



Mark Scheme (Results)

Summer 2025

Pearson Edexcel Level 3 Advanced GCE
In History of Art (9HT0)
Paper 01 Visual analysis and themes

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A: Visual analysis

Question	Indicative content	
1	AO targeting AO2: 6 marks; AO3: 6 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited. Discuss the representation of the figures in this painting and consider how light and tone contribute to the depiction of the scene. Indicative content Representation of figures • Two figures shown in painting which the title tells us are a boy and a girl • Boy is larger, dominates the composition; he looks up and to the left as if reacting to someone or trying to draw attention; he has a cheeky grin • Boy wears a large hat; he has a cat under one arm and holds out an eel in the other hand – looks as if he is up to mischief; may be hidden meaning in these animals • Girl is younger and smaller but depicted as being wiser; she looks directly at viewer and holds out her finger as if issuing a warning – she grabs onto the cat's tail • Figures look comfortable with one another as if sharing fun/joke • Both figures are dressed smartly with collar/tie and look healthy thanks to their ruddy cheeks • Cats looks out warily, in contrast to the carefree attitude of the boy and girl Light and tone • Figures are illuminated against plain, neutral background • Subtle use of light and shade on faces and the boy's hat to show light source from the left • Contrast between dark browns of clothing and white of scarves, and the girl's cap • Lighter streaks of paint on the eel to show its luminosity; it stands out even though it is held up against a pale wall • Cat painted in lighter tones and subtle variety to show markings • Variation of tone in the girl's collar/ruff to create texture of the garment • Light falls on whites of the boy's eyes, and the bridge of his nose, and their wrists and knuckles to create greater naturalism in the scene • Strong highlight on face/collars suggests innocence	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. [AO3]
Level 2	4–6	Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2] Adequate critical judgement, supported by generally competent reasoned argument and evidence. [AO3]
Level 3	7–9	Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]

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

Question	Indicative content	
2	AO targeting AO2: 6 marks; AO3: 6 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited. Discuss the figures and their setting in this work and consider how the artist has created a sense of drama. Indicative content Figures and setting • Two figures are shown - one male standing on the left, one female seated on the right • Both figures are shown in profile • Male figure appears to be walking/running out of the scene, eyes focused on the direction in which he flees • Female sits on a cushion on a bench/bed under a canopy/in a tent • Male is dressed in a short tunic and cloak • Female wears a dress but breasts are exposed; her hair is pinned up in an elaborate style • Muscles strongly carved on legs and arms of both figures. Sense of drama • Dynamic swirls and folds of drapery create sense of drama, seen in the cloak of the woman, tunic and cloak of the man and the drapes of the bed and canopy • Sense of movement created through carving of drapery and hair – man is convincingly moving out of the scene to the left, placed close to the frame • Carving of legs also shows movement and drama, man's foot – only toes touch ground, heel in air, muscles in calf • Dramatic gesture of woman who reaches out one straight arm to grab man's clothing; other hand firmly grips the cushion to show strength and determination • Sense of moment – man flees and does not look back; woman has legs parted, breasts exposed and appears to be trying to get up to pull him back down • Contrast of plain background with dynamism of figures and drapery focuses the viewer on the action • Dramatic light and shade created by variety of depth of carving e.g., two of the legs are almost free-standing but some details are very shallow • Strong diagonal from his head, cape through her hands & left leg emphasise their connection and drama.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. [AO3]
Level 2	4–6	Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2] Adequate critical judgement, supported by generally competent reasoned argument and evidence. [AO3]
Level 3	7–9	Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]

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

Question	Indicative content	
3	AO targeting AO2: 6 marks; AO3: 6 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited. Indicative content Composition • Modern design – skyscraper, geometric forms • Vertical composition, much taller than it is wide; verticality emphasised by unbroken shafts between windows, and spire • Division into multiple floors and windows shows efficiency of the composition • Symmetrical, regular and ordered organisation of structure • Building appears to be identical on all four sides, emphasising regularity • Windows on corners wrap round the two sides to break the harsh linearity of the building • Three distinct parts – lower level wider section, upper level main structure, crowning top section with elaborate ornamentation and spire. • Wider lower section makes building appear stable as tall central tower is supported by wide base • Ornamentation of crowning section sets building apart and makes it visually interesting; repetitive diminishing curves of spire. Architectural elements express function • Height of building relative to width shows need to conserve space in city where land is expensive. • Division of building into multiple floors shows ability to house different departments/tenants on each floor; number of floors and windows shows size and complexity of company • Vertical divisions reflect structural skeleton of building that ensures its stability • Dominance of glass allows natural light into each part and every floor of building to enhance working environment • Proliferation of windows suggests transparency of working practices • Decorative use of steel shows importance of metal to the car-building industry • Ornamentation of crowning section shows the importance of design and aesthetics to the company, as do the gargoyle-like protrusions on upper and lower storeys	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. [AO3]
Level 2	4–6	Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2] Adequate critical judgement, supported by generally competent reasoned argument and evidence. [AO3]
Level 3	7–9	Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2] Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]

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

Nature in art and architecture

Question	Indicative content
4(a)	AO targeting AO1: 4 marks; AO2: 4 marks; AO3: 4 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Those who select works of art from only one side of 1850 should be limited to a maximum of Level 2 (4–6 marks) as only one work will be valid. 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. Explore how landscape or seascape have been depicted in two works of art. One must have been produced pre-1850 and one post-1850. Indicative content Example: Xu Daoning Fishing in a Mountain Stream mid 11th century • Landscape depicted in fine detail, showing a stream in the foreground with mountains behind • Ink on silk handscroll, over 2m long and read from right to left; produced during the Northern Song Dynasty • The scroll was intended to be viewed in small sections so our viewpoint changes throughout the image, in contrast to the single viewpoint determined by Western perspective • Highly detailed rendition of trees, winding paths, varied mountain peaks and a deep valley • Fluidity of brushstrokes seen in the rise and fall of the mountainous landscape • Dominance of nature over man is evident in the scale of the huge mountains and vast expanse of water in comparison to the tiny huts, fishing boats and human figures. • Hazy atmosphere created by monotone hues and blurring of ink lines • Distance suggested by sketchier lines and lack of detail in the background • Heavier application of ink and precise detail in the trees in the foreground Example: Georgia O'Keeffe Black Mesa Landscape, New Mexico/Out Back of Marie's II 1930 • Landscape is depicted as vast and contrasting with strong contours and bold colours • A beautiful example of O'Keeffe's early style of painting, with a focus on colour and contour, simplifying and refining the desert terrain that inspired her • One of the first landscape works that O'Keeffe painted on a visit to New Mexico; she painted this view across the Rio Grande Valley from the ranch of her friend Marie Tudor Garland. • Demonstrates the deep, personal connection to the New Mexican landscape that O'Keeffe felt, as well as her admiration for the beauty of nature. • O'Keeffe emphasizes the magnificence and power of the desert landscape through her use of colour, immersive viewpoint and vast scale • Contrast is shown between the verdant foliage and the dusty crevices and contours of the coral pink mountain which dominates the foreground

		• Further contrast is depicted between this gaping, unnavigable rock face and the smooth, dark, ice-capped mountains behind, and again with the completely flat, monotone blue sky • The cropping of the scene immerses the viewer in the inhospitable landscape • Strong sense of perspective and variety of terrain are captured through rendition of light and shade • Contours of foreground forms appear soft and flesh-like • No sign of human life or impact on the environment, adds to tranquillity of scene. • Abstracted depiction of mountains and trees • Smooth application of oil paint and uniform surface
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i> Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i>
Level 2	4–6	Knowledge is adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i> Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i>
Level 3	7–9	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
Level 4	10–12	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>

Question	Indicative content
4(b)	AO targeting AO1: 8 marks; AO2: 8 marks; AO3: 9 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3. The question asks for named works of art from both pre- and post-1850 and so candidates must cover at least one named work in each category. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Those who refer only to works of art on one side of 1850 will similarly fail to demonstrate an effective argument or knowledge and should therefore be limited to a maximum of Level 3 (11–15 marks). This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. 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. 'Patronage is not important in understanding works of art or architecture concerned with nature'. How far do you agree with this statement? To support your answer you must refer to: • named works of art/architecture • named works of art/architecture from pre- and post- 1850 • your critical text(s) Indicative content Some may say • Patronage has very little bearing on understanding paintings concerned with nature, particularly after 1850 when many artists are capturing how a scene looked at a given moment or expressing how it felt to be in a particular place at a given time, rather than conforming to the wishes of a patron • Artists such as Claude Monet did not rely on patronage in order to paint but their works, such as Water Lilies 1906 (Art Institute of Chicago), can still be appreciated and comprehended as impressions of the beauty of nature, as seen through the eyes of the painter at that moment • The exquisitely rendered brushstrokes, calming colours and tranquil reflections of light in the water of the pond in Monet's own garden can be enjoyed and understood by all viewers and patronage plays no part in this; the painting allows us an insight into the experience of the artist, rather than the patron • Even before 1850, not knowing about the patron or terms of the commission does not detract from our understanding of the piece. In 3D works such as the Aztec Double Headed Serpent 1400-1521, not knowing exactly who commissioned this piece, or why, takes nothing from its power, which emanates from the intricate detail of the turquoise mosaic and the open mouths with their fierce, white teeth made from shell • Understanding the culture from which it came is more important than its patronage: <i>The Mexica considered serpents to be powerful, multifaceted creatures that could bridge the spheres (the underworld, water and sky) owing to their physical and mythical characteristics</i> (Lonch) and it is this that strengthens our understanding of this exquisitely jewelled, terrifying yet beautiful art work • In architecture – even when a building is commissioned, it is the personal style of the architect that is more important than the wishes of the patron. Ken Yeang Mesiniaga Tower 1992, is understood not through the terms of the commission

	of the client, IBM, but through Yeang's own personal commitment to bio-climatic design • This energy-efficient building, with its use of solar cells; spiralling, integrated vegetation and natural ventilation is unique to the architect who conceived this radical new approach to office buildings and not to the company who commissioned it • <i>The singular appearance of this moderately tall tower is the result of architect Kenneth Yeang's ten-year research into bio-climatic principles for the design of medium-to-tall buildings.</i> (Rogers) It is this that leads to our understanding of the building and not the fact that it was commissioned by IBM • For many works of art, we have no knowledge of the patron or the terms of the commission but this does not affect our understanding of the work of art or architecture in any way; we are able to understand and appreciate these paintings, sculptures or buildings from their appearance and the knowledge we do have about the context in which they were produced. Others may argue • Patronage is of the utmost importance in understanding some works of art or architecture concerned with nature, especially before 1850 when many artists relied on commissions to be able to support themselves • For the painter Rachel Ruysch, in works such as Still Life with Flowers and Fruit 1703 (Vienna), patronage was of the utmost importance as it was her patrons' desire for skilfully depicted flower paintings which secured her position as a painter. The scientifically accurate depiction of every vein, petal and stem of specific and varied flower types in works such as this showed the education of the patron as well as the skill of the artist and so she attracted numerous commissions from rich patrons • A new form of patron emerged from the prosperity of Dutch Independence in the 17th century and these patrons were keen to show off their wealth and learning by commissioning these beautiful, realistic paintings to decorate their homes. Agree with Sutherland Harris who says that <i>...she never stopped producing her exquisite and exceedingly popular flower pieces...her work was sought after and well rewarded by wealthy and aristocratic patrons</i> • Patronage is also crucial to our understanding of Tipu's Tiger 1782-99, the life-size musical automaton sculpture produced for Tipu Sultan, ruler of Mysore in South India from 1782 to 1799 • The Sultan had an affinity with tigers, whose forms and stripes dominated the decoration of his palace and possessions; the form of the tiger was synonymous with his rule, with Mysore and its aggression over its enemies. Therefore, knowing about the patron is the key to understanding this work of art • The huge form of the tiger is seen to dominate the prostrate form of the European soldier who lies helpless beneath its massive body. Tipu's Tiger shows the power of nature over man and of East over West in this highly symbolic work, which can only be fully understood in light of its patronage • It is not just in works of art or architecture created before 1850 that patronage is important. It is also essential to understanding Antoni Gaudi Güell Palace 1886-89, which was commissioned by his friend, the businessman Eusebio Güell, who allowed Gaudi the freedom to experiment and express his love of nature • Here we see Gaudi creating a palace inspired by the delicate, sinuous forms of nature in the wrought iron entrances, decorative interior and elaborate rooftop chimneys. The elaborately decorated palace was only possible thanks to the support and generosity of Güell; an employee in charge of his finances is reported to have said <i>"I fill Don Eusebio's pockets and Gaudi empties them"</i> (quoted by Zerbst) • Although we may be able to understand works of art or architecture without knowing about the terms of the commission, when we do learn about the details or wishes of the patron, it deepens our understanding of the finished work.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-5	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]

		Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i> Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. <i>[AO3]</i>
Level 2	6–10	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>
Level 3	11–15	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i> Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i>
Level 4	16–20	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i>
Level 5	21–25	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>

Identities in art and architecture

Question	Indicative content
5(a)	AO targeting AO1: 4 marks; AO2: 4 marks; AO3: 4 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Those who fail to select at least one work of art from beyond the European tradition should be limited to a maximum of Level 2 (4–6 marks) as only one work will be valid. 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. Explore how identity has been represented in two paintings/2Dworks. At least one of your examples must have been produced from beyond the European tradition. Indicative content Example: Liu Cunhua Chairman Mao en route to Anyuan 1967 • The leader of the Communist Party, Mao Zedong, is depicted as being young, strong, calm and in control as he strides across the vast, challenging landscape • Oil on canvas shows Liu Cunhua using Western materials and techniques and departing from traditional Chinese ink hanging scrolls, suggesting a new era • Metaphorical image showing Mao as the leader who would weather the storm for his people; he is on his way to Anyuan in 1922 to support miners and railway workers and lead them to strike • Socialist realist work, painted some 40 years after the event, which showed Mao as a determined and powerful man who would lead his country through difficult times • Mao is shown in simple, traditional Chinese dress and carrying an umbrella under his arm, which shows him as being prepared for the unfavourable conditions which he might encounter • His other hand is a clenched fist, showing his strength and resolve to fight for improved working conditions and equality for the proletariat • The rolling clouds which dominate the sky behind him show that a storm is brewing; his cloak and hair are blown by the wind • Mao is shown in an elevated position, at the summit of a peak, with a red road in front of him, symbolic of the Communist Party • The image suggests that this is a pivotal moment for Mao but he remains calm and determined – a safe pair of hands with his people as his priority • Mist rolls across the landscape below, adding to poetic, idealised image • A telegraph pole and dam are visible in the landscape either side of Mao, showing the industries in which the people who Mao represents are engaged Example: Marie-Guillemine Benoist Portrait of Madeleine 1800 • Portrait, recently identified as Madeleine, a black servant who was brought to Paris from the Antilles, by Benoist's brother-in-law • The sitter is shown as confident and superior, with her head held high; presented in a relaxed pose in three-quarter view with bare breast and arm • She turns her head to engage with the viewer but she does not smile; her eyes look slightly to the right, making her appear wary or uninterested; uncomfortable contradiction between her sober face and bare breast • Her head is framed by a white headdress, and she wears a white robe, which contrast with the darkness of her skin

		• The plain, beige background makes this contrast even more striking and draws attention back to the woman's long neck and elaborate headdress • The red sash, blue drapery behind and white robe suggest the tricolour of the French flag and its associated meaning of liberty, showing that Madeleine is a free, French woman; with her exposed breast and colours of the French flag she has been likened to Delacroix's later painting of <i>Liberty</i> • Painted in oil on canvas, which allows for the shine of her gold earring, the chair on which she sits and its metal pins, as well as the smooth surface and depth of colour • The chair on which she sits, and her dress, are high quality, fashionable accessories and she is posed in keeping with other Neo-classical portraits of high society women of the day • Skill of the artist is seen in the smooth rendition of skin, heavy drapery of blue fabric and delicacy of the fabric of the headdress, which appears translucent as it falls down by the side of her face
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1] Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. [AO3]
Level 2	4–6	Knowledge is adequate, selected in a way that demonstrates generally competent understanding of contexts of art. [AO1] Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2] Adequate critical judgement, supported by generally competent reasoned argument and evidence. [AO3]
Level 3	7–9	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1] Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2] Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]
Level 4	10–12	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1] Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2] In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. [AO3]

Question	Indicative content
5(b)	AO targeting AO1: 8 marks; AO2: 8 marks; AO3: 9 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Candidates who fail to refer to their specified artist will not be fulfilling the requirements of the question and should be limited to a maximum of level 3 (11–15) marks. This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. 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. 'The materials and techniques chosen by an artist or architect are the most important factor in depicting identity'. How far do you agree with this statement? To support your answer you must refer to: • named works of art/architecture • your specified artist(s) • your critical text(s). Indicative content Some may say • Materials and techniques are the most important factor in depicting identity as in many works they can convey the psychological state of the artist, adding depth of emotional expression • Vincent Van Gogh Self Portrait 1889, (Musée d'Orsay) for example shows the turmoil of the artist's emotional state through his choice of oil paint and the swirling brushwork. The thick, impasto application of paint adds to the density of the composition. The placement and blending of subtle shades of blue ties the clothing of the artists to the background and focuses attention on his severe facial expression. • Agree with William Hardy who wrote that the <i>emotional force</i> [of his work] <i>is very directly conveyed through his painting technique. His brushwork is almost a form of speech, and a highly articulate one.</i> • The interest in colour theory that can be seen in his choice of colours is also key to the appearance of this work, where he juxtaposes the blue tones of the eyes with the orange of his hair, eyebrows and beard to increase their intensity. • It is the use of copper, and the lost wax technique, that make The Sultanganj Buddha 500–700, such a powerful depiction of identity. The shiny, red appearance of copper make this statue gleam, giving it radiance. Its versatility, and the use of the lost wax method, allow for the smooth curves of the figure and fine detailing in the hair and fabric. • The materials and techniques are the most important factor in creating this over life-size, sacred object as they give it its status and appearance. • The materials and techniques used by Richard Rogers and Renzo Piano in The Pompidou Centre 1971–77, are the most important factor in

		understanding the identity of both the architect and the patron of this groundbreaking building. • The industrial materials of steel, glass and aluminium give the structure a highly modern appearance, representing the progressive ideology of the French president for whom it was built. • The use of colour makes the edifice stand out from its surroundings – the elevators are red, air-conditioning ducts are blue, electricity supplies are yellow and water pipes are green. This unique approach to construction, with all the services being placed on the outside of the building, in the Bowellist style is synonymous with Rogers and the key to understanding his architecture. Others may argue • The materials and techniques are less important in depicting identity than the life experiences and personality of the artist. Frida Kahlo The Two Fridas 1939, for example, was painted after her divorce from Diego Riviera. The fact that it is painted in oil, on canvas, and the smoothness of application of paint are much less important than the artist's portrayal of herself in both traditional Tehuana costume and modern dress, showing the conflict she felt between her origins and the independent, modern woman she had become. • The complex revelation of identity in this deeply personal work, with the hearts of the two Frida's being exposed and veins connecting them, could have been achieved in another medium but not by another artist. Despite revealing their hearts to the viewer, the two Fridas express no emotion and this makes the image intriguing and disconcerting, proving that it is the effect of the inner turmoil of the artist and not the materials and techniques that are the most important factor here. • The social/historical/geographical context in which the work was produced is the most important factor in depicting identity; Inigo Jones was building during the early 17th century in England when the Stuart kings desired a style to set them apart from the architecture of the Elizabethan era. • Jones' interest in the Renaissance led to him introducing the classical style to England. This was realised most impressively in The Banqueting House 1622, with its correct application of the classical orders, where <i>Jones's interpretation of Italian Renaissance, and especially of Palladian models, at a stroke made the great prodigy houses of the Elizabethans look outdated and provincial.</i> (Michael Raeburn) • The influence of the work of earlier artists/architects is the most important factor in works of art concerning identity. Yinka Shonibare The Swing (after Fragonard) 2001, is certainly interesting as a sculptural piece but it is the response to the painting by the French Rococo artist which is the key to this work. • <i>The sensuality of the original painting is maintained and critiqued in Shonibare's version. The opulence of her dress and the frivolity of her gesture, swinging languidly across the gallery, make Shonibare's figure a direct translation of the Fragonard original (Tate)</i>
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–5	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1] Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]
Level 2	6–10	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1] Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]

		Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. <i>[AO3]</i>
Level 3	11–15	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i> Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i>
Level 4	16–20	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i>
Level 5	21–25	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>

War in art and architecture

Question	Indicative content
6(a)	AO targeting AO1: 4 marks; AO2: 4 marks; AO3: 4 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Candidates who fail to refer to any named works of art by their specified artist cannot be awarded any marks. Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). 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. Explore how war has influenced two works by your specified sculptor/3D artist. Indicative content Example: Henry Moore <i>Warrior with Shield</i> 1953-4 (Birmingham) • Abstract male figure who cannot stand but has not been defeated; he sits upright, shield held aloft, continuing to defend himself from attack • Moore was profoundly influenced by his experience of both World Wars; he had served in France in 1917 and was gassed in the battle of Cambrai • This warrior has a stump in place of his left leg; his right leg has been severed at the ankle; his right arm completely lost • The head appears to have been split in half, with a wide gash down the centre and a hole for an eye piercing the bronze on each side; this gives the sculpture a terrifying appearance of a warrior unable to function but still determined to fight on • The warrior's torso appears strong but ribs are visible, showing the strain on the body of sitting upright and keeping his right arm aloft • As well as his own experiences of war, and studies of the human form, Moore appears to have been influenced by Greek sculptures such as the <i>Belvedere Torso</i> with its similarly severed limbs • The versatility of bronze allows for varied textures on the surface resembling scarring, on the thigh, head and severed limbs and the dented appearance of the shield • The warrior shows heroism as he continues to try to fight but defeat in the mutilation that he has suffered • Moore seats the warrior on a hard square plinth to contrast the base with the human form Example: Henry Moore <i>Falling Warrior</i> 1956 (Tate) • Abstract sculpture of the male form, shown falling to the ground • This sculpture, which shows a warrior who is not yet dead, was based on Moore's first-hand experience of seeing soldiers wounded in battle in the First World War, where he served, and the Second World War in which he was official war artist • It also shows influence of Moore's interest in heroes of Greek mythology as this warrior holds tightly to his shield as he falls • One foot and one elbow touch the horizontal plinth and support the weight of the form, which is convincingly shown as being in motion as it falls awkwardly • Large buttocks give impression of central section of body being pulled towards the ground; right leg flails as the figure falls • Juxtaposition of geometric forms - perfect circle of shield and hard angular arm which supports the figure

		• Further contrast between this angularity and the soft undulation of the stomach, buttocks and thighs • Anonymity of the soldier shown in the abstracted head, whose only feature is a single piercing suggesting an eye; this suggests that the soldier is unknown or represents all those who have fallen in battle • High tensile strength of bronze allows for this form, suspended in motion • Use of bronze links the human form to weapons of war; marks on the surface on the bronze suggest scars obtained in battle
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i> Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i>
Level 2	4–6	Knowledge is adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i> Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i>
Level 3	7–9	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
Level 4	10–12	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>

Question	Indicative content
6(b)	AO targeting AO1: 8 marks; AO2: 8 marks; AO3: 9 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3. The question asks for named works of art from both pre- and post-1850 and so candidates must cover at least one named work in each category. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Those who refer only to works of art on one side of 1850 will similarly fail to demonstrate an effective argument or knowledge and should therefore be limited to a maximum of Level 3 (11–15 marks). This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. 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. 'Works of art or architecture concerned with war have more significance in the place they were produced or commemorate' How far do you agree with this statement? To support your answer you must refer to: • named works of art/architecture from pre and post 1850. • your critical text(s). Indicative content Some may say • Works of art/architecture concerned with war do have more significance in the place in which they were produced as there is a connection to the conflict that took place which is personal to that place. • Delacroix Liberty Leading the People 1830, has greater significance in Paris, where it is displayed in the Louvre, as it shows Liberty personified, bare-breasted and carrying the French flag. This painting is directly connected to the fundamental principles on which modern France is founded. • Being housed in the same location as that in which this seminal Revolution took place makes it much more significant and allows people seeing it today to understand the spirit of the July Revolution, which this painting depicts, much more fully. The fact that the painting shows people from all classes of French society and recognisable buildings of Paris, such as Notre Dame, in the background make this painting hugely significant in France. • Architecture is the most convincing example of this argument as it serves as a permanent reminder of the atrocities that took place there e.g., Kenzō Tange Hiroshima Peace Memorial Museum and Park 1955, which is located on the site of the devastation caused by the atomic bomb on August 6 1945, resulting in the deaths of over 200,000 people. • The significance of the location of Tange's project is most poignantly realised in his inclusion of the ruin of the Hiroshima Prefectural Industrial Promotion Hall, with its steel skeleton of a dome, which was at the centre of the explosion. • The juxtaposition of this building with the modern museum building, influenced by the architecture of Le Corbusier, and the strong geometry of the peace flame and peace cenotaph, symbolise how Japan will rebuild and progress despite this destruction. The significance of this architecture can only be understood in this location.

	- Site-specific memorials, such as Whiteread Nameless Library 1996-2000, have much greater significance in the place where atrocities took place or which they commemorate than they would do if they were erected elsewhere. - The Nameless Library is a monument to the 65,000 Jews who were killed in Vienna or in concentration camps during the Holocaust. Its placement on the Judenplatz in Vienna is of greater significance because it was discovered that the city's oldest synagogue had been burned to the ground here in the 1420s. - The form of this closed, concrete, inside-out library, dedicated to Jews as the 'people of the book' has much greater significance here in Vienna than it would in other cities. <i>Contrasting the Baroque art and architecture of Vienna, the memorial is not intended to be beautiful as a piece of art—its presence itself gives an aspect of discomfort and thought-provoking in the minds of the visitors.</i> (Khanam) Others may argue - Many works of art or architecture concerned with war have significance even when they are not displayed in the place in which the conflict took place - Picasso Guernica 1937, for example is displayed not in the Basque town whose destruction it commemorates but in Madrid. It is not its location but the depiction of the horrors of war that give it significance. It has been exhibited in many countries and replicated as a symbol of destruction without its power or significance being diminished. - Agree with Simon Schama's recognition of this painting as a universal depiction of the horrors of war that transcends the specific massacre that it depicts. Schama recounts how a tapestry reproduction of this image was hanging in a room in which a press conference about the Iraq war was taking place and the decision was made to cover it up. <i>Oh, dear. Screaming women, burning houses, dead babies...However you massaged it, there was something about the way this damned picture would look on the six o'clock news that would upset people, take everyone right off message.</i> - Some works of art concerned with war convey their message powerfully wherever they are located and their significance comes not from their location but the content of the work. Jenny Holzer Lustmord 1993-94, which exposes the atrocities committed against women during the Bosnian war, exists in many forms of text, images and objects in different locations. - The variety of text written or printed on leather, skin and paper which recount the experiences of the victims, perpetrators and observers of these crimes; images of violation; and arrangements of bones exposed the stark reality of the treatment of women by soldiers. Their significance is not diminished by them being exhibited outside Bosnia; in fact, it is strengthened by highlighting the brutality suffered there. - Works of art concerned with war actually have greater significance in places other than that in which the event took place. Jeremy Deller It Is What It Is 2009, shows the destruction caused to a car in a Baghdad book market, where 35 people were killed, during the Iraq war. However, it has greater significance in the USA, where it was toured round, and the UK – where it is now displayed – as it shows the damage caused by Western powers in a place that may seem remote to the citizens of the countries responsible for this destruction. - Deller's intention was to start conversations by showing the devastation caused by war. By taking this car on the road, with a US war veteran and an Iraqi citizen, Deller hoped to engage people in the reality of war by showing them the crumpled and almost unrecognisable form of the car, which has particular significance because <i>In America, the car is such a sacred object</i> (Deller)	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–5	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1] Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]

Level 2	6–10	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>
Level 3	11–15	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i> Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i>
Level 4	16–20	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i>
Level 5	21–25	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>

