



Mark Scheme (Results)

Summer 2025

Pearson Edexcel Level 3 Advanced GCE
in History of Art (9HT0)
Paper 02 Periods

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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.

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

Question	Indicative content	
1(a)	AO targeting AO1: 3 marks; AO2: 2 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1. 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. Explain the ways in which materials and techniques have been used to convey meaning in one sculpture from this period. Indicative content Example: Tullio Lombardo Adam (c1490–95), The Metropolitan Museum of Art, 1.91m, marble • The white marble of this life-sized figure represents a purity in Adam, before the sin that sees him expelled from the Garden of Eden. Detailed carving on the hair, face and torso, contributes a sense of naturalism, encouraging the viewer to believe in Adam's existence and his subsequent Fall. Anatomical correctness corresponds to 15th Century artistic interest in Humanist themes. • Lombardo provides a structural support on Adam's right side. This takes the form of a tree trunk, linking to the Tree of Knowledge, integral to the narrative. It also compensates for Adam's contrapposto stance on his left foot, a key feature of classical sculpture that was now inspiring Renaissance artists. • The surface of Adam's figure is highly polished, idealising his form and illustrating the beauty of God's creation. This is contrasted with the rougher hewn base on which Adam stands, representing the 'cursed ground' which he will walk (Genesis 3:17-19). Lombardo, a leading sculptor in Venice, completed this figure for the tomb of doge Andrea Vendramin. By carving his own name into the front of the base, Lombardo contributes to the emerging importance of the artist as an individual at this time.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content	
1(b)	AO targeting AO1: 3 marks; AO2: 2 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1. 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. Explain the ways in which line has been used in one painting from this period. Indicative content Example: Pietro Perugino Christ Giving the Keys to St Peter (1481–1482) Sistine Chapel, Rome, 3.3m × 5.5m, fresco • Perugino has methodically drawn a large scale scene showing Christ accompanied by disciples as he presents the keys of heaven to Peter. Forms are clearly outlined, allowing us to recognise all individuals including contemporary people such as Alfonso II of Naples, in Rome visiting Pope Sixtus IV, Perugino's patron. • Precise architectural lines form the tiled square the figures stand upon, acting as orthogonals, drawing our gaze to the background with a classical domed building. Linear perspective was a hallmark of Renaissance art. So too is a focus on disegno, a Florentine approach to carefully constructed composition. Perugino would have encountered this during his early artistic training there and it was viewed as a hallmark of an artist's own intellectual ability for composing scenes. • Fresco, a fast-drying medium, required Perugino to create tonal values with cross-hatched lines. Light and tone are established in the robes of the figures, giving volume to forms. Working from dark to light, lines of white and cream on many of the costumes create highlights. Perugino embellished the final image with thin lines of gold leaf for the haloes of Christ and the Apostles. This is also seen on delicately rendered outlines of architectural features including the tiles on the dome and a Latin inscription bearing Sixtus' name on a triumphal arch.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
1(c)	1(c)AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks 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 two named buildings. Candidates who fail to refer to any named buildings 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 building will similarly fail to demonstrate an effective argument or knowledge and so 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 and evaluate the influence of patronage on two buildings, each in a different city state. Indicative content Some may explore that: Giovanni and Bartolomeo Bon Ca' d'Oro (built 1428–30) Venice • Ca' d'Oro, situated on the Grand Canal, its key positioning on this busy waterway indicates the prestige of its patrons, the Contarini family who were one of Italy's most prominent noble families. • Constructed across three storeys, the façade through its use of pointed arches and other gothic features bears a strong resemblance to the nearby Doge's Palace. This gives the Contarini a sense of authority equal to that of Venetian Republic's official leaders while also reminding the public that this family counted amongst its members a number of previous doges. • The façade was originally covered in gold leaf and polychromatic decoration. This lavish treatment not only highlighted the wealth of the family and their noble lineage but also gave the building its name (the golden house). • The ground floor loggia opens out onto the canal, allowing for access by boat and the reception and distribution of goods. Rounded arches contrast with pointed and show the beginnings of the re-emergence of the classical style in architecture, an indicator that the patrons were aware of cultural developments then occurring across Italy. • The decorative stonework of quatrefoils, intricately carved, adds to the exterior appearance and illustrates the care with which the architects approached this commission. Michelozzo Palazzo Medici (built 1444–64) Florence • Palazzo Medici, a three-storey building in the style of grand palazzi popular in Florence and which allowed their owners to demonstrate status. The large scale and location of this building were testament to the wealth of the Medici family, at that time pre-eminent figures in banking. • The exterior has a rusticated appearance, giving a fortress-like impression to passers-by and indicative of Cosimo de' Medici's desire to fortify himself against numerous enemies. • Sumptuary laws at the time meant some restraint on behalf of the patrons, thus the rusticated ground floor appears simple and rugged by contrast to the classically ornate storeys above, featuring windows set into rounded arches, stringcourses and cornices with dentils.

	- Internally, the palazzo is more uninhibited in its display of decoration and ostentation; a ground floor courtyard showcased key pieces from the Medici's extensive art collection, including Donatello's famed bronze figure of David. And evaluate that: - The first floor of the Ca' d'Oro acts as a piano nobile, typical of Italian architecture and playing upon the family's national identity. A balcony offers occupants elevated views out onto the canal, literally placing the family above the city's other residents. - Byzantine and Islamic features, evident in the ogee arches of the first and second floor give the building a more international air, and link to the trading relationship between Venice and the East. These features make the building's occupants appear more cosmopolitan and less insular than some of their peers in other Italian centres at that time. - Giovanni and Bartolomeo Bon were in high demand for both public and private commissions in Venice. By employing them, the Contarini were showcasing their own authority in such matters. - A chapel within the walls of the Palazzo Medici, allowed the family to worship privately and is adorned by ornate frescoes including one religious scene which places the family within the same realm as the Magi en route to pay tribute to the infant Jesus. - The abundance of classical features included within the design is evidence of the Medici's awareness of the reintroduction of antiquity into art and architecture in 15th century Florence. - The architect Michelozzo, a student of Ghiberti and friend of the sculptor Donatello, was a key figure within the Early Renaissance. The Medici's support of him and his peers indicates their affiliation with leading Renaissance artists.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i> Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i>
Level 2	4–6	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i> Partially-adequate critical judgement supported by uneven reasoned argument and evidence. <i>[AO3]</i>
Level 3	7–9	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i> Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i>

Level 4	10–12	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
Level 5	13–15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>

Question	Indicative content
1 (d)	1(d)AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks 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/architecture 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/architecture 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. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument. 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 ideals of the Renaissance were best expressed through mythological works of art.’ How far do you agree with this statement? To support your answer, you must refer to: • named works of art/architecture • your critical text(s). Indicative content Some may agree: • Understanding of the classical past, naturalism, beauty, perspective and an appreciation of artistic practitioners would be some of the hallmarks of this period, and mythological subjects demonstrated these ideals. ‘One of the most critical innovations of the late fifteenth century was the emergence of mythology as a subject matter in large-scale imagery’ (Paoletti & Radke). The ‘rediscovery’ of antiquity offered Renaissance artists bountiful sources from which to glean ideas e.g. through Alberti’s treatise <i>De pictura</i> (On painting) 1450. • In 1492, when reflecting upon the cultural developments in Italy up to that stage, humanist scholar Ficino wrote ‘This century, like a golden age, has restored to light the liberal arts, which were almost extinct achieving what had been honoured among the ancients, but almost forgotten since. The age has joined wisdom with eloquence....it has recalled the Platonic teaching from darkness into light’. • Ovid’s <i>Metamorphoses</i>, dating from the 8th Century BCE and containing over two hundred myths, experienced renewed study in Florentine humanist circles. Mythological subjects that had disappeared entirely from Western art would now be enjoyed by educated audiences engaged in debate over meanings, signifying their own intellect. • Botticelli’s <i>The Birth of Venus</i> (c1485), was inspired by Apelles’ legendary ‘<i>Venus Anadyomene</i>’. Highly innovative, this large scale female nude was at

the time unprecedented in Renaissance art. Venus standing on a shell has been linked to various sculpted examples from the classical period. Her 'Venus pudica' pose derives from ancient Greek and Roman sculpture, including a marble example from the 1st Century BCE which formed part of the Medici's collection. On Venus' right, Zephyr, god of the wind, is accompanied by a female whose identity has been contested. Opposite, an idealised female deity awaits the arrival of Venus with a cloak to wrap her body in.

- Primavera (c1470s-1480s) also by Botticelli, shows an array of mythological figures. At the time of production, such imagery elicited much rhetoric and debate, key qualities of a humanist education known as 'studia humanitatis'. The Medici family owned these and other mythological paintings by the artist. Their visual appearance owed much to Neo-Platonic theories popular in Renaissance Florence, which his patrons actively discussed. In these mythological paintings, Botticelli 'generated a new courtly art, a visual poetry comparable to the Petrarchan love poetry written by Lorenzo the Magnificent' (Paoletti & Radke).

- With the spread of the Renaissance to other centres, mythological subjects remained popular. Raphael, a favourite of Julius II, showed his versatility with mythological themes for more worldly patrons. Triumph of Galatea (c1512), a fresco on the walls of the newly built Villa Farnesina, shows the nymph standing in a shell pulled across the sea by dolphins while cherubs, tritons and other mythological characters frolic. Raphael's medium and the architecture it is situated within recall the splendour of ancient Roman villas, an effect his patron Agostino Chigi desired. Fresco, a primary art form in ancient Rome, is here revived, Raphael uses it to illustrate an excerpt from a poem by humanist scholar Poliziano. Galatea's face typifies the idealised feminine beauty found in Renaissance art, described by Raphael as 'certa idea' (Talvacchia).

Others may argue:

- In an era where patrons wished to demonstrate virtues such as piety, religious art commissioned for public spaces including churches, expressed the ideals of the Renaissance more effectively. Employing artists at the forefront of artistic developments enhanced a devout patron's prestige further.

- Masaccio's The Holy Trinity (c1427) combines a religious subject with classical techniques. Using one-point linear perspective in the form of a coffered barrel vault, placed above the crucifixion of Christ, the illusion of depth is created. Linear perspective, a hallmark of the Early Renaissance, had been used in the classical era with examples found in frescoes of ancient Roman villas. Brunelleschi, a peer of Masaccio, is credited with 'rediscovering' this technique.

- Mary, standing at the foot of the cross, returns our gaze in an accusatory way, her right hand gesturing towards the body of her dead son. John the Evangelist looks upwards with a solemn expression. Tonal modelling around Christ's musculature conveys realism. Masaccio 'paved the way towards... vitality....which was truly appropriate and natural' (Vasari) that was a hallmark of Renaissance art. Similar techniques once appeared in classical fresco painting. The loss of such basic principles in the centuries since supported the view of Renaissance scholar Petrarch that the classical era was one of intellect and understanding, whereas the Middle Ages, by actively rejecting those traits, was 'backwards'. Framed by Corinthian pilasters, roundels and an entablature, Masaccio does not suggest the triumph of Christianity over a pagan era, but a harmonious co-existence that could be understood by his enlightened patrons.

- Donatello's David (c1440, bronze version), is equally ground-breaking. It revitalises the Old Testament hero as both the first free-standing male nude in sculpture since antiquity and also the first free-standing bronze from the same time. Naturalism is evident in the relaxed pose and expression, as David contemplates the head of Goliath at his feet. This is a distinct departure

	from the stiff treatment of the human figure in Gothic art. David's chest expands as if breathing. This focus on anatomical precision was a key aim for artists of the Renaissance, making religious figures more realistic. He is 'so natural in his liveliness and softness that it seems impossible to other sculptors that it has not been formed from living material' (Vasari). • Equally significant is David's stance. Donatello again refers to antique sources with the 'contrapposto' pose. Credited with reviving a feature which had dominated classical sculpture, he used the lost-wax process. The achievements in this single figure would be pushed to new limits with Michelangelo's David, a colossal in marble, which added psychological intensity to the subject's expression. Both show religious works as adept at embodying the ideals of the Renaissance and how all'antica was applicable to all subjects. • Portraiture likewise provided ample scope. Bellini's Portrait of Doge Leonardo Loredan (c1501-02), captures the individuality that painter and patron strove for in a time when artistic originality was lauded. The lined visage of the Doge avoids flattery in favour of realism. His gaze is aloof, with richly embroidered ducal vestment on full display. Truncated to a bust, the format recalls ancient Roman marble equivalents. Verisimilitude demonstrated the subject's sense of self, a record for posterity that Alberti explained 'contains a divine force which not only makes absent men present, as friendship is said to do...but moreover makes the dead seem almost alive'. Bellini's technical proficiency in oil enabled careful construction of the portrait. The richness of colour, a hallmark of Venetian painting, set such art apart from that of Rome and Florence. Artistic rivalry between locations was encouraged by patrons such as Doge Loredan, who in this portrait embodies civic pride. • The ideals of the Renaissance were best expressed through architecture. For example, Bramante Tempietto (1501), which combined religious purpose with classical forms.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	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	7–12	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. [AO3]
Level 3	13–18	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1] Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2] Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]

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>
Level 5	25–30	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>

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

Question	Indicative content	
2(a)	AO targeting AO1: 3 marks; AO2: 2 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1. 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. Explain the ways in which light and tone contribute to the meaning in one painting from this period. Indicative content Example: Georges de La Tour St Sebastian tended by St Irene (c1649) Louvre, Paris, 1.67m × 1.30m, oil on canvas • A single light source illuminates the scene of St Sebastian's martyrdom. The elongated flame from a torch held by Irene rises towards heaven. Chiaroscuro envelops the figures in darkness, adding a sense of foreboding. Details, such as the arrows used to persecute Sebastian and the mournful expressions of Irene's female attendants, are highlighted to convey emotion. This focus on narrative detail follows the edicts of the Council of Trent with regards to religious art. Light also highlights a diagonal originating in Sebastian's left arm and continuing up through the standing figures to create a sense of drama in a meditative scene. • Tenebrism is typical of Baroque painting and de La Tour, as a French painter, is likely to have encountered this technique through Northern European sources such as the Utrecht school of painters, who in turn had been inspired by Caravaggio. The darkened background is typical of his style, a feature that would also be a hallmark of de La Tour. • The earthy colour scheme of browns is punctuated by the rich red gown worn by Irene, an allusion to the blood shed at martyrdoms. Her white sleeves are stark against the background. The viewer's gaze is drawn towards her hands, one of which gently holds that of the injured Sebastian. The intensity of the white corresponds with that of the flaming torch she holds in her other hand and could be symbolic of saintly virtue.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
Level 2	2–3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]

Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
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Question	Indicative content	
2(b)	AO targeting AO1: 3 marks; AO2: 2 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1. 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. Explain the ways in which the appearance of one sculpture has been influenced by the social and cultural factors of its time. Indicative content Example: Pierre Puget Milo of Croton (1671-82) Louvre, Paris, 2.7m, marble • The appearance of this sculpture bears stylistic similarities to the works of Bernini, the leading Italian sculptor of the period and whose work Puget would have seen during his own early days of training in Rome. In this piece, Puget seeks to rival Bernini through Milo's dramatic, twisting stance and agonised expression as a lion attacks him. The large scale of the work towers over the viewer, a reference Milo's legendary physical strength. • The mythological subject matter was in keeping with the Académie royale de peinture et de sculpture. The French academy, established in 1648 by Puget's great artistic rival Charles le Brun, advocated historical subjects (such as this example) as the 'most important' genre in art. Referencing antiquity was standard practice for artists at that time and Milo's head, thrown back in the throes of death was clearly inspired by the Hellenistic era Laocoön and His Sons, on display in the Vatican, Rome. • Puget places the figures of Milo and the lion on a carved base with references to nature. Rocks, leaves and the aged tree trunk in which Milo's left hand is trapped, all helped the sculpture blend in with the natural surroundings of its original setting in the gardens at Versailles, having been commissioned by Jean-Baptiste Colbert, First Minister of Louis XIV.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
2 (c)	2(c)AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks 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 two named buildings. Candidates who fail to refer to any named buildings 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 building will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks). This question stipulates secular buildings, so answers exploring religious examples will not be valid and this part/s of their answer should be discounted, and the capping explained above must apply. 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 and evaluate the design and structure of two secular buildings built during this period. One of your examples must be Italian and one from another European country. Indicative content Some may explore that: Maderno et al Barberini Palace (built 1628-33) Rome •Barberini Palace, an imposing H-shaped residence with a courtyard, formed by the wings, creates an open feeling compared with Renaissance palaces such as Palazzo Medici, which appeared fortified. •Constructed across three storeys, the ground floor is a loggia of rounded arches and Doric columns. A portico composed of a pair of columns and entablature projects outwards. •First floor windows are separated by engaged Ionic columns and the second floor windows by Corinthian pilasters. This references the Colosseum, which also includes all three orders, emphasising the classical education that Barberini wished to convey. •The second floor windows make use of false perspective to give greater depth to this storey. This is achieved through the rounded arches appearing deeper than they are in reality. This play with visual effects in architecture is typical of the Baroque. •Two small windows at either end of the second floor row feature angular pediments, inverted scallop shells, drooping stone garlands. The ornate stone carving compensates for the smaller scale. •A cornice with dentils on the top of the building complements the frieze and stringcourse of the storeys below and elongates the building's facade. Louis Le Vau Vaux-le-Vicomte (built 1658-61) Maincy •Vaux-le-Vicomte, has two facades, the entrance facade consists of seven bays with a central porch containing three glazed doors. The pediment is supported by a series of Ionic columns. •The garden facade has a double-height grand salon covered by a huge slate dome. Both Doric and Ionic columns appear in the portico. The steep pitched slate Mansard roofs are typically French. The combination of French vernacular architecture with the antique shows that classicism could be adapted outside Italy.

	•Traditional châteaux up to this point had a single row of rooms at ground level. At Vaux-le-Vicomte, this is doubled. Rooms double onto each other, allowing views of the exterior through large French windows. •All the main rooms are on the ground floor, rather than the first floor as found in the piano nobile. A grand central staircase is no longer required and instead the central ground floor rooms are larger. •The moat surrounding the château alludes to medieval fortifications, but here it is for decorative rather than defensive purposes. The house is accessible by two bridges, one on each facade of the building. And evaluate that: •Barberini Palace, behind the front facade, a large two-storey high hall links the two wings. This is decorated with Cortona's massive ceiling fresco, the Triumph of Divine Providence celebrating the Barberini family alongside classical gods and symbols signifying the virtues of the family. •Bernini received much of the credit for the palace because of his favoured position with Urban VIII. The most famous aspects are the two grand staircases, one each designed by Bernini and Borromini. Borromini was responsible for the oval staircase in the southern wing. In competition is Bernini's square staircase in the northern wing with its straight angles. •Situated on a hill, Urban wanted a palace in central Rome grand enough to reflect his power as Pope and assert the status of his family; the Barberini had originally come from a humble background. •Commissioned as a country retreat by Louis XIV's Superintendent for Finances, Nicolas Fouquet, Vaux-le-Vicomte set the benchmark for later palatial residences, namely Versailles. •The strict symmetry of the building is mirrored by a similar approach to landscape gardening; ornamental ponds were made deliberately wider at one end so that when viewed from the terrace of the château they would appear to be the same width throughout.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i> Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i>
Level 2	4–6	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i> Partially-adequate critical judgement supported by uneven reasoned argument and evidence. <i>[AO3]</i>
Level 3	7–9	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i> Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i>

Level 4	10–12	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
Level 5	13–15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>

Question	Indicative content
2 (d)	2(d)AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks. 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. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument. 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. 'Meaning is more successfully conveyed in painting than in sculpture of the Baroque period'. How far do you agree with this statement? To support your answer, you must refer to: • named works of art • your critical text(s). Indicative content Some may agree: • In 1582, the Bishop of Bologna published the first in a series of texts concerning Counter Reformation art, advocating what the Tridentine council had also required of artists; a clearly illustrated narrative. A section titled 'Pictures with Obscure and Difficult Meaning', explained 'one of the main praises that we give to a writer or a practitioner of any liberal art is that he knows how to explain his ideas clearly...we can state the same of the painter in general, all the more because his works are used mostly as books for the illiterate, to whom we must always speak openly and clearly'. • This desire for 'an unveiled display of truth' (Wittkower) prevailed in the 17th century, appearing in religious and secular subjects. Painting as an art form has advantages over sculpture in this respect. The formal features of 2D art through colour, light and tone, and multiple figures within a single composition collectively contribute to our understanding of a work's meaning. • Caravaggio's Conversion on the Way to Damascus (1601) exemplifies this. Paul lies blinded on the ground, eyes closed, his arms reach upwards grasping at something unseen. The pose mirrors that of the Crucifixion, indicating his acceptance of Christianity. Caravaggio's tenebrism controls the narrative. A light source from heaven illuminates Paul. His groom by contrast remains in shadow, unaware or unaccepting of Christ. The sword, detached from Paul's belt, distances him from his violent past in which he persecuted Christians. The red cloak links to Christ's blood. To viewers of the time, this scene on the side

wall of a chapel in the Santa Maria del Popolo church, would have been powerful, its meaning immediate as a record of 'the inner psychological turmoil of a man at the moment of his conversion' (Sutherland Harris).

- Caravaggio applied a similar formula to mythological and genre works and his influence on painting was significant. Velázquez, visiting Italy in 1629, would have seen works by Caravaggio only accessible to him in Spain via copies. The lighter setting of Velázquez' Apollo in the Forge of Vulcan (c1630), ensures we read the reactions of all those responding with incredulity to news of Venus' love affair with Mars. Vulcan's expression of wide-eyed amazement, his assistants frozen mid action, mouths agape as they forge armour for Mars, add humour and irony. Behind Apollo, Velázquez includes landscape showing the foot of a hill, possibly Mount Olympus. The realism of these characters takes inspiration from Caravaggio. Vulcan in particular has an aged, worn face, making his marriage to Venus all the more implausible as per the myth.

- Classical landscape painters utilised the natural world not just as a backdrop to historical scenes but also to contribute meaning. Claude's Seaport with the Embarkation of Saint Ursula (1641), tells an apocryphal tale of St Ursula from the Golden Legend. She and her companions prepare to depart Rome. The tempietto of San Pietro in Montorio on the left establishes a Christian location. Golden sunlight suggests dawn as the women embark on a journey towards death and the afterlife.

- Orthogonals formed by the steps of the building direct our view towards the ship awaiting Ursula. Atmospheric perspective makes background details less clear, lending uncertainty to the women's futures. Ursula's bright yellow dress sets her apart from her handmaids who carry bows and quivers, instruments of their martyrdom. Although dwarfed by the grand landscape setting, his figures' 'gestures and reactions to the stories they tell are utterly sincere' (Sutherland Harris). Claude utilises all the formal features available to painters to compose a religious narrative for his patron, Fausto Poli, secretary to the Pope. The abundance of details does not compromise our understanding, but is instead integral to conveying one aspect of a longer story.

Others may argue:

- '(The) propaganda mission appointed by the Church for religious art helped turn sculpture into rhetoric' (Bazin) and many sculptors excelled at conveying meaning, albeit with a narrower range of devices. In Apollo and Daphne (completed 1625), Bernini's intricate carving makes tangible a 'subject (that) lends itself more naturally to renderings in two dimensions' (Avery); Apollo in pursuit of Daphne at the precise moment she transforms into a laurel tree. The white marble not only conveys Daphne's innocence in matters of love but also Apollo's divinity. Her mouth open, calling for aid, fingers change to twigs, leaves appear in her hair, her toes becoming roots. Defying marble's low tensile strength, Apollo's left leg is raised, adding urgency to his unrequited passion. Sculpted in the round allowed Bernini's patron, Cardinal Scipione Borghese, to enjoy the sensation of an instantaneous moment frozen in stone.

- 'Just as a painter uses contrasts of colour to distinguish between different components in a scene, so the sculptor uses a contrast of textures' (Avery). Bernini's carving skills and application of the bel composto to The Ecstasy of St Teresa (completed 1652), successfully conveys religious fervour. Set within an aedicule, the highly polished figures contrast the rougher surface of the cloud Teresa floats on as we imagine her spirit leaving the earthly realm. A gilt arrow, held by the angel, is the cause of Teresa's ecstatic communion with Christ. Concealed above, a skylight allows natural light to fall on the pair, illuminating the gilded stucco rays behind them. The changing effects of light create shadows and highlights, bringing life to a static arrangement. Flanking this scene, two balconies of carved figures in high relief and articulate poses, including the patron Cardinal Federico Cornaro, discuss the vision happening before their eyes.

	•Polychrome sculpture, popular in Spain, made use of wood and paint to achieve verisimilitude. Ivory teeth, glass eyes and cloth all contributed to the illusion; “blurring the line between image and reality” (Sutherland Harris). As a less expensive material than marble, it afforded religious orders vowing poverty the opportunity to commission art. Roldán’s Entombment of Christ (completed 1673), an altarpiece in the chapel of the charity Hospital de la Caridad, Seville, uses the subject to illustrate the Order’s purpose; providing Christian burials to paupers, executed prisoners and similar. Christ’s green-tinged flesh tone indicates mortification of the body, contrasting that of the flushed countenances of the figures lowering His body into a tomb. To the right, others struggle under the weight of a slab which will seal the tomb. Roldán captures the moment before Christ’s body disappears from view. •A large background panel of relief carving in various depths, shows men scale ladders to retrieve the corpses of the two thieves crucified with Christ. It is for such individuals that the Order was established. Thinner washes of paint in the background contrast with the more richly painted grouping in front, creating distance between the two groups. Illuminated by flickering candlelight, the effect would be dramatic as two separate scenes play out simultaneously, encouraging the viewer to consider their own mortality and the promise of an afterlife.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	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. No relevant reference to critical texts. <i>[AO3]</i>
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>
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>
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>

Level 5	25–30	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>
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Rebellion and revival: the British and French Avant-Garde (1848-99)

Question	Indicative content	
3(a)	AO targeting AO1: 3 marks; AO2: 2 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1. 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. Explain the ways in which patronage has influenced the appearance of one building constructed during this period. Indicative content Example: Charles Garnier Palais Garnier (completed 1875) Paris •Commissioned by Napoleon III during the rebuilding of Paris and designed in the Beaux-Arts style. The abundance of classical features includes a loggia of rounded arches at ground level, giant order of Corinthian columns supporting a frieze, and dome above. These hark back to the age of Ancient Rome, an era the emperor wished to see revived under his reign in France. The imperial eagles on the outside of the opera house are a reminder of his ambitions. •Garnier's progress was overseen by his patron. Building materials, especially iron, were advocated by Napoleon III, who desired a swift construction of the façade for the Paris Exposition of 1867. A private entrance for the emperor on the west side of the building provided security at a time of political unrest. Known as the Pavillon de l'Empereur, it originally contained a suite of rooms and access to Napoleon III's own private opera box. •Napoleon III's initials appear in medallions of gilt lettering against blue and red backgrounds on the exterior frieze. Garnier himself described the lavish decoration and overall appearance as being in the 'Napoleon III style', evidence of his patron's influence and input.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
Level 2	2–3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]

Question	Indicative content	
3(b)	AO targeting AO1: 3 marks; AO2: 2 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1. 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. Explain the ways in which one painting from this period is associated with Realism. Indicative content Example: Gustave Courbet The Stone Breakers (1849) Gemäldegalerie Alte Meister until 1945, 1.5m × 1.6m, oil on canvas • The scene, two men of the lower classes, breaking stones in rural France, typifies the subject matter that Realist artists depicted. Its realism is evident in the unflinching view of the hardships experienced by manual labourers at this time across Europe. A boy too young for such work, and his elderly companion, dominate the composition, commanding our attention. • The stone breakers are situated on the roadside, their tattered clothing, unidealised figures and the sunburnt complexion of the kneeling older man, all indicate these as real people. Courbet encountered them engaged in this labour and painted them from life in his studio. Such an approach broke academic modes in terms of figure handling and was indicative of the Realist style in its approach to everyday subjects. The large scale too was radical, Courbet gives importance to a marginalised class which was an aim of realism. • Courbet further breaks academic conventions with his painting technique; a palette knife is used to apply paint to areas such as the stones and rocks the two men break. The rough finish was a hallmark of realist painting, rejecting the polished surface appearance of works approved by the Paris Salon. The muted colour scheme of browns and greys, further adds to the sense of despair this scene represents.	
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>

	Indicative content
3(c)	AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks 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). 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 and evaluate the meaning and/or purpose of two landscape paintings produced during this period. One of your examples must be by a British artist and one by a French artist. Indicative content Some may explore that: William Holman Hunt Our English Coasts (1852) Tate Britain, 43cm x 58cm, oil on canvas • Our English Coasts, a Pre-Raphaelite painting, presents in minute detail the coastline near Hastings, with a flock of sheep occupying the left side of the composition. Hunt’s aim was to produce a landscape in his pioneering style, one which also carried a political message. • Completed over a series of months from the late summer, we see distant trees cast long shadows across the undulating fields that hints at approaching sunset and the possibility of the end of an era of peace for England. • Foreground details including Red Admiral butterflies and the rust coloured flowers of the broad-leaved dock complement the abundance of green foliage and suggest a harmony in the natural world that is in contrast to the political instability then felt in England. • Autumnal colours are evident in the browning grassland visible on the lower left of the canvas. This colour corresponds with the woolen coats of some of the sheep, indicating the approach of winter and an allusion to political change on the Continent with the rise to power of Napoleon III. • The rich green and blue of the sea alludes to Britain’s past naval glories and the country’s reliance on seafaring for self-preservation. Claude Monet Impression, Sunrise (1872) Musée Marmottan, 48cm x 63cm, oil on canvas • Impression, Sunrise avoids all attempts at narrative in favour of capturing the temporal in nature; the sun as it rises above the port of Le Havre. A sole focus on natural phenomena such as light was radical in French art and this placed Monet at the vanguard of painting. • The sun is represented as a small sphere of orange paint. The reflections it casts on the rippling surface of the water are indicated by horizontal dashes of paint. • Thin washes of blue and grey represent both sea and sky as night shifts to day. The quick, spontaneous application of paint shows the sea and what it reflects as moving rather than static. • In the upper area of the scene, the sky is more warmly coloured; the effects of the sun’s rising. This contributed to the urgency with which Monet worked, resulting in areas of bare canvas.

	•The fog and mists of morning intermingle with the smoke from vaguely rendered steamboats, creating a juxtaposition between the industrial and the natural. Despite this, Monet avoids any attempt at social commentary. And evaluate that: •Painted en plein air, Hunt accurately captures light, as it shines through the membrane of the sheep's ears in the foreground. Such painstaking attention to detail was radical and went against the more generic treatment of nature by academic artists of the period and who typically painted in their studios. •Hunt followed the advice of leading art critic John Ruskin, who recommended artists of the day capture the natural world as they saw it, in an authentic manner. He includes unidealised details such as the briars and brambles that entrap a sheep in the centre foreground. •In the distance, bathed in mist, lies the horizon line and on it the coastline of France. Barely discernible to the viewer, Hunt presents it literally as a veiled threat to the well-being of Britons, represented here by the flock of unattended sheep. •Produced intuitively in one sitting, Impression, Sunrise lacks many of the fundamentals of its genre, including a clearly defined horizon line. The painting's surface appearance and focus on light was typical of the Impressionist style and its title would give the movement its name. Painted in his native Le Havre and forming part of a series that explored the effects of sunlight. These all ignore the lack of painterly finish encountered in academic art of the period.	
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 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. [AO3]
Level 3	7–9	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1] Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2] Competent critical judgement, supported by appropriate reasoned argument and evidence. [AO3]
Level 4	10–12	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 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)	AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks. Mar AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks 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. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument. 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. 'Historical subjects (such as religious, mythological and literary) were not compatible with the aims of the avant-garde at this time.' How far do you agree with this statement? To support your answer, you must refer to: • named works of art • your critical text(s). Indicative content Some may agree: • <i>'During the two decades following the Universal Exposition (1855), the status of history painting declined precipitously in Europe. By the time of the first Impressionist exhibition in Paris in 1874, the creation and display of complex narrative paintings...had nearly ended'</i> (Eisenman). This change had been acknowledged by Jules Castagnary only two years after the Exposition in his review of the 1857 Paris Salon, <i>'Religious painting...and heroic painting have gradually lost strength as the social organisms to which they refer become weakened. Their elimination, which is almost complete today leads to the absolute domination of genre, landscape and portraiture, which are the result of individualism'</i>. It was these latter subjects that many avant-garde practitioners were drawn to, favouring them over themes from the history genre. • Although genre painting had been popular since the Dutch Golden Age, Manet approached scenes of everyday life in a radical manner. Music in the Tuileries (1862), illustrates Second Empire high society while acting as an artistic statement. Taking inspiration from the art criticism of Baudelaire who appears in this crowded scene, Manet explained his motivations <i>"one must be of one's time, draw what one sees"</i>. Forms and figures are painted in

broad strokes with an abundance of black paint in the suits of the men achieving a flattened effect. Manet reputedly worked from photographs rather than life. The figures do not convincingly blend as a crowd, and the sketch-like landscape setting resembles a theatrical backdrop. Faces are simplified yet remain recognisable and mid tones are eradicated in favour of a basic contrast between light and dark. The art critic Saint-Victor complained that the painting '*hurts the eye as carnival music assaults the ear*'. Manet uses avant-garde techniques to complement his scene of modern Paris while avoiding the fundamental rules of genre painting.

- Impressionist painters following Manet likewise treated 'genre' as a snapshot of life. In Renoir's **La Loge** (1874), a young couple dressed in bourgeois finery occupy a theatre box. The woman in the foreground returns our gaze, but this is not a portrait. Neither does it fit our expectation of genre painting in that it doesn't comment on character, simply existing as a record of a moment. This baffled viewers at the first Impressionist exhibition. Art critic Jean Prouvaire sought an explanation, attributing to the female figure the characteristics of being '*attractive, worthless, delicious and stupid*' in an effort to establish some meaning within the image. In reality those assumptions were entirely his own.
- The Impressionists' treatment of the landscape was an occasion for painting en plein air and experimenting with a more fluid, spontaneous painting process. Sisley's **Boat in the Flood at Port Marly** (1876), records the flooding of a village outside Paris. Intermittent sunlight appearing through a cloudy sky and its reflections in the floodwaters are the focus. The Impressionist techniques of individual brushstrokes applied unblended and unorthodox viewpoint contribute to the originality of a scene, which is only truly explained though the work's title.

Others may argue:

- Historical subjects were fundamental to the development of avant-garde art, especially in Britain. This is best illustrated in the paintings of the Pre-Raphaelite Brotherhood. The works of Shakespeare were fertile ground for the PRB to reinterpret in a new way, rather than generalise, as had become the standard with Royal Academicians. By paying acute attention to realistic, unidealised details, they reinvigorated this genre. In Millais's **Ophelia** (completed 1852), the artist laboured over the setting, painted at a location matching the description mentioned in the play. Painting en plein air was a unique approach in British art, preceding the Impressionists by a decade. Millais followed Ruskin's advice to '*go to nature in all singleness of heart*', including the detritus of the riverbed to allude to death. His application of paint onto a wet-white background went against orthodox teachings of the Royal Academy, resulting in vibrancy of colour that pinpointed symbolic details, all of which carry meaning. Millais breaks further conventions by depicting Ophelia's death, academic versions of this subject had avoided this, for example Hughes' more sentimental rendering completed the same year.
- Waterhouse, a 'second generation Pre-Raphaelite', continued the tradition for avant-garde techniques in literary subjects. **The Lady of Shalott** (1888), is a faithful record of the closing passages of Tennyson's poem of the same name. For the setting, Waterhouse adopts a more fluid application of paint, closer in technique to Impressionism, indicating a new direction for the avant-garde in Britain. Painted en plein air, Waterhouse captures 'the closing of the day' with details painted in a looser fashion than Millais. His approach was referred to negatively as 'the French style' by critics.
- Rodin's **The Kiss** (marble version 1882), taking inspiration from Dante's *Inferno*, shows the couple, wrapped in an embrace, unaware of the viewer or their own impending doom. Rodin's focus on the psychological is avant-garde. Through expressions and gestures, we see their passion. These are not ideal-

		ised but wholly human. As with the Impressionists, Rodin has captured a single moment but unlike them, he does so to contribute meaning to his literary subject. This focus on narrative does not undermine the radical approach to figure handling; his carving technique is likewise innovative. Areas of the stone are left unpolished and show chisel marks. Despite the traditional subject matter and use of marble, Rodin <i>'makes no concessions to the classical ideal'</i> (Clark). • As the century progressed, many artists looked for new modes of expression beyond what Impressionism had achieved. Gauguin's Vision After the Sermon (1888) is a radical interpretation of a religious subject that combines characters from the Old Testament with rural life in 19th Century Brittany through a Post-Impressionist lens. Colours are intensified to give symbolic meaning, the red background representing the passion felt by a group of Bretons as they experience a religious vision. Gauguin looks beyond Europe for artistic inspiration. The heavy outlines, flat colours and elevated viewpoint are all characteristics of ukiyo-e prints that originated in Japan and were avidly collected by avant-garde artists in the West. This painting is also a genre scene and Gauguin fills it with meaning, something the Impressionists had strenuously avoided.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	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	7–12	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. [AO3]
Level 3	13–18	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1] Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2] Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]
Level 4	19–24	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. Secure integration of view(s) from critical texts. [AO3]

Level 5	25–30	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>
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Brave new world: Modernism in Europe (1900-39)

Question	Indicative content	
4(a)	AO targeting AO1: 3 marks; AO2: 2 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1. 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. Explain the ways in which one sculpture produced during this period experiments with materials and techniques. Indicative content Example: Constantin Brâncuși The Kiss (1916 version) Philadelphia Museum of Art, 58.4 × 33.7 × 25.4 cm, limestone • A stylised representation of an embracing couple, carved from limestone. The simplified silhouette of the unified figures retains the outline of the rectangular block from which the sculpture was produced, demonstrating a truth to materials then popular in avant-garde sculpture. Additionally, by rejecting use of a plinth and displaying the sculpture directly on the ground, a symbolic bond is formed between the material and its location. • The figures' genders are represented through Brâncuși's use of carved lines. A vertical line running down the centre of the composition indicates where the two bodies meet. This line curves in the female form, to indicate a breast, contrasting with the straighter outline of the male. Brâncuși was an advocate of direct carving which rejected working from maquettes or sketches in favour of more intuitive approach to sculpture. • The use of limestone, a more prosaic material than was typical of sculpture, challenges academic art and gives the work a 'primitive' appearance that corresponds to trends then prevalent in modern art. The work's theme might be an updated version on a subject made famous by Brâncuși's one-time teacher, Auguste Rodin, but the grey colouring and pitted surface of this limestone is less idealised than his predecessor's example, which was carved from white marble.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
Level 2	2–3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]

Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
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Question	Indicative content	
4(b)	AO targeting AO1: 3 marks; AO2: 2 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1. 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. Explain the ways in which one building by a French architect has been influenced by the period in which it was constructed. Indicative content Example: Auguste Perret Théâtre des Champs-Élysées (completed 1913) Paris •Commissioned by the journalist and theatrical agent Gabriel Astruc as a venue for modernist performances, the building is the first Art Deco example to be constructed in Paris. The exterior is composed of clean lines in a rectangular façade that gives a symmetrical, balanced appearance typical of the style. This was intended as a total contrast to the Art Nouveau, which preceded it and also the more ostentatious Beaux-Arts Palais Garnier, the city's then premier theatre. •Perret and his brother were renowned for their use of reinforced concrete. Initially asked for their advice on the use of that material for this building, the Perret brothers found themselves completing the project. At that time reinforced concrete was a new material in architecture. Reinforced concrete was used throughout the design, seen in the cantilevered canopy above the entrance. •The building's design and construction respond to leading architectural theories of the time, most notably Adolf Loos' 'Ornament and Crime', which railed against unnecessary decorative design, and Louis Sullivan's 'form follows function'. Both were hugely influential on modernist architecture. In response to the latter's words, the vast foyer is an open plan space allowing the public to enter and circulate before performances; wide staircases allow a mass of people to ascend to the floor above; the main auditorium is oval in shape, allowing for an uninterrupted view, but also contributing to the acoustic experience.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
Level 2	2–3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]

Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
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Question	Indicative content
4 (c)	AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks 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). 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 and evaluate the representation of modern urban life in two paintings from this period. One of your examples must be by a French artist and one by a non-French artist. Indicative content Some may explore that: Robert Delaunay <i>L'Équipe de Cardiff</i> (The Cardiff Team) (1913) Van Abbe-museum, Eindhoven, 1.98m x 1.35m, oil on canvas • <i>L'Équipe de Cardiff</i>, presents Paris as optimistic and competitive. The Eiffel Tower, silhouetted in green, is complemented by the red Grande Roue de Paris, at that time the world's tallest Ferris wheel. Both were major feats of engineering, the latter constructed for the 1900 Exposition Universelle, heralding a new era in technology. • Welsh and French rugby players fill the lower area. Their blurred forms and disjointed figures indicate movement. One leaps for a rugby ball. The teams act as a metaphor for rivalry between nations in an era when patriotism was brought to the fore. • Billboards bear slogans including 'Magic Paris', highlighting the charmed atmosphere of a city home to many changes, including artistic. Delaunay's use of text was inspired by Synthetic Cubism. The vibrant colours are Fauvist. Both styles originated in Paris, a haven for modernist artists. • A yellow billboard with red text advertises Société Astra des Constructions Aéronautiques, a manufacturer of aeroplanes that is another link to progress. Ernst Ludwig Kirchner <i>Street, Berlin</i> (1913) MoMA, New York, 120.6 x 91.1 cm, oil on canvas • Painted in the same year as Delaunay's work, Kirchner's <i>Street, Berlin</i> is more pessimistic. The packed composition of crowded figures is a reminder that Berlin was the third most populous city at that time. Overcrowding led to a lack of gainful employment, indicated by the two female escorts in the foreground. • A crowd of men all dressed identically in business suits and bowler hats highlights the lack of individuality in modern life. This is emphasized by the simplified facial features, indicating anonymity in the contemporary metropolis. • The darkened background suggests night and the end of the working day for these men. A shop window, illuminated in a cold neon blue, draws the attention of one man, as do the two women. In this modern city everything has been commodified.

	•The lurid pink of the pavement is painted in rough patches of paint typical of Die Brücke, the art movement Kirchner founded and now hoped to promote in Berlin, having moved there in 1911 from the more sedate Dresden. And evaluate that: •In L'Équipe de Cardiff, the simultaneous motion of the rugby players, Ferris wheel and plane are captured collectively. This corresponds to the theory of Unanimism, a French literary movement that considered collective experiences. The viewer is one in a crowd at the rugby match, taking in this whole spectacle. •Delaunay created a series of works depicting the Eiffel Tower, which during this time was repurposed as a radio antenna, thus showing how a 19th Century fabrication was adapting to modern requirements. In the year this work was painted, the Eiffel Tower had transmitted telegrams to the United States. •Above this bustling activity flies a biplane referencing famed French aviator Louis Blériot, whom Delaunay immortalised in a number of 'homages' in his Orphic Cubist style. A few years previously Blériot had made the first flight across the English Channel. •Kirchner's figures are spikey and angular, adding a sense of hostility to this crowd. Kirchner was inspired by German Renaissance figurative wooden sculptures, whose carved, linear forms were re-used by Die Brücke for modernist subjects. •Black, seen in the men's suits adds an ominous air, typical of the German Expressionists who used the formal features of art to elicit emotional responses in the viewer. •The ostentatious clothing of the women reveals a focus on materialism that is furthered by the motor car behind. Germany and France had pioneered automobile manufacturing, a symbol of luxury and status for the affluent few who could afford. •The limited palette of colours in Street, Berlin contrasts with Delaunay's myriad of hues, indicating that for the French artist at least, life in 1913 was one of excitement and opportunity.	
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 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. [AO3]
Level 3	7–9	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1] Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2] Competent critical judgement, supported by appropriate reasoned argument and evidence. [AO3]

Level 4	10–12	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
Level 5	13–15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>

Question	Indicative content
4 (d)	AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks 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/architecture 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/architecture 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/architecture. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument. 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. ‘It was an outright rejection of the past that drove artistic innovation in this period.’ How far do you agree with this statement? To support your answer, you must refer to: • named works of art/architecture • your critical text(s). Indicative content Some may agree: • <i>To admire an old picture is to pour our sensibility into a funeral urn instead of casting it forward with violent spurts of creation and action. Do you want to waste the best part of your strength in a useless admiration of the past?</i> (Marinetti). The Futurist Manifesto advocated for Italian artists to reject their classical past and embrace the machine age. Through all forms of art, this group made concerted efforts to break with their cultural heritage. • Luigi Russolo’s The Revolt (1911), makes visual Marinetti’s call to arms, having signed that manifesto in 1910. Russolo shared the same views as other Futurists in seeing social upheaval as a means of bringing Italy into the 20th Century. When shown at the 1912 Futurist Exhibition, the work was described ‘as the revolution element of enthusiasm.....against the force of inertia and reactionary resistance of tradition’. The traditions resisted are manifold. From the simplified forms of a crowd racing across the canvas, to Russolo’s palette of colours reduced to the three primaries. Even the manner in which the work was created breaks with easel painting; Russolo reputedly placing the canvas flat on the floor to paint it from above. We see the scene at an acute 45 degree angle. The work is entirely without precedent owing nothing to the rich cultural past of Russolo’s homeland.

- Russolo's experimentation with sound and music prompted, by his own observations is another rejection of the past; *'in antiquity life was nothing but silence, Noise was not really born before the 19th Century with the advent of machinery. Today noise reigns supreme over human sensibility*
- '. To this end, he created his own musical instruments; **Intonarumori** (c1910-30), hand-propelled objects that generated sounds not dissimilar from industrial machinery.
- Looking outside Western art for inspiration meant artists could avoid influences more familiar to them, thus establishing a new visual language. 'Primitive' sources, by their nature, have no connection with Western artistic tradition, thereby automatically clearing the path for innovative approaches to subject and technique. Moore's **Reclining Figure** (1929), was inspired by a plaster cast of a Toltec-Mayan sculpture he had seen in Paris at the Trocadero. Ethnographic collections were popular with the avant-garde. Moore's simplification of the human form, the use of a brown stone rather than marble and the direct carving technique, were novel to British sculpture and he revisited this subject throughout his career, simplifying the form further.
- The outbreak of WW1 brought about political and artistic upheaval. Dada would condemn all aspects of a society which condoned the senseless slaughter. Not only did Dadaism reject past art but also contemporary; *We recognize no theory. We have enough cubist and futurist academies: laboratories of formal ideas.... The new artist protests: he no longer paints* (Tzara). In Höch's **Cut with the Kitchen Knife Dada Through the Last Weimar Beer Belly Cultural Epoch of Germany** (1919), the process - photomontage- was unprecedented in art. By cutting up found imagery and reconfiguring it, she deftly rips apart post war Germany, presenting it as chaotic and without direction. Text from newspapers shows support for Dada, but also women whose roles were being reconsidered.
- Architects of this time also rejected the past, seen for instance in Gropius **Fagus Factory** (1913), which looked to the recent **AEG Turbine Factory** by Behrens with its curtain wall and lack of decoration.

Others may argue:

- Influences from the past were unavoidable and in fact integral to the development of modernism. Post Impressionist techniques impacted all styles pre-WW1. *Fauvism had belonged as much to the nineteenth as to the twentieth century* (Golding). Matisse, briefly a protégé of Neo-Impressionist Paul Signac, adopted his mentor's pointillist technique in works such as **Luxe, Calme et Volupté** (1904), a methodology already a generation old. Both spent the summer of 1904 in the South of France working en plein air; an Impressionist approach, with Matisse creating an updated version of Signac's **In the Time of Harmony** (1895). The controlled precision of Signac's dots of colour becomes freer, more intense but is still a fundamental characteristic of the emergent style that a year later was described as 'fauve'.
- A year later, in **Joy of Life (Bonheur de Vivre)** (1906), it is Gauguin and Cézanne that Matisse looks to. Nude figures in an outdoor setting in broad flat areas of bright colour recall Gauguin's South Seas works. The list of retrospectives held in quick succession at the Salon d'Automne were instrumental to the development of Fauvism and Cubism.
- Across Europe, Van Gogh's work was tirelessly promoted by his sister-in-law Johanna van Gogh-Bonger. In Dresden at the Galerie Arnold in 1905, a then nascent Die Brücke saw in his work the potential for colour as a pure form of expression and applicable to present day themes. More than any other group, Die Brücke embraced the past while placing their work firmly within a modernist sensibility. The figure handling of German Renaissance masters such as

	Grünewald, and the outlined forms of Dürer's woodblocks, were all used as inspiration, even their name, derived from the writings of 19th Century German philosopher Friedrich Nietzsche. All these influences are evident in works such as Kirchner's Self-Portrait as a Soldier (1915) which in addition revolutionises portraiture. Picasso's saying '<i>good artists copy, great artists steal</i>' remains part of his legacy as a modernist and shows his reliance on the past. His reference points ranging from Raphael to Velázquez, Manet to Degas, are all well documented. In Les Femmes d'Alger (O.J.) (1907), the subject of the female nude is one of the most common in Western art history. The composition of nude women in a brothel, some cloaked in drapery, is inspired by a section from El Greco's Opening of the Fifth Seal. The angular forms, disjointed sense of spatial depth and multiple viewpoints within a single scene, show the influence of the Cézanne retrospective of that same year. For Picasso, as with all those in disagreeing with the statement, this was not merely hero worship but learning from the past while pushing forth in search of new modes of expression.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	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	7–12	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. [AO3]
Level 3	13–18	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1] Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2] Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]
Level 4	19–24	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. Secure integration of view(s) from critical texts. [AO3]

Level 5	25–30	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>
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Pop Life: British and America contemporary art and architecture (1960-2015)

Question	Indicative content	
5(a)	AO targeting AO1: 3 marks; AO2: 2 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1. 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. Explain the ways in which one 2D work of art produced in this period has been influenced by social factors. Indicative content Example: Pauline Boty Colour Her Gone (1962) Wolverhampton Art Gallery, 1.21m x 1.21m, oil on canvas • Created after Marilyn Monroe's death, this portrait of the actress comments on the objectification and commodification of women in the media. Monroe's smiling face is placed in the centre of the composition, while a floral pattern of pink roses, similar to wallpaper, adds a stereotypically feminine and domesticated air to the work. Boty sourced the image of Monroe's face from a magazine, a thriving industry at that time which often focused on celebrity culture. • Monroe's blonde hair stands out against the rich red background, reducing her to a physical type and which might link to the 'colour' in the title. Boty at the same time, received a similar treatment in the British media. Singled out as the only female artist in the Pop art movement occurring in London, commentary on her frequently focussed on the artist's physical appearance. Her earlier career as a model and part-time actress enabled Boty to empathise with Monroe. • On either side of Monroe's face are two large grey rectangles which seem to reference stage curtains about to close on the face of the actress. The final word of the title is less ambiguous, putting a full stop to a life and career that will inevitably be replaced with an identikit Hollywood blonde.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
Level 2	2–3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]

Question	Indicative content	
5(b)	AO targeting AO1: 3 marks; AO2: 2 marks. Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1. 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. Explain the ways in which one example of architecture from this period has features associated with Brutalism. Indicative content Example: Chamberlin, Powell and Bon Barbican Estate (completed 1976) London • The estate, a complex consisting of three tower blocks of apartments, terrace blocks and public spaces, was constructed using exposed reinforced concrete, a material associated with Brutalist architecture. Post-war architects in Europe were tasked with rebuilding areas such as London's Barbican which had sustained heavy damage through aerial bombardment. Reinforced concrete offered an affordable and quick solution for this purpose. • Exterior surfaces on much of the estate were treated with pick-hammers to achieve a mottled, pitted effect, mimicking in appearance the Roman and medieval ruins still present on the Barbican's grounds. Crushed granite within the concrete mix contributed further to the rough appearance of the hammered concrete. • Monumental geometric forms dominate the estate's architecture, including cantilevered terraces that project outwards. These hard-edged, rectangular structures appear in other examples of Brutalism, for example Lasdun's iconic Royal National Theatre. The tower blocks standing 42 storeys high dominate the skyline, their stability offered a sense of security to residents in a crowded urban setting. • The lack of render is a hallmark of Brutalism, leaving visible the fabrication of the cast concrete, evident in lines and joints. This finish was described as <i>béton brut</i> by Le Corbusier whose Unité d'habitation would provide inspiration for those architects championing Brutalism in the second half of the 20th Century.	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
Level 2	2–3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]

Question	Indicative content
5 (c)	AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks 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). This question stipulates 3D works of art so answers exploring examples of video art on its own will not be valid and this part/s of their answer should be discounted, and the capping explained above must be applied. 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 and evaluate the use of and/or representation of objects in two 3D works of art from this period. One of your examples must be by a British artist and one by an American artist. Indicative content Some may explore that: Jasper Johns Painted Bronze (1960) Whitney Museum of American Art, New York, 14 × 20.3 × 11.8 cm, bronze and oil paint • An early example of Pop, Johns' Painted Bronze is a celebration of the mundane. Two ale cans cast in bronze and placed on a base of the same material, elevates them in value both literally and materially. Johns makes an ironic comment on commercialism, placing a consumer product within the context of fine art. • The rich brown colour of his material, mimics that of the contents of the ale cans. However, the act of using molten bronze during the casting process now sees that liquid transformed into a solid mass. • The rough edges of the base contrast with the smooth, polished linear curves of the cans, creating a visual contrast that has been a trademark of sculptors since the Classical era when wishing to achieve a variety of surface effects with one material. • The labels and barcodes are painted with a high level of detail, indicating the proficiency of Johns' technical skills, which are a contrast to the simpler method of casting two cans. This contrasts with more gestural techniques found in Abstract Expressionism, a style dominating US culture and which Pop aimed to challenge in all respects. Hew Locke Medusa (2008) Arts Council Collection, Southbank Centre, 210.5 x 80.2 x 20.4cm, metal, plastic, textiles on plywood and MDF • Medusa, a wall-mounted sculpture based on the silhouette of Queen Elizabeth II found on coins and stamps. Created from various cheap objects including toys, plastic jewellery, artificial flowers, ribbons, buttons and badges. From underneath this mass of material two plastic eyes stare back at us. • Strands of beads fall down over the face, mimicking the snakes on the head of the mythological Medusa. This head is disembodied, its vast scale suggests the body from which it was removed was that of a giant. Its scale may also reference the power and global spread of monarchy.

		• Around the top of the head, plastic straws radiate outwards, similar to the points of a crown. Partly concealed at the top is the head of a black doll, linking to the artist's ethnicity and which seems overwhelmed by this display of excess. • The variety of gold chains and jewellery, all made from plastic, might reference the precious metals and gemstones brought into Britain during the peak years of the Empire from locations including India and Africa. And evaluate that: • Recreating a pre-existing object removed from a supermarket and situated instead within a gallery space, Johns' cans set the precedent for other Pop artists, e.g. Warhol Brillo Boxes (1964). • The heavy weight of the material and the subject of alcohol both have an underlying current of masculinity. Johns as a gay man in a more conservative era, plays with this association. • Johns also challenges the role of mass-production in an era of boom. His cans are not manufactured in a factory but instead a foundry. • Locke is interested in the legacy of the British Empire on global affairs. The mass-produced objects used in this work could be imported from 'developing' countries which are dependent on meeting the Western appetite for consumerism. • The money used to purchase such items once bore the profile of the Queen, making her forever linked to trade and commerce, in the same way that the Empire her ancestors once ruled was linked to trade. • Present day monarchy no longer possesses the authority it once had and is now a commodity to be sold as souvenirs similar to the cheap plastic objects from which his sculpture is made.
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 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. [AO3]
Level 3	7–9	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1] Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2] Competent critical judgement, supported by appropriate reasoned argument and evidence. [AO3]
Level 4	10–12	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 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)	AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks 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. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument. 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 human figure no longer offered scope for innovation in art of this period.’ How far do you agree with this statement? To support your answer, you must refer to: • named works of art • your critical text(s). Indicative content Some may agree: • This generation of artists favoured non-figurative art following Greenberg’s 1961 essay <i>Modernist Painting</i>: ‘<i>The fragmentary silhouette of a human figure.....will.....alienate pictorial space from the literal two-dimensionality which is the guarantee of painting’s independence as an art</i>’. • Frankenthaler, a pioneer of Colour Field painting experimented with the flow and saturation of thinned oil paint in Cool Summer (1962). Bright colours fan out across the canvas in large, uncontrolled spills. Her process involved pouring diluted paint that soaked into the canvas. Stains similar to watermarks, left by the paint as it bled across the canvas, formed part of the work. The immense scale of the work was a deliberate challenge to the preconceived notion that large format painting was the preserve of male practitioners. Only the title and associations made from the colour choice hint at subject matter; the coastal landscape of Provincetown where the artist vacationed. In a group dominated by men, Frankenthaler, a true innovator, performed similar experiments with acrylic paint, a recent addition to the artists’ toolbox. • Land Art allowed for artists to take their work outside the gallery and studio space in pursuit of innovation. Smithson’s Spiral Jetty (1970) embodies the ‘site specific’ concept. An immense undertaking, involving large quantities of rock and reliant on the fluctuating water levels of the Great Salt Lake, its impact is only truly comprehensible from an elevated viewpoint. Smithson’s crediting of primeval earthworks as an influence demonstrates the breadth of

	ideas artists could call upon. '(It) remains the quintessential monument to (its) decade of radical expansion of the sculptural field' (Foster et al). • Warhol Empire (1965), demonstrates the potential for film as an art form, challenging audiences both in terms of its duration and content. A static shot of a landmark, this highly experimental work appears as a combination of two trends of the era; Minimalism and conceptual art. • The found object, a staple of modernist art, still had scope for innovation in this period. Emin Everyone I Ever Slept With 1963-1995 (1995), and My Bed (1998) each in their way intentionally highlight the absence of the human body, including the artist's own. The tent and the unmade bed mutually call out for the presence of a person, as Emin addresses themes of love and friendship but also loss and heartbreak. The embroidered names on Emin's tent stand in place of actual people, while the detritus of a bedroom floor acts as a self-portrait minus the sitter. The intense intimacy and unashamed frankness of these works is typical of Emin's work, leading to criticism from some; 'It's so unmediated, I wonder if it's art' (Stallabrass). This comment, generations after Duchamp's assemblages and ready-mades, shows how radical Emin's work is. • Emin's fellow YBA, Rachel Whiteread, in House (1993), pushed public sculpture to new limits. 'The most controversial work of art to have been seen in Britain since the Tate bought Carl Andre's <i>Equivalent VIII</i>', (Graham-Dixon), the concrete cast of the interior of a house was as controversial to the public as Emin's tent or bed. Others may argue: • The human figure has never been as important as in an era when the body itself became a canvas onto which the artist projects their thoughts. Wilke SOS Starification Object Series (1974), sees the artist turn the camera on herself to parody glamour photography and an advertising industry that commodifies the female body. The chewing gum she fixes to her body in these images disrupts any potential for visual gratification and we are instead repelled. • Sherman has a similar relationship with the camera. In History Portraits, a series that looked to art history for inspiration, she reinterpreted canonical works by male artists. In Untitled #225 (1989) from that series, Sherman wears a prosthetic breast, wig and exaggerated make-up to obscure her own identity in favour of exploring the female figure in art. She reinterprets the presence of women from her own perspective rather than the male for which the originals were created. The effect appears grotesque and challenges the idea of feminine beauty. • In Britain, figuration had prevailed in post-war art and continues to the present. In 1976, Kitaj curated a show at the Hayward Gallery titled <i>The Human Clay</i>, explaining the idea behind an exhibition that included Bacon and Freud. Kitaj said; 'Don't listen to the fools who say either that pictures of people can be of no consequence or that painting is finished. There is much to be done'. In a career defined by a focus on the human figure, Freud described his motivation thus; 'I'm not trying to make a copy of the person. I'm trying to relay something of who they are as a physical and emotional presence'. His Benefits Supervisor Sleeping (1995), challenges expectations of the female nude in art but at the same time creates an object of the model, Sue Tilley. By contrast, Saville's large-scale depictions of the female figure, in works such as Propped (1992), incorporates the visceral brushstrokes of Freud but from a female perspective and in a more politicised manner. Challenging centuries old Western traditions, the scrutiny that Saville puts her figures under is not a challenge to those bodies but to prevailing attitudes that allow for such objectification.	
Level	Mark	Descriptor
	0	No rewardable material.

Level 1	1–6	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. No relevant reference to critical texts. <i>[AO3]</i>
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>
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>
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>
Level 5	25–30	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>