant while David himself is portrayed as very young and idealised. This shows that antiquity has influenced this sculpture, as David would be seen as a defender of Florence because he is represented as brave and strong in the classical way. Furthermore, he stands upright and looks down showing that he is proud of his victory showing his bravery and strength. He stands in a 'natural' pose 'raising his foot...on his enemy'. This pose is called *controposto*- his lower body is facing in a different direction to his upper body making him swivel his hip slightly. This is a classical pose, which would have been taken from antiquity and gives him a slowing movement, which conveys realism and engages the views.

In Charles Avery's description of David, he also, like Vasari despite being 402 years later, talks of how David is 'one of the commonest types of classical sculpture'. He writes of David's classical features as a 'victorious athlete'. This shows how the influence of classism has been a key factor in the creation of this early Renaissance sculpture- David has been portrayed as the classic war hero and a role model for the young men of Florence as David is depicted as youthful yet extremely brave and strong. This is a very classical view- for men to be courageous and encouraged to fight and show their manliness. Avery talks of how David is modelled in 'idealized in the classical nude' showing that as David is in nude, David was influenced by antiquity as the nude first became significant in art in Ancient Greece showing that Donatello is looking back to Antiquity. It was perfectly natural for the Greeks to associate the male nude form with triumph, glory and moral excellence. Athletic-looking nudes portrayed the Gods and heroes of Greek religion. Therefore, as David is portrayed as a hero and in

the classical nude we see, through Avery's source, that David was 'influenced significantly by antiquity.' Avery also refers to how David has underlying humanistic meaning' which is seen throughout the Renaissance.

According to Paoletti and Radke in their book 'Art in Renaissance Italy' published in 2011, Donatello 'presented him nude in the manner of a classical ephebe'. This supports Avery in how the nude is taken from antiquity and how this has influenced the Renaissance period. Paoletti and Radke also state that David has 'classical forms of heroism' as mentioned in Vasari and Avery's sources. They also talk of how David would have been an appropriate commission for Florence for 'civic imagery' as he is depicted as so idealised and brave as he stands triumphantly.

However, while the influence of Antiquity was very important in the development of the Renaissance, there were also other stylistic, cultural and political influences at play. Vasari touches on the political context of the time in his analysis of St George by Donatello in 1568- the different guilds competing over the best pieces of artwork and who could commission the best ones- 'for the Armourers' guild Donatello executed a very lifelike figure of Saint George in armour'. The competition between the guilds made Donatello a desired artist as Donatello had already produced St Mark for the Linen Weavers Guild and therefore other guilds would want to hire Donatello in order to compete with each other as he is clearly good at making relationships with guilds. Vasari says that Donatello's George has 'youthful beauty, courage and skill in arms are reflected, as well as a fiercely awesome vitality'. His training with Ghiberti and his friendship with Brunelleschi, which allowed him to travel to Rome, could have influenced this skill in which Donatello had. This visit to Rome meant that he was able to observe the classical ways of art and this influenced his creation of St George as we can see lots of classical features such as his aquiline nose and his classical drapery. However, this phrase from Vasari also shows that this 'awesome vitality', which is portrayed in St George, shows the influence of humanism. Humanism is depicted in St George by his 'youthful beauty' and that he is the main focus in the sculpture and the predella (the shallow relief) underneath the sculpture. He is depicted as a brave and courageous figure, slaying the dragon and protecting Florence. Humanism was a key element that helped to shape the intellectual and artistic development of the period. While Naturalism had more influence on form in Italian Renaissance art, Humanism had more influence on its subject matter.

Charles Avery states the importance of Donatello's 'absorption of the classical style' showing that he thinks that the influence of antiquity is important ('using classical proportions and poses') however he also talks of perspective and style- 'linear and atmospheric perspective' in the relief sculpture. This shows that Donatello learnt from his allegiances with Ghiberti (goldsmith) and Brunelleschi new techniques in advancing sculpture by using different perspectives. As the Renaissance period goes through time, the use of different perspectives becomes more and more common. We can see this in Donatello's relief sculpture of St George which was his first schiacciato. Donatello became aware of perspective and orthogonals in Rome with Brunelleschi. In general, this source by Avery is

very in favour of the idea that the influence of antiquity influenced Donatello's David in his relief sculpture giving it a 'high emotional charge'.

In Paoletti and Rake's source on St George, they argue that the influence of the 'gothic realism' is crucial in creating this piece as well as referencing the importance of 'new civic humanism' explaining why St George is depicted as very brave, upright and authoritarian. We can see the gothic realism on St George through his heavy drapery, which frames his body and also brings back antiquity. He is 6'10 tall showing his grandiose and significance which hints towards humanism. St George carries a shield with a cross, which, as well as acting as a support but also shows that in this early work, the medieval influence still remains. This source also states that you can see this 'chivalric treatment' in the relief sculpture on the predella below where Donatello used schiacciato. We can see that St George is portrayed as gallant as he slays the dragon with such force and determination.

In Masaccio's Tribute Money we see a biblical scene including a tax collector and Peter. Vasari argues the view that the naturalism is a very important factor in the development of the Renaissance. He admires the emotion and gestures in this painting. He describes the gestures as being 'so natural they truly appear to be alive'. This shows that Masaccio was very influenced by this flux of naturalism in the Renaissance and this is what developed art during this period as art had never been so naturalistic and life-like. Masaccio is said by Vasari to be reflected in 'one of the apostles' and this is done so well that he 'appears to be alive'. Looking at the painting, one can see that the figures and their gestures are so life-like and this could have been because Masaccio echoed that of sculptors work such as Donatello. The fact that all the disciples have different expressions of their faces have different expressions makes the situation so much more realistic and therefore adds to the sense of naturalism. Vasari praises Masaccio in his ability to imitate 'all living things of Nature with their simple colours and design just as Nature produced them'. This is reflected in the Tribute Money, as the colours are not especially exciting for example, there is no gold (as Alberti would have approved of) and not very many vibrant colours especially in the background.

Richard Turner states that naturalism and perspective 'was first achieved by Masaccio'. This shows that Masaccio influenced many artists after his time in the Renaissance and taught them naturalism and this shows that naturalism was first introduced in the Renaissance showing that this was an important factor in developing the Renaissance period as it was new and changed art ever since then so developed art entirely. Turner talks of 'verisimilitude', which was influenced by Alberti who helped, introduce naturalism and paintings looking like nature. In this source, we see again how painters painted based on sculptures. This was due to the influence of Alberti as it was the 'best model for the novice painter'. This shows that during the Renaissance the idea of naturalism and painting more of what you can actually see developed significantly during this period of art.

In Paoletti and Radke's source of the Tribute money, they talk of the naturalistic elements and the 'three dimensional quality' of the painting. This shows how Masaccio may have been influenced by artists such as Alberti and Brunelleschi in using single-point perspective and the use of three-dimensionality and how to paint more realistically and naturalistically. This shows that this was a very important developer in the Renaissance as these aspects (three-dimensionality and orthogonals etc.) help to make the figures, nature and builds look more naturalistic. However, like most Renaissance, we can see the influence of antiquity- the columns taken from classical times, the classical drapery worn by all but the tax collector and the controposto of the tax collector.

In conclusion, I agree with this statement as although other aspects such as humanism, naturalism and cultural and political influences, we can see the influence of antiquity in all painting and sculptures throughout the Renaissance period showing that it was crucial in developing the best Renaissance artists pieces such as Alberti, Donatello and Masaccio.

Marker's comments – Student B

This candidate clearly has confident and detailed knowledge of the three works selected for discussion here and is able to evaluate the classical and other influences. However, the question also asks about the 'development' of the Renaissance and this candidate misses this aspect of the question entirely. The discussion of Florentine works only is limiting. A wider range of examples (even at the expense of some detail on the key works) would have allowed them to show a better understanding of contexts and a more in-depth and insightful argument. Whilst AO2 is at Level 5 here, both AO1 and AO3 are low Level 4. These new debate style questions are designed to encourage students to move beyond the requirements of the fixed three works of the legacy specification. They are encouraged to think across the full breadth of their Period study and to engage with the whole question in an evaluative, evidenced response.

Marks: 23/30, Level 4

Level 4	19–24	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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Power and persuasion: the Baroque in Catholic Europe (1597–1685)

Question	Indicative content	
2(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Gregorio Fernández, The Dead Christ, c1625</p> <ul style="list-style-type: none"> • The materials: wood is light, easily carved and offers an appropriate block shape, which is well suited to the closed pose. • The polychrome matt finish is highly realistic, with glass eyes, horn nails and ivory teeth, and gilding and punching, to create a powerful and profound effect on the spectator. • The technique is laborious, the procedure to eliminate sap and rubbing with garlic to enhance adhesion, glue size applied. The core of the sculpture is hollow to facilitate its use in religious processions. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Explore how materials and techniques have been used in one Baroque sculpture produced outside Italy.

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

Marker's comments – Student C

This is a 5 mark response (estimated to take 5-7 minutes). Answers must be concise, focused and relevant. This is accurate and detailed, within the parameters of what can be achieved in the time allowed. Size/scale would have been useful, but the response is clear and specific on both materials and techniques.

Marks: 4/5, Level 3

Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
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Question	Indicative content	
2(b)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Le Vau, Vaux-le-Vicomte, 1658–61</p> <ul style="list-style-type: none"> • The huge scale and dynamism of the building emphasises the focus on power and authority of Louis XIV’s Supervisor of Finances. The integration of architecture, painting and landscape gardening in a ‘total’ vision, with contributions by Le Brun and Le Nôtre is ambitious and novel. • The creation of a separate wing for Louis XIV reflects Fouquet’s sensitivity to his emerging Absolute Monarchy and perhaps his ambitions to take Mazarin’s place as Chief Advisor. • The use of elliptical shapes in the ballroom and dome reflect awareness of Roman Baroque architecture. • The use of a mansard slate roof reflects desire for a modern French national style. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

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

Le Vau's palace for Jean Fouquet at Vaux le Vicomte shows the ambition of Louis XIV's Finance Minister. Built between 1657-61, he gives the chateau an elevated structure to demonstrate his interest in power and status. Le Vaux uses a classical language to architecture, again a powerful reminder of authority in the giant order Ionic pilasters, highly decorated central triangular pediment and extensive use of symmetry and rustication and triglyphs and metopes. The oval dome and steeply pitched Mansard roofs demonstrate the interest in marking our a new French national style and can be closely connected to the establishment of the National Academy in 1648 and the rise of Louis XIV to full power. The social and political context is continued in the interior plan of the building with the East wing laid out for the King and the west for Fouquet himself.

Marker's comments – Student D

Detailed, relevant and accurate Level 3 with comments clearly linking details of the work to its political, social and cultural context.

Marks: 5/5, Level 3

Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
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Question	Indicative content
2(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Velázquez (1599-1660) patron: Philip IV of Spain</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • The patronage of Philip IV had a huge impact on the artist's style, giving him the opportunity to view the extensive Royal Collection, in particular the work of Titian. • Velázquez produced a wide range of subjects of royal nature, e.g. Portrait of Philip IV in Brown and Silver and The Surrender of Breda, but Philip also gave him the freedom to experiment with other subjects, e.g. the Rokeby Venus would not have been possible without the protection of royal patronage and the opportunities it gave. • Velázquez's ambitious use of materials and epic scale would not have been possible without royal patronage. • Direct impact on his own status of artist: he became royal painter in 1623, and opportunities to travel to Italy came through royal patronage. His integration of his self-portrait in Las Meninas shows that he recognised his royal role. <p>And evaluate that:</p> <ul style="list-style-type: none"> • His initial training by Pacheco and Spanish traditions were vital in the creation of his style. He qualified as master painter in 1617 in Seville, showing that he would have had a career without his royal patronage. However, there is little doubt that without the support of Philip IV his career would not have been so successful and varied, nor would he have had the opportunity to see iconic works and travel to Italy. • His important genre paintings An Old Woman Cooking Eggs and The Water Seller of Seville predate royal patronage but show interest in emerging style and range of subject matter at an early date.

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

Explore and Evaluate the Impact of Patronage on One Work

Throughout Bernini's life, though he was a renowned and well-respected artist, he was hugely influenced by his patrons, including one of the biggest patrons of art of all time: Pope Urban VIII.

Pope Urban VIII was set on celebrating his papal rule with huge works, not celebrating just himself and his life. This included the Barberini palace. Before he was Pope, Urban was named Maffeo Barberini, and he commissioned the Barberini palace to celebrate his family. This commission impacted Bernini's work as it was of a huge scale, encouraging him to work to a larger and more impressive size. Additionally, the palace includes many of the ~~Barberini~~ carriages of the Barberini line, encouraging Bernini to celebrate the patron in an obvious, meaningful way.

Furthermore, Pope Urban VIII commissioned Bernini to sculpt his tomb upon his death. This impacted Bernini because the Pope gave him almost unlimited funds with which to do this and instructed him to make it both large and impressive, encouraging Bernini to use various mediums in the sculpture in order to show the wealth of Pope Urban VIII in his lifetime and allowing Bernini to show his skills across the different mediums.

The Pope also commissioned Bernini to make a statue of St. Longinus for St. Peter's Basilica, to be centered upon the relic of St. Longinus' actual spear that resided there. This relic that belonged to the Church and the patron impacted Bernini's work in encouraging him to make it extremely realistic in order to enhance the credibility of the sword. This is evident in how Longinus' hair appears to be blowing in the wind's ~~real~~ ^{realistic} like.

Another patron of Bernini's was Cardinal Federico Cornaro who commissioned Bernini's *Ecstasy of St. Teresa*. Cornaro impacted Bernini's work through how he wanted a piece for his funeral chapel, and so the subject matter and Teresa's facial features show extreme devotion and love of God, ensuring Cornaro would go to heaven. This is evident in her closed

Marker's comments – Student E

Knowledge is good with secure understanding of contexts. Analysis and interpretation are competent. The candidate possibly should've considered selecting fewer examples so that at least one could have been explored and evaluated in more depth. Critical judgement is relevant and present throughout: better than competent but not evaluative as would be expected for an 'excellent reasons argument and in-depth response of Level 5. This is at the lower end of a Level 4, brought down by an insubstantial AO2, which is only competent.

Marks: 10/15, Level 4

Level 4	10-12	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
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Question	Indicative content	
3(b)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Grand Palais, Paris 1897–1900, Deglane, Louvet and Thomas; function: historic site, exhibition hall and museum</p> <ul style="list-style-type: none"> • Created for the International Exhibition, the Grand Palais occupies a huge site: with 72,000 m² floor space, it uses 200,000 tonnes of stone; and has clear references to Paxton’s Crystal Palace; the main space is 240 m long, surmounted by largest barrel-vaulted glass, iron and steel roof in Europe: this was essential for light in the pre-electric age and for large, highly-populated spaces. • It adapted a religious cruciform shape for capacity reasons and to allow huge displays; its geometric and symmetrical plan emphasises ideals of harmony and balance. • The Beaux-Arts façade celebrates the national grandeur and status of the French Republic but was allied with new materials and techniques to show the innovations of modern France and to provide an enormous exhibition space. • The ornate stone façades and its central location show the symbolic function of the building: sculptures depicting the victory of Immortality over Time and Harmony over Discord show the importance of symbolic function. Exotic Art Nouveau iron work also elevates its status. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Part (b)

Oxford University Museum was built in the late 19th Century
by and designed Benjamin Woodward & Thomas Newnham Dean.

Inside is a large cloister complex where the displays are
housed. There is a large glass roof which helps for
natural light to illuminate the exhibits. Each ~~part~~
of the iron pillars that support the roof is carved with
details of flora and fauna. Regarding the museum's purpose
agreed as the cloister goes around the 1st floor ~~it is made~~
each individual column is made from a different stone
found around the British Isles. Outside the building's architecture
reflects that of the surrounding buildings. The windows
are irregularly fenestrated ~~and~~ and have more natural corners
implying the organic nature of the building and what
is inside.

Marker's comments - Student F

Good, relevant comments, clearly linking to the question's focus on function. Insufficient on exterior composition, shape, style etc for full marks, but this clearly exceeds Level 2.

Marks: 4/5, Level 3

Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
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Part (b)

Joseph Paxton Crystal Palace built in 1857 holds the function of a leisure space. The building was used to hold the Great Exhibition which showed was a museum of Britain's colonial expansion. Situated in Hyde Park the building is composed of sheet glass and wrought iron and steel. The floor plan is in the shape of a Basilea church. The long axis was needed in order to fit in all the exhibits. The geometric shape also allows for the ease of movement in and out of the building. The use of sheet glass allows natural light in to the building meaning there is less need for electric lighting. This emphasises the building's temporary aspect. The building is composed of slabs of iron and glass meaning it was easy to construct and deconstruct after the exhibition finished after 6 weeks. It is a ridge and furrow roof design any damage from rain.

Marker's comments - Student G

This is a precise and detailed response giving and linking relevant information about the architecture of the building to its function. Although, it is difficult to read!

Marks: 5/5, Level 3

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

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

As the name suggests, Post-Impressionism grew out of the developments of Impressionism. Unlike the earlier movement, however, Post-Impressionism was not a coherent group of artists who worked together with similar aims but is the term applied to those artists whose work took the characteristics of Impressionism in new directions.

Van Gogh, for example, embraced the colour theory of Eugene Chevreul that was so influential to Impressionist painters. Like Monet and Renoir, for example, he explored the concept of complimentary colours in works such as 'Starry Night' where the blue of the sky and the yellow of the stars and moon are intensified by their placement next to each other. Unlike the Impressionists, however, he used colour to express emotion rather than simply to record what he saw. In 'The Sower' (Van Gogh Museum), for example, the sky is transformed from blue to yellow to show the intensity of the sun.

The Impressionists' love of painting outdoors and recording the same scene in different light and weather conditions had a profound effect on the Post-Impressionist artist, Cezanne. Unlike Van Gogh, Cezanne had exhibited with the Impressionists in several of their exhibitions but the new direction in which he took his art has led to him being considered Post-Impressionist. Like his predecessors, Cezanne observed nature at first hand, often returning to the same subject many times as Monet had done in his series paintings. Cezanne, however, said "I paint as I see, as I feel – and I have very strong sensations", therefore taking his art from the objective observation of nature to a more personal recording of what it felt like to experience a scene rather than simply to observe it. This is best seen in his many paintings of 'Mont Sainte Victoire' which show the mountain as the dominant motif in several canvases where Cezanne can be seen experimenting with the application of paint and fragmentation of the picture surface in a way that his Impressionist predecessors had not.

The scientific interest that Impressionist painters showed in the application of paint and the breaking up of the picture surface through visible brushstrokes was developed further by the Neo-Impressionist painter Georges Seurat, who fragmented colour further by breaking it down to its purest form and applying paint to the surface in dots which he believed would fuse in the eye of the viewer, rather than on the artist's palette and so Divisionism was invented and is seen as one of the most important of the Post-Impressionist styles. Seurat's 'Sunday afternoon on La Grand Jatte', when viewed up close, for example is a series of tiny dots with blue, purple and yellow paint applied next to each other to form the green of the grass. The subject matter of this work, the bourgeoisie at leisure, was something else that had been developed by Seurat's Impressionist predecessors such as Degas.

The Impressionist's love of vibrant colour was taken to new extremes by the Post-Impressionist artist Paul Gauguin. He had admired much Impressionist work and accumulated a collection of Impressionist works and his early style shows their influence through the visible brushstrokes and cropped viewpoints in his works such as 'Les Alyscamps'. Gauguin soon abandoned these techniques however in his search for the primitive and expression through colour.

Whilst Post-Impressionist painters took their art in a series of different directions, it is clear that many of their techniques and ways of working were directly influenced by the Impressionist artists who went before them.

Marker's comments - Student H

This response engages with two named works in detail to meet this aspect of the question. Although the discussion is focused on the social aspects and meanings of the works, there is no direct exploration of "the single most important element" of the debate style question. This response is exclusively limited to the iconography of the works with no wider consideration of display, training, reception or other formal features such as colour, line or influences etc. The critical text is used only once. At this point, it is effectively integrated into the argument, but the response would have been strengthened by a similar reference in the discussion of Ford Madox Brown.

This response shows a competent to good knowledge of aspects of context (AO1) and analysis/interpretation (AO2), but these are not sufficiently comprehensive to merit Level 4. AO3 isn't as strong, both in the narrow, limited response to the question and in the limited use made of critical texts. Therefore, this response would be placed in the lower half of Level 3.

Marks: 13/15, Level 3

Level 5	13–15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>
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Question	Indicative content
3(d)	<p>AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks). This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Examples: the works of Ford Madox Brown and Gustave Courbet Some may agree:</p> <ul style="list-style-type: none"> • Art was used to express public or private social concerns during an era of rapid change (1848 Revolutions and Industrial Revolution). Ruskin argues that '<i>there is no loftier and lovelier privilege of bringing the power and charm of art within the reach of the humble and the poor,</i>' e.g. Ford Madox Brown's Work (1852–65) and Gustave Courbet's The Stone Breakers (1849–50). • Subject matter: Brown shows a street scene in Hampstead, populated by a crowd of English people of varying social classes, activities and wealth, whereas Courbet focuses on just two workers on the side of a road in the countryside. Brown's reflects Arnold's social idea that '<i>men of culture are the true apostles of equality</i>' and is positive in outlook, while Courbet's is not. • Both show an interest in political and philosophical ideas of their time; Brown includes Carlyle and Morris in his work, Courbet references Marx's ideas and his friendship with Proudhon. • The composition of both reflect their social message: Brown's is a busy, complex piece of unusual shape. The central pyramid of figures in strong light appear to be the 'heroes' whereas Courbet's is simple, to evoke the repetitive simplicity of their lives. • Figure handling: Brown shows open faces, gestures and evident emotions, together with symbolic references to class and wealth in Victorian society. Courbet turns the figures away from the viewer, emphasising their isolation, sense of entrapment and anonymity. <p>Others may argue:</p> <ul style="list-style-type: none"> • That the focus on new styles, such as the PRB, often explored religious and literary subjects rather than social subjects, e.g. Hunt's The Light of the World was hugely significant for its religious symbolism and was widely appreciated by people who saw it in black and white form following the 1860 etching published in the <i>London Illustrated News</i>. • Impressionism was primarily concerned with artistic experimentation, entertainment and religious messages rather than social/political messages. Champfleury claimed that '<i>painting no more has as its mission the exposure of</i>

		<p><i>social systems than does music and when painting is turned into teaching it is not painting anymore</i>'.</p> <ul style="list-style-type: none"> • The brushwork of both reveal their shared desire to challenge academic painting tradition rather than focusing entirely on social message: Courbet's finish is rough, while Brown's fine detail rejects the RA conventions of 'Sir Slossua'. • Gauguin's Yellow Christ is directed at his dream of new artistic colonies and freedom rather than overt social commentary. • Use of techniques and materials in sculpture, e.g. Rodin's The Kiss focused on new emotional resonance and meaning rather than specifically social reference.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	7–12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	13–18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
Level 4	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
Level 5	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

Q: 'Social commentary is the single most important element in works of art produced during this period.' How far do you agree with this statement? To support your answer, you must refer to
(Agree)

A: The 19th century saw major social and political developments across Europe. Industry was rapidly expanding and with it brought changes to both the urban and rural environment. People flocked to cities for employment, rail connected towns with countryside and mobility was to have an effect on the lives of many. Not all of these changes were positive and many people were unable to adapt to progression at such a swift pace. Artists such as Gustave Courbet and Ford Madox Brown painted works which not only documented these developments but also the people affected by such issues, both positively and negatively.

Gustave Courbet's 'The Stonebreakers' (1849, oil on canvas) illustrates the plight of men, forced through poverty or debt, to labour under physically exhausting conditions. Men engaged in breaking stones was a common scene in daily life at the time and this subject would also be depicted by the British painter Henry Wallis. Courbet's stone breakers are a young boy and an older man breaking up stones on a road which is under construction. The setting suggests the countryside and this road will eventually lead to a town or city. The costume of the figures suggests they are peasants and the scene may be Courbet's birthplace of Ornans in rural France. Such roles as stone breaking were occupied by the lowest paid in society and Courbet has deliberately highlighted their ordeal by having the figures fill the composition and placing the focus on them. Behind them, a hill rises to the top of the canvas, this hill might be a metaphor for the insurmountable task facing these two individuals. A glimpse of bright blue sky suggests these figures still have a day's work ahead of them. Courbet was a Realist who painted individuals and events in a non-idealised direct way. He did not sentimentalise his subjects but showed them in as accurate a way as possible so that when we look at the painting we experience what these individuals endure. This view is supported by the Socialist writer and friend of Courbet, Pierre Proudhon, who wrote of the painting "This modern servitude devours the generations in their youth". The tattered clothes these figures wear mirror in colour the rough ground beneath them, further linking them to the task they are undertaking. The young boy struggles to lift a basket filled with stones, his youth and slight physique indicating this is a role for a stronger adult male. His older companion has broken these stones from the road. A pile of stones slowly rises behind them, neither figure engages with the viewer, they are absorbed in the completion of their task. Tools such as a pickaxe reinforce the struggle these men endure. This might be a painting of unknown individuals, however Courbet does not celebrate their struggle, instead he encourages us to sympathise with them.

Ford Madox Brown's 'Work' (completed 1865, oil on canvas) takes a different view to Courbet's painting. Brown shows us the value of labour as a social improver, it suggests physical work is vital to progress and a way of avoiding idleness and poverty. Brown's workers appear heroic and energised in their task, unlike Courbet's figures. The painting is set in Hampstead, London. A group of labourers dig up the road, most likely to help with the creation of a sewage system for the city. This shows physical labour being required for the wellbeing of all people. Around these workers Brown has placed individuals to represent all the classes in society. The left side shows a trio of figures. A man closest to us is a flower seller, his tattered clothes and bare feet are in direct contrast to the two richly dressed young women behind him. These two women raise the hems of their skirts to keep them clean as they pass the men digging. The flower seller makes no such attempt and instead holds his basket of flowers firmly. This is his only source of income and is crucial to his survival. A group of children playing in the foreground are dressed in similarly ragged clothes, their unkempt dog with a rope around its neck looks towards a small lap dog with a leather collar which may belong to the ladies walking by. Brown might be implying that the ragged children playing around in the street face a lifetime of poverty like the flower seller when instead they could be in school. The idea of education is emphasised by the presence of Thomas Carlyle and Frederick Maurice. Both of these men advocated the importance of work in the lives of the people and as a means of being occupied rather than falling in to idleness. The theme of idleness is referenced also in the labourers shown sleeping in the background of the work. Behind the workers

we see a man and woman on horseback, their fine clothing and horses suggest wealth and they do not have to work for a living. The labourers are shown in dynamic energetic poses which contrast with the other figures in the painting, their actions and gestures indicate activity and thus progress, not only for London but also society. The crowded energetic scene Brown shows is in direct contrast to Courbet's painting and reflects a Victorian interest in bettering the lives of others, however the work lacks the empathy which Courbet gives to his workers.

Such paintings act not only as documents of the period but, in the case of Courbet to highlight the conditions of many unable to speak for themselves or for Brown to demonstrate the benefits of gainful employment for the benefit of all.

Marker's comments - Student I

This response engages with two named works in detail to meet this aspect of the question. Although the discussion is focused on the social aspects and meanings of the works, there is no direct exploration of "the single most important element" of the debate style question. This response is exclusively limited to the iconography of the works with no wider consideration of display, training, reception or other formal features such as colour, line or influences etc. The critical text is used only once. At this point, it is effectively integrated into the argument, but the response would have been strengthened by a similar reference in the discussion of Ford Madox Brown.

This response shows a competent to good knowledge of aspects of context (AO1) and analysis/interpretation (AO2), but these are not sufficiently comprehensive to merit Level 4. AO3 isn't as strong, both in the narrow, limited response to the question and in the limited use made of critical texts. Therefore, this response would be placed in the lower half of Level 3.

Marks: 15/30, Level 3

Level 3	13–18	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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Q: 'Social commentary is the single most important element in works of art produced during this period.' How far do you agree with this statement?

(Disagree)

This period was one of significant social and political change that would have an effect on the lives of people of all classes, both positively and negatively. Such issues were addressed in art and literature and often took a moralising tone. However there were artists who chose to avoid such contemporary concerns and instead focused on seeking new ways to paint and look for new themes to depict. Works by Renoir and Millais would pave the way for considering art and its creation as subjects in their own right. Their efforts can be seen to progress art towards aestheticism and avant-garde modernism in a way which social commentary often fails to do.

Edmond Duranty wrote of nineteenth century art; "What is needed now are the special characteristics of the modern individual, in his clothing, in social conditions, at home or on the street". By this Duranty means scenes of contemporary life and individuals that one might overlook as being of little or no consequence. Duranty suggests that artists of the period paint those subjects instead. Elsewhere he asks painters, "do you not see the need to free your brow from this leaden skullcap of artistic routine and old refrains, to abandon at last this common pasture where we all graze like sheep". Here he tells artists to break with the past in order to move forward. The Impressionists including Renoir would follow this rule. 'Bal du Moulin de la Galette' (1876, oil on canvas) shows a crowd of people dressed in their best clothes dancing and socialising at the Moulin de la Galette in Paris on a sunny afternoon. The painting is filled with light and colour and this seems to be the subject of the painting. Renoir is here more concerned with capturing the effects of natural light falling on moving figures and static objects than making a commentary on the activities themselves. Paint is applied quickly as if to suggest figures in movement as they dance and chat. White is used to illustrate bright highlights on the carafe and glasses we see on a table in the right foreground. Accents of yellow appear in the straw boaters worn by some of the men, emphasising a casual atmosphere. This yellow is also picked up in the long blonde hair of a young girl laughing in the bottom left of the composition. Trees form a canopy above the figures and dappled sunlight falls between the leaves onto the figures below. This dappled technique would be developed upon by later painters working in Pointillism and Neo-Impressionism. Renoir uses sketchy brushstrokes to show figures in the distance, they appear out of focus and might demonstrate the Impressionists' interest in photography, a new medium in this period. Blue is used to indicate shadows, this is a trait of Impressionism and shows their interest in the science of colour theory and light. The faces of the figures are blurred and merely suggested rather than finished in refined detail. Even the group of figures in the foreground have simplified features. Renoir is not interested in capturing accurate likenesses but instead aims for a general feeling of joy and freedom for Parisians on a Sunday. The air of carefree happiness he achieves would be a central theme in the works of Matisse in the 20th Century while the brightly coloured complexions of his figures have been cited as influences on Picasso during his Rose Period.

Millais's 'Autumn Leaves' (1855-56, oil on canvas) contains no explicit subject matter. Though Millais was a founder member of the Pre-Raphaelites and his works often held a social commentary subtext, in 'Autumn Leaves' he appears to have created a work similar in aims to

Renoir's painting. Millais's painting predates Renoir by two decades and suggests he too is concerned with the effects of light and colour on a group of figures. Four young girls are placed centrally around a tall pile of leaves which they are burning. Two girls face the viewer, one holding a basket from which the other pulls leaves to add to the smouldering pile. Their looks are ambiguous and don't reveal a specific emotion. The two younger girls gaze quietly into the pile, one holding an apple. The time of day appears to be twilight, the sun is setting behind the horizon line. This, coupled with the time of year mentioned in the title, suggest that Millais is attempting to capture low light as it falls on these figures. Atmospheric effects are also shown in the clouds of smoke which rise from the burning leaves. Millais follows Ruskin's advice in *Modern Painters* which promoted 'truth to nature', where the artist "should go to Nature in all singleness of heart...having no other thoughts but how best to penetrate her meaning...rejecting nothing, selecting nothing, and scorning nothing". The central girls are dressed in black, they seem to merge with the background, the younger girls are dressed in lighter reds and oranges and Millais appears to have deliberately restricted his palette to autumnal colours. This painting appears concerned with surface effect and conveying a mood rather than relaying a clear narrative. This approach to painting would have an impact on artists in the Aesthetic movement, in particular Whistler, where 'art for art's sake' was promoted in painting over works which were designed to be instructional. By placing these young girls in an autumnal setting, many critics have considered the artist to be concerned with a symbolic representation on the passing of time. This would be a theme taken up by the Symbolists in France as well as his own colleagues within the PRB, most notably Rossetti. Millais's attention to detail in the depiction of the decaying leaves appears photographic and his technique would be influential on Surrealist artists such as Salvador Dali who considered Millais's 'Ophelia' to be an early example of Surrealism. However the figures and setting are painted in a much looser technique than Millais was previously known for and show his a change in his style as he progresses on from the Pre-Raphaelites.

Both 'Autumn Leaves' and 'Bal du Moulin de la Galette' show figures placed outdoors at specific times of the day and year. Both artists are content with focusing on colour and light as the primary themes within these works, as well as conveying distinct moods and attention to the surface effect of painting. These themes would have a major impact on later generations of artists.

Marker's comments - Student J

The opening paragraph sets out good historical context, but the candidate might have found it more useful to address each of the key prompts in the question in order to position themselves effectively for a fully developed and relevant/comprehensive response.

Discussion of Renoir contains some precise detail and is linked effectively to the reference to Duranty as a critical text. In the Millais, the candidate sets up a reading relevant to the social commentary aspect of the question but then fails to evaluate it – moving on to a comparison with Renoir instead. The selection of works is interesting here and suggests that the candidate is thinking deliberately about this. Comparison is not required by the question, but many candidates will undoubtedly find it a useful tool to develop their argument. In both works, the student explores the influence of these paintings on future works. This is not required/relevant to the questions and indeed the specification makes clear that earlier influences on the artists/works are appropriate for discussion.

It seems the conclusion lost sight of the examination question. This is a Level 2 response. It is partially adequate but fails to develop an effective response to the question posed. However, there is some uneven analysis and some relevant use of views from critical texts, suggesting that it meets all the criteria for this level.

Marks: 12/30, Level 2

Level 2	7–12	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i> Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. <i>[AO3]</i>
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Brave new world: Modernism in Europe (1900–39)

Question	Indicative content	
4(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Le Corbusier, Villa Savoye</p> <ul style="list-style-type: none"> • The steel skeleton for the structure is seen throughout the levels: the steel and concrete pilotis are used to support the structure and free the walls from their load-bearing function. Slim supports allow the house to appear to 'float', as well as a car to be driven to an internal garage; this means that the aesthetic aims of modern architecture are achieved in addition to fundamental aims of new architectural language and functionality. • The use of reinforced concrete: this allows for cantilevers across a steel skeleton and curving forms of a roof garden. There is no superficial 'ornamentation'. It is painted white to achieve machine-like modernity and simplicity. • The use of glass: ribbon windows allow for maximum light into the building and glass walls on the first floor link the interior and exterior seamlessly. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Explain how materials have been used in one building constructed during 1900-1939 - 5 marks

De La War Pavillion constructed in 1935 is a very modern building. The skeletal frame and cantilevered balconies has been allowed due to steel built into it. The ~~ribbon~~ large ribbon windows running horizontally, allows the public to have a clear and wide view of the beach. The reinforced concrete that has been smoothed down and curved and painted ~~with~~ white has been used for the walls to give the building a balance between mass and void and give it strength with the steel. The concrete has been made flat on the roof, so it gives it a clean lined look and people can stand on it.

Marker's comments - Student K

The candidate gives an effective, concise response which effectively selects relevant knowledge and understanding from the candidate's wider bank of knowledge. Some wider overview of the building's form could have taken this up to full marks.

Marks: 4/5, Level 3

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

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

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

Marker's comments - Student L

The candidate uses up valuable time by explaining the sources and origins of the Futurist movement. 'The ways' of the question requires a focus on the formal toolbox eg. Subject matter, colour, composition, depth, light/tone, line etc as appropriate. This candidate would have found it easier (and more effective) to identify their work in the first sentence and then list the ways in which it was experiment as concisely as possible, providing detail from the work as evidence to support each point. To note that these 5 mark questions are not essays and an essay approach is unlikely to be helpful.

Marks: 4/5, Level 3

Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]
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Question	Indicative content
4(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art, and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Georges Braque (1882–1963)</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • Braque moved to Paris after his initial training in Le Havre and was at the centre of new discussions regarding art and modern ideas. Earliest work is Impressionist in style but after seeing the 1905 Salon work of Matisse, Derain and de Vlaminck, he begins to experiment with the Fauvist style, e.g. The Olive Tree near l'Estaque, with its vibrant non-realistic colours, lack of traditional perspective and variety of mark-making. (Candidates may also refer to Poincaré and Einstein, and Braque's shifting planes.) • After seeing the Cézanne retrospective in 1907, he moved away from his earlier focus on colour to explore form and perspectives. In the early 20th century, there was a new focus on space, time and movement as a result of new philosophical ideas, as well as mechanisation. Bergson argued that the '<i>world is in a constant state of flux</i>' (and perspectives in Houses at l'Estaque, advance these ideas. It was the first work to be talked of in terms of 'cubes' (Vauxcelles). • In Fruit Dish and Glass, 1912, he pushes ideas further with the first papier collée work. He experiments with literal and depicted flatness via new materials and techniques. This also draws on Saussure's linguistic ideas, where signs and signifiers can be explored to highlight difference and multiple interpretations (also seen in works using letters, e.g. Le Portugais). Use of new ideas of semiotics moves painting away from mimetic function and is seen in Braque's use of facets. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Braque was building on ideas of Cézanne from the 1907 Salon Retrospective but develops these with new ideas of an 'intelligent' (Metzinger and Janneau) search for a new pictorial language. • In part, his response to modern ideas found in Paris is tempered by or merged with his own initial training as a house painter. • His working relationship with Picasso was undoubtedly of critical importance in the development of his style and contribution to modern art. • Despite the era of rapid industrialisation in which he lived, Braque makes more reference in his work to the ideas of modern artists and the development of painting than to technology or 'modern' subject matters.

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

Explore and evaluate the impact of modern ideas on Matisse

Working in the first years of the new century, Matisse adapted both modern and traditional ideas in his pursuit of a new pictorial language. In 'Luxe, Calme et Volupte' (1904) he crops the tree on the right which is both a modern idea from photography and shows his interest in Japonisme from the previous century. The subject matter of this painting is not particularly modern (a line from a Baudelaire poem), but the variety of brushwork marks it out as proto-Fauvist and therefore reflecting new ideas of spontaneity and a new art style fit for a new century. To the right, the sea is marked out with dashes which derive from Signac's pointillist dots but are quicker to work and do not use Chevreul's science theories. Instead, the light catching the water has been picked out entirely in colour, anticipating the interest in vivid, non-realistic palettes that was to earn them their derogatory name "Fauves" from Vauxcelles. Similarly, the scale and use of perspective do not share the traditional priorities of the academic schools, but at this stage there is clearly still some demonstration of recessive space through the positioning of the horizon line and angles of the boat and bay in the mid ground. The female figures are not realistic and show none of the sexuality associated with earlier nineteenth century work, but show instead an interest in the picture surface itself that can be considered a response to the impact of modern ideas – such as photography and the popular theories of 'flux' by contemporary philosopher, Bergson.

In the large scale 'Red Studio' (1911), Matisse responds to a range of modern ideas. In his extensive use of warm red across the canvas which is articulated by bright colours and unpainted white areas he seems to challenge the monochromatic palettes of the Cubists, Picasso and Braque. In his unusual and innovative depiction of space, he again moves away from the expectations of traditional academic painting which since the Renaissance had viewed the canvas as "a window on the world". Instead of realism and illusionism, Matisse teases the viewer to recognise that the space is actually two dimensional. Some orthogonals are partly marked, but they are inconsistent. Matisse could also be said to be responding to the modern ideas of Cezanne here whose 1907 Retrospective was hugely important. Matisse paints a number of his own canvases in this work as well as his own working space. Whilst the idea of painting the artist's studio is not new, it is highly unusual to see it without the representation of the artist himself too. This might reflect the modern idea that art is no longer the product of a relationship between the individual artist and their patron but between the individual artworks and their viewers.

Marker's comments - Student M

This is a fluent and articulate response which clearly and concisely engages with the question. The selection of two works from different points in his career is wise, allowing the candidate to develop their argument whilst also ensuring sufficient detail and depth.

Marks: 15/15, Level 3

Level 5	13–15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>
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Pop life: British and American contemporary art and architecture (1960–2015)

Question	Indicative content	
5(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Allan Kaprow, performance Yard, 1961 Martha Jackson Gallery, New York for group exhibition 'Environments, Situations, Space'</p> <ul style="list-style-type: none"> • Five existing sculptures in Gallery Garden were wrapped with tar paper. • Hundreds of black rubber car tyres were then put into space and made into forms through which the viewer jumped, crawled, climbed and rearranged, therefore integrating their movement, touch, and even scent, into the work. • Site-specific location was a deliberate technique: challenging ideas of art and permanence. • Kaprow fixed boundaries of performance but expanded boundaries of sculpture: use of everyday materials blurred the link between art and life, and integration of viewers as active 'players' blurred the distinction between art and viewer, with an emphasis on action and reaction rather than the product itself. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

In Martha Rosler's 'Semiotics of the Kitchen' (1975), she has created a set that resembles one used in popular cooking shows seen on TV. It is filmed in black and white for 6 minutes and designed to be viewed on a TV screen. At the start the camera is zoomed in with Rosler taking up the majority of the frame. The video camera then pans out to reveal the full table of cooking implements to be used later in the work. The framing also includes a book with the word 'mother' written on the spine, highlighting roles expected of women to which they are supposed to happily comply....

Marker's comments - Student N

This candidate gives a strong response. Entirely relevant, it focuses on techniques and links them effectively to interpretation.

Marks: 5/5, Level 3

Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
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(a) Explain how techniques have been used in one performance or video artwork produced during this period.

In live performance art, the body of the artist often takes the place of traditional fine art media such as paint. Carolee Schneemann's 'Meat Joy' 1964 is a feminist 'action' performance, linked to Body Art. The body is both material, and its movement the technique of the work, a liberating extension of traditional material and process. In 'Meat Joy' performed in New York (and later London), Schneemann choreographed four men and four women wearing underwear to dance in a highly structured Busby-Berkeley style routine to contemporary pop music before introducing raw fish, chickens and sausages which they put down their underwear around the genitals. Their dancing became more free and frenzied until they were squirming around on plastic sheeting while rubbing themselves and each other in the raw meat as well as wet paint. The performance was very visceral touched all the senses with the smell of raw meat, the paint looking like blood, the sound of the bodies squelching against each other and some performers even licking each other. It was an experimental technique, both structured and spontaneous, erotic and disgusting which caused mixed reactions and reminded some up-tight audience members of 'primitive' rituals.

Marker's comments - Student O

This candidate gives a strong response. Entirely relevant, it focuses on techniques and links them effectively to interpretation.

Marks: 5/5, Level 3

Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
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Question	Indicative content	
5(b)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Richard Rogers, Lloyds Building, London, 1978–86.</p> <ul style="list-style-type: none"> • Extensive use of exposed steel and other features suggests this is a High Tech building. Staircases, lifts, electrical power and pipes are on the outside for ease of access, which are a typical feature of High Tech (sometimes called Structural Expressionism). • Use of modern technology and mechanisation: it has a concrete skeletal frame, a curtain wall with triple-layered solar-controlled glass, and a ventilated cavity to refract light inwards. Service towers are clad in aluminium. All services are computerised and automated. • Innovative design elements: there are 12 glass lifts, it is open plan and has open central elevators and an atrium to symbolise transparency in business. This links High Tech architectural style with a High Tech approach to business. Its contrasting series of rectangular office floors show how High Tech moves away from rigid uniformity of some Modernist buildings. There is a visual emphasis on the functional. • It is High Tech in its truth to materials: it has hard lines, a mechanised structure, and it reflects light. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

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

Richard Roger's 'Lloyd's Building is a High Tech design because the materials and related structural techniques are not disguised, they are exposed as the principal element of the style and convey a faith in the future of advanced technology. Building on the tradition of modernism the materials are exploited for functional properties, yet aesthetically are more varied. This is a 12 storey reinforced concrete skeletal frame – for structural strength, with stainless steel cladding – for durability, and glass wall – for maximum light construction. The service towers are clad in aluminium. The external glazing system (windows) has triple layered solar-controlled rolled glass, and there is a ventilated cavity to allow for the maximum refraction of light into the interior. This prefabricated and modular construction offers flexibility for interior design.

Marker's comments - Student P

Detailed and clear response

Marks: 5/5, Level 3

Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
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Question	Indicative content
5(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Mary Kelly (b.1941); gender</p> <p>Some may explore that:</p> <ul style="list-style-type: none"> • Significance of personal history: she lived in Beirut, moved to London in 1968, worked as teacher and artist, Women's Movement, Artists' Union, and is now living in the USA. • Post-Partum document (1973–79) at the ICA, this was a six-part, multi-media installation. It considered the experience of motherhood and the mother-child relationship, and the impact on women creatively and domestically over a six-year period. • The context of the era in which it was produced was of second-wave socialist feminism in which the 'personal is the political', and it was a sociological and psychological investigation. • It also challenges the aims of Conceptual art and explores how to give a voice without figurative reference. It caused the 'nappy scandal'. • Interim (1984-89) is a four-part, large-scale, multi-media installation reflecting on the construction of female subjectivity and identity in post-maternal 'middle age'. • The four parts focus on the Body, Money, History and Power. The first part 'Corpus' addresses ageing through fashion, medicine and romantic fiction. It shows the influence of Charcot's image of hysteria, and Surrealism. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Kelly's works use multimedia, performance, installation, film and a range of voices to explore psychoanalysis; they explore the relationship between the individual woman and the group, and between experience and memory. • Her focus on gender is sustained through different media and becomes a unifying factor of her work, despite changes in style and presentation over time. • She is also important as a writer, feminist and educator: '<i>being a woman artist is what I call a double negative</i>'.

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

Explore and evaluate the representation of gender or ethnicity in the work of one specified artist (Warhol, Chicago, Hockney, Kelly, Ofili, Shonibare or Whiteread). You must refer to named works of art in your response.

Ethnicity is belonging to a particular group as the result of birth or descent and sharing a racial heritage, religion, culture, language and sense of identity. The Black British Art Movement of the 1980s led the way for artists to address their own ethnic identity, making way for the success of the next generation. Chris Ofili (b.1968) is a Black British artist born in Manchester to Nigerian parents from the Igbo culture. He has never visited Nigeria, and has only been to Africa on a travel scholarship to Zimbabwe. The dominant Black culture in England when he grew up was Afro-Caribbean especially within contemporary music. Ofili's most famous work No Woman, No Cry (1998) deals directly with issues of ethnic identity and racism in the UK. It features a crying woman, representing both Doreen Lawrence, mother of Stephen who was stabbed in Eltham in 1998 and all mothers grieving over violence to their families. The profile bust length figure with braided hair and beads has distinctive Afro-Caribbean features and the colouration links to the green, red and gold flag of Rastafarianism associated in most British people's minds with Bob Marley. Stephen Lawrence's family came from Jamaica so it is entirely appropriate that this imagery is used in relation to the title of Marley's famous song 'No Woman, No Cry'; a song which was played at the famous One Love Peace concert reconciling Michael Manley and Edward Seaga. The formal features relate to Ofili's African experience - the dots from ancient Matabe caves, and the elephant dung smuggled back in his rucksack used to raise the work above the floor. As the saying goes: elephants 'never forget', and are an endangered species in need of protection, just as young black men killed in racist violence should never be forgotten (see the R.I.P in fluorescent paint).

Ofili was brought up as a Catholic so the Madonna Dolorosa reference is entirely appropriate for colonial cultures affected by missionaries. This figures cries teardrops collaged with the face of Stephen. The mixed media layering links to hip-hop music and sampling, and the highly decorative nature of the work references non-Fine Art and non-western traditions as well as artists such as Bridget Riley familiar to him from art college. This complex multi-referential work relates to Ofili's personal heritage and that of his subject indicating the rich multicultural context of contemporary Britain.

His Catholic upbringing is very much part of his ethnic identity and in his other works he focuses on religion with controversial works such as the Virgin Mary. Not only does he turn her into a black Madonna, very much in tune with Black politics of the time, he references the stereotyping of Black women's sexuality and the virgin/whore theme. What look like flying *putti* at first sight, are revealed to be collaged buttocks and anuses. While other works address the male stereotype in Blaxploitation movies, with his character Captain Shit all bling and bravado.

Marker's comments - Student Q

There is no problem with the uneven split between the two main works here, although the question (and mark scheme) make clear that more than one work must be used in the response. Nonetheless, this student might have found that a fuller description of the second work allowed them to achieve a higher AO2 score.

Clear positioning of the response with the initial definition of ethnicity seems to work well for this student and ensures that they remain relevant and on task throughout their discussion. Discussion of No Woman No Cry is accurate and detailed. The candidate selects appropriate information to show confident knowledge and understanding of contexts and to facilitate effective analysis and interpretation. This response meets the expectations of Level 5.

Marks: 13/15, Level 5

Level 5	13–15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>
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Question	Indicative content
5(d)	<p>AO targeting</p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks).</p> <p>This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • Daniel Bell (Art in Theory) argues that '<i>in the last fifty years... culture has taken the initiative in promoting change.</i>' • Judy Chicago's The Dinner Party and Barbara Kruger's Untitled, Give me all you've got reflect a rise of interest in feminism; art in this era both adds to, and responds to, international political dialogue. • On both sides of the Atlantic, this was an era of huge change and involvement in mass debate, e.g. as seen in Maya Lin's Civil Rights Memorial. • Involvement of artists with war issues increases the significance of politics and the importance of art as political statement, e.g. as seen in David Mach's Polaris and in Mary Kelly's Gloria Patri and Mea Culpa. • Interest in integration of text and visual elements, which was typical of this period, is well suited to political commentary. • Chris Ofili's No Woman No Cry was an effort to raise awareness of racism and injustice, and was a powerful tribute to campaign of Doreen Lawrence against the Metropolitan Police; similarly, Kara Walker's Grub for Sharks and Sonia Boyce's Missionary Position II reflect on the politics of race, gender and the post-colonial era. <p>Others may argue:</p> <ul style="list-style-type: none"> • Jeff Wall (Art in Theory) suggests that '<i>discontinuities, breaks, ruptures, leaps</i>' are the most orthodox way of thinking about culture now and this is perhaps endorsed by looking at art that reflects on life transitions, e.g. Bill Viola's Nantes Triptych, works by Tracey Emin, and Anthony Gormley's Event Horizon. • For some, personal issues are paramount, e.g. Judy Chicago's Birth Project and Tracey Emin's Everyone I Have Ever Slept With make a more direct, intimate art, rather than a political message. This is also seen in works by Lucian Freud, e.g. The Painter's Mother III. • Some issues straddle the personal and the political and are therefore difficult to categorise, e.g. Jenny Saville's reflection on society and judgement of the female in Branded and Hybrid.

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

'Political commentary is the single most important element in works of art produced during this period'.

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

- Names works of art
- Critical texts

Political issues have traditionally been significant in art especially since History Painting was top of the hierarchy of genres in the eighteenth century, during times of war, and since the 1960s generation offered alternatives to establishment values. Political works of art could comment on major international themes – for example the USA/USSR divide during the Cold War, national preoccupations – for example Thatcherite ideology in the 1980s in the UK and local politics. However societal problems of class, inequality, poverty, ethnicity, race, religion, the environment and personal issues of gender and sexuality (since the Women's Liberation Movement and Second Wave Feminism with the slogan of 'the personal is the political') are now regarded as political too.

For many women art related to gender politics might seem the most important after the centuries during which women were kept out of mainstream cultural production. As Virginia Woolf said: *"Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of a man at twice its natural size"* (A Room of One's Own 1929). In 1981 Parker & Pollock in Old Mistresses could write: *"all feminist art is informed by a political consciousness of the differential position of women in our society"* while ROs Coward in Feminist Review 5 that feminism must always be *"the alignment of women in a political movement with particular political aims and objectives.... Unified by its political interests not by its common experiences."*

Although conceptual American artist Mary Kelly (b. 1941) documents her personal lived experience as a mother through childcare in the Post-Partum Document 1973-78 her subject is the changing mother-child relationship and the impact of the sexual division of labour on 'feminine' psychology in general. The analysed faecal stains and feeding charts of Document 1 highlight the physical responsibility of motherhood, while the Freudian transitional objects – the plaster hand-prints of Doc. IV emphasise the emotional needs of mother and child. It's political significance can be understood today when we see the binaries of artist/mother, public/private, professional/domestic, creative/procreative so clearly defined and realise changes in legislation and hence social norms are very different now.

Martha Rosler's Semiotics of the Kitchen (1975) takes a similarly conceptual approach to explore the issues of domesticity and domestic violence in her black and white 6 minute video. With 90% of North Americans having colour TV and glued to cooking programmes such as Julia Child's, Rosler decodes the notion of a domestic goddess with an alphabet of utensils soon revealing the frustration and violence beneath the surface. With F for fork her actions depart from the purely descriptive to aggressive action of stabbing, building up to N for nutcracker, and Z with the flourish of the sign for Zoro. Her final shrug confirms the video as a parody but one with serious intent. The kitchen implements become a *"system of signs that represent a system of food production, a system of harnessed subjectivity"*, women's subjectivity within a patriarchal system.

It might be argued that these works are more directly political commentary than Judy Chicago's Dinner Party (1974-79) installation a 14.63m equilateral triangle table with 39 place settings

commemorating women in history from Egyptian Goddess Ishtar to Virginia Woolf. It addressed the neglect of famous women in history, as well as the neglect of women's crafts such as needlework and ceramics, and of collective work in the face of the 'dead white male'. However the aesthetics of Chicago's 'herstory' – a butterfly form closer to a vulva-shape reduced women to bodies and genitalia rather than conceptual beings.

The political issue of institutional racism is addressed in Chris Ofili's 'No Woman, No Cry' from 1998 which is a commemorative historical portrait of Doreen Lawrence, mother of Stephen Lawrence a Sixth Former stabbed to death aged 18 in Eltham in 1993, yet also stands for all mothers who have lost sons to violence. Ofili's work multi-media highly decorative collage looks at racial violence in contemporary British society but also its roots in colonialism and imperialism. From his parents Igbo heritage in Nigeria and his ancestors' conversion to Catholicism (the influence of the Madonna Dolorosa), to references to the Lawrence's Jamaican ethnicity with the title from Bob Marley's song performed at the One Love Peace event in Jamaica and the red, gold and green palette of the Rastafarian flag. Mounted on elephant dung balls, we are reminded that 'elephants' never forget' and that they are an endangered species, a fitting reference to young men 'out of Africa' who the British political system all too easily ignore. The timing of Ofili's work with the public enquiry which led to the MacPherson Report accusing the police of institutional racism, proves how art can be effective political commentary.

The Land Art movement addressed environmental issues sometimes on a huge scale as can be seen in American Robert Smithson's Spiral Jetty which involved leasing land, and a major transformation of a natural lake outside Utah. The changing colours and water levels affecting this work since it was made in the 1970s, is testament to its significance as a political comment on pollution and global warming. While British artist Richard Long reminds to think about our 'environmental footprint' in his work A Line made by walking (1967) a black and white photographic record of his physical, short-term intervention in the land.

Not all art during this period is so overtly political, for example the traditional painted portraits and Freud's 'naked portraits', to Bacon's figures, to the abstraction of Gerhard Richter. Some conceptual and minimal art deals with the politics of the art world and art market rather than mainstream political issues, as do some Young British Artists. Such work is often aimed at private collectors. Political commentary in art need not be so dramatic as Picasso's Guernica and can take many forms, use many media and inhabit many different spaces but tends to address itself to a broad public. From Grayson Perry's pots with their comments on the British class system, to Rachel Whiteread's House (1993), referencing housing policy and conservation, and the examples mentioned above artists have a vital role to play in our world, not just reflecting politics but contributing to making change.

Marker's comments - Student R

Critical text is good in paragraph 2, but would be more effective if integrated into the exploration and evaluation of a work of art so that the candidate could respond to the challenges rather than just listing them.

An interesting and engaging read which shows excellent argument and critical judgement. The candidate selects an interesting and wide ranging number of examples from both Britain and the USA, but successfully makes time and space for the demonstration of perceptive analysis and interpretation. The examples and discussion are integrated into an excellent reasoned, relevant argument throughout the essay.

The conclusion offers an effective final position on the statement with a measured response that summarises the excellent understanding of the statement and the debate it raises.

Marks: 28/30, Level 5