



Pearson

# Mark Scheme (Results)

Summer 2023

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	
<b>1(a)</b>	<p><b>AO targeting</b> AO1: 3 marks; AO2: 2 marks.</p> <p><b>Marking instructions</b> 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.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explain the ways in which the appearance of <b>one</b> Florentine painting produced during this period has been affected by the materials and techniques used.</p> <p><b>Indicative content</b></p> <p><b>Example:</b> Gentile da Fabriano <b>Adoration of the Magi</b> (1423), Uffizi Gallery, 2.03 x 2.82m, tempera and gold leaf on panel</p> <ul style="list-style-type: none"> <li>• Gentile’s use of egg tempera paint and gold on panel for this large altarpiece for the Strozzi Chapel, Sta. Trinita, Florence enabled him to produce a sumptuous, jewel-like painting</li> <li>• The preparation of the panel to a mirror- like smoothness (using gesso) allowed the artist to create a highly decorative and detailed surface finish. Applying the fast-drying egg tempera paint in layers of small, hatched strokes created the depth of colour within the controlled bounds of a predetermined outline</li> <li>• Gentile’s prolific use of gold leaf gives the altarpiece greater richness and reflective qualities in several ways: the technique of <i>pastiglia</i> (e.g. spurs on the youngest Magi), gold leaf layered underneath some painted areas to lend brightly lit surfaces an added glow, tooled gold leaf surface to give even greater reflective qualities (haloes).</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
<b>Level 2</b>	2–3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]
<b>Level 3</b>	4–5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]

Question	Indicative content	
<b>1(b)</b>	<p><b>AO targeting</b> AO1: 3 marks; AO2: 2 marks.</p> <p><b>Marking instructions</b> 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.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explain the ways in which <b>one</b> sculpture produced during this period has been influenced by its original location.</p> <p><b>Indicative content</b></p> <p><b>Example:</b> Michelangelo <b>Moses</b> (1513 -16) and (1542 -45) from the tomb of Pope Julius II, San Pietro in Vincoli, Rome, but originally intended for the unrealised tomb in Old St Peter's, Rome. 2.35m, marble</p> <ul style="list-style-type: none"> <li>• Originally the figure of Moses was intended to occupy a corner position on the second storey (c3.7m from the ground) representing saints and prophets of the grandiose three-storey freestanding structure (1505 contract and scaled down 1513 contract) of the tomb for Pope Julius II. The figure was designed as one of the six colossal figures linking the lower level dedicated to mankind and the effigy of Pope Julius II on the top level</li> <li>• The active, colossal figure was to remind the viewer of the power and strength of Julius II representing the will and might of God during his life. To compensate for the original low viewpoint the seated figure is physically bulky (musculature of limbs), has an elongated torso and deep undercutting of the eyes and beard</li> <li>• The dynamic and multi directional pose is designed to give a visual transition around the monument - left leg pushed back, twisting hips to the left, torso to the right, head turns left, and beard pulled to the right. The drapery over right leg emphasises the movement.</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
<b>Level 2</b>	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
<b>Level 3</b>	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
<p><b>1(c)</b></p>	<p><b>AO targeting</b> AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p><b>Marking instructions</b> 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 <b>religious works of art</b>, so answers exploring secular works of art will not be valid and this part/s of their answer should be discounted, and the capping explained above must be applied.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explore and evaluate how <b>two</b> religious works of art of this period are innovative.</p> <p><b>Indicative content</b> <b>Some may explore that:</b> Masaccio <b>Holy Trinity</b> (1427), Sta. Maria Novella, Florence, 6.4 x 3.2m, fresco</p> <ul style="list-style-type: none"> <li>• The patron (possibly Lorenzo Lenzi) appears, with his wife, kneeling at the entrance to the painted chapel. Masaccio uses the contemporary innovation of one-point linear perspective to place the figures in an illusionistic, painted side chapel. The chapel is classically inspired - coffered barrel vault, Corinthian fluted pilasters and Ionic columns</li> <li>• God is represented as a unity of three distinct persons. God is placed above the crucified Christ and the Holy Spirit, symbolized by the Dove, hovers between the two. Mary and John the Evangelist mourn beside the cross within the holy space while the patrons pray outside the chapel</li> <li>• The depiction of a coherent light source adds to the illusion of depth in the chapel, gives the figures weight and volume and highlights the anatomical detail of Christ, revealing his physical suffering to the viewer</li> <li>• The biblical figures express intense human emotions and Mary acts as intercessor as she mourns.</li> </ul> <p>Michelangelo <b>The Creation of Adam</b>, Sistine Chapel Ceiling, Rome (1508 - 12), 2.8 x 5.6m, fresco</p> <ul style="list-style-type: none"> <li>• Chronologically the fourth scene, the first of the second phase of painting in this fresco cycle commissioned by Julius II. Narrative shows the moment when the static figure of Adam is given life by God the Father – given soul, becomes an individual, man created in God's image</li> <li>• New power given to idealised form to give a heroism to humanity – inspired by antiquity but now highly sophisticated anatomical understanding, flowing contours of form and breadth and nobility of proportions</li> <li>• Simplicity of composition gives the narrative extraordinary clarity. The touch of hands forms the focus of the picture. The significance of the moment rests on this simple gesture. Dramatic movement of the picture encapsulated in the simplicity of design</li> <li>• Monumentality of the High Renaissance- new grandeur and energy given to the subject.</li> </ul> <p><b>And evaluate that:</b></p>

		<ul style="list-style-type: none"> <li>• A traditional subject is represented in an entirely new way. The Trinity is one of the earliest examples of a new realism strived for in the Renaissance. The techniques used became a benchmark for artists in Florence</li> <li>• It also shows the impact of patronage and Humanism which give a religious scene a new human and intellectual content</li> <li>• The subtlety with which the design of the Creation of Adam considers the view from 21 metres below is highly complex. Form is rendered with softness but has sufficiently rounded quality to express the differences between Adam's expression and the energy suggested by God's face. Red cape silhouetting God gives clarity from below</li> <li>• It represents the peak of High Renaissance painting. The titanic scale, successful reading of the narrative, the primary interest in the celebration of man through ideal beauty and the rivalry to antiquity are all achieved here.</li> </ul>
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1-3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i></p>
<b>Level 2</b>	4-6	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. <i>[AO3]</i></p>
<b>Level 3</b>	7-9	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i></p>
<b>Level 4</b>	10-12	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i></p>
<b>Level 5</b>	13-15	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i></p>

Question	Indicative content
<p><b>1(d)</b></p>	<p><b>AO targeting</b> AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p><b>Marking instructions</b> 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).</p> <p>This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. 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 <b>or</b> argument.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>'The art and architecture of Venice in this period was more heavily influenced by Northern Europe and the East than by Italy.'</p> <p>How far do you agree with this statement? To support your answer, you must refer to:</p> <ul style="list-style-type: none"> <li>• named works of art and/or architecture</li> <li>• your critical text(s).</li> </ul> <p><b>Indicative content</b> <b>Some may agree:</b></p> <ul style="list-style-type: none"> <li>• That the Venetian Republic had none of the intellectual heritage of antiquity and was therefore tied much more to the style of northern Gothic traditions, the Eastern Orthodox Church, and the rich glittering interior decoration of the churches of Byzantium. Nichols suggests that in Venice <i>the local tradition maintained a vital connection with sensual values of the east, granting colour, texture and the surface a central expressive role</i>. The Byzantine style in both art and architecture manifested itself in evocative atmospheres, strong colours, rich surfaces and a jewel-like intensity</li> <li>• From the 1470s onwards increased diplomatic relations between the Low Countries with Venice brought an influx of German and Flemish artists and art from Northern Europe introducing sophisticated oil painting techniques and a different artistic aesthetic to the city. Antonello da Messina visited Venice in 1475-76 Although Antonello is not credited with bringing oil to Venice, his visit, along with many examples of Northern oil painting, was instrumental in developing the virtuoso oil technique of Venetian artists. By the late 1400s oil had superseded tempera as the medium of painters in Venice. Along with rare pigments arriving from Eastern ports, artists created a unique, intense chromatic and decorative quality in Venetian art. Dürer also based himself in Venice rather than in Florence or Rome on his two extended visits to Italy (1494-95 and 1505-07)</li> <li>• The Byzantine inheritance is evident in Bellini's <b>S. Giobbe Altarpiece</b> (1480) and <b>Frari Altarpiece</b> (1488). In both, the figures are set beneath a lofty golden mosaic encrusted apse, with Byzantine seraphim in the S. Giobbe, which echoes and evokes the traditional golden domes and columns of San Marco in the richness of colour and textures. Humphrey states <i>that by the inclusion in the S. Giobbe altarpiece of the golden semi-dome with its</i></li> </ul>



Byzantine -style mosaics, Bellini was in turn deeply conscious of a local artistic tradition. And also suggests that there is a deep remoteness in Bellini's S. Giobbe Madonna which *reflects a deep awareness of the Byzantine heritage*. Carpaccio also delights in illusionistically rendering the rich mosaics and forms of Byzantium in his **Presentation of Jesus in the Temple** (1510). And even in Titian's later **Assumption of the Virgin** (c1515-18) the Virgin's hand gesture recalls the *orant* pose of the Byzantine tradition

- The almost tangible atmosphere, described in Venetian paintings, is reliant on the use of oil paint from Flanders. The soft golden light, radiant warmth, intensity of colour and softness of forms, characterise Venetian *colore* and would not have been possible without this medium. As we see in Sebastiano del Piombo's **St Louis** (c1509), Titian's **Gypsy Madonna** (c1510) and **Portrait of a Man with a Quilted Sleeve** (c.1510) for example, Venetian artists adapted oil and the Flemish technique of meticulous detail to bind figures, objects and spaces together in a unifying glow and softness to create a uniquely Venetian style where each *figure appears to occupy the same warmly emotional world* (Nichols)
- Eastern and Northern influences are combined in Venetian architecture. **Ca d'Oro** (1428) has Byzantine influences such as ogee arches and rich polychrome surface decoration but also tracery and pointed arches from Gothic architecture creating an overwhelming ornate effect. The palace owes nothing to the rigorous symmetry and weight of Florentine or Roman Renaissance architecture.

#### Others may argue:

- That the southern Italian Renaissance style had a significant influence on the art and architecture of the Venetian Republic with the influx of preeminent artists from Tuscany to execute commissions in both Venice and Padua from the mid-15<sup>th</sup> century onwards. Humfrey argues that *Venetian painting not only adopted and assimilated the innovations of early Renaissance Florence, but successfully transformed them into a characteristically Venetian idiom*
- With the arrival of Donatello in Padua in 1443 to fulfil commissions for the church of S. Antonio and the statue of Gattamelata, direct Italian classical influences were introduced. Donatello uses the classical equestrian statue of Marcus Aurelius as a source for his bronze equestrian statue of **Gattamelata** (1453). Classical references abound in the naturalism of the powerful, active horse controlled by the rider, the baton Gattamelata holds, classical references in the reliefs on the armour and the portrait which is reminiscent of Roman portrait busts. Verrocchio's **Colleoni** (1480-88) brings these Classical influences to the city of Venice a few decades later
- Tullio Lombardo's tomb sculpture of **Adam** (c1490) references an intense antiquarian interest in Venice stemming from the physical remnants and classical interests of other Italian states. The figure was set in a framework derived from a Roman triumphal arch and the figure is classicised with a contrapposto pose and idealised forms. Draper describes it as *the first monumental nude of the Renaissance [that] followed closely the idealism of ancient Roman antiquities*
- The Venetian Renaissance style develops *in response to a wide range of influences from outside* (Humfrey). Nethersole argues that Pietro Lombardo's **Santa Maria del Miracoli** (1489) votive church *succeeded in combining Roman classicism with Venetian predilection for colour and textured surfaces*. It has intricate polychrome marble decoration but also two storeys of pilasters, a blind arcade of round headed arches and a barrel-vaulted ceiling. And Humfrey tells us that in Giorgione's **Sleeping Venus** (c1510) we see an *intense antiquarian interest* but with a typically Venetian *romantic, poetic tinge*
- It is the unique site of Venice, consisting of small islands and mud flats lying off the Italian mainland, that give its art and architecture its distinctive style. The reflective quality of the water made Venetian artists astute observers of the transient effects of light on colour and form and that the softening of form was a result of observing the world through the humid atmosphere of the city. Humfrey suggests the qualities of Venetian art were as much due to the *artist's experience of the natural phenomena of the Venetian townscape as to the purely artistic tradition represented by the mosaics of San Marco*.

Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1-6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. <i>[AO3]</i></p>
<b>Level 2</b>	7-12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. <i>[AO3]</i></p>
<b>Level 3</b>	13-18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i></p>
<b>Level 4</b>	19-24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i></p>
<b>Level 5</b>	25-30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i></p>

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

Question	Indicative content	
<b>2(a)</b>	<p><b>AO targeting</b> AO1: 3 marks; AO2: 2 marks.</p> <p><b>Marking instructions</b> 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.</p> <p><b>Indicative content guidance</b></p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explain how nature is portrayed in <b>one</b> landscape painting in this period by a non-Italian artist.</p> <p><b>Indicative content</b></p> <p><b>Example:</b> Claude Lorrain <b>Landscape with Dancing Figures (The Marriage of Isaac and Rebecca)</b> (1648) National Gallery, London, 1.52 x 2m, oil on canvas</p> <ul style="list-style-type: none"> <li>• Everyday pastoral scene but transformed by light and figures at leisure into a timeless, idealised, Arcadian, 'golden age' vision of nature. However, the scene may be in part based on studies made of the Roman Campagna</li> <li>• There is a low horizon, framing trees, shadowed foreground and a central, light open distance. Light from the lower right models forms and creates feeling of early morning or late afternoon atmosphere. Aerial perspective is used to create a distant haze which adds to the lyrical mood</li> <li>• The only connection with the biblical story of Isaac and Rebecca is Claude's inscription on the tree stump in the centre of the picture.</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
<b>Level 2</b>	2-3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
<b>Level 3</b>	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	
<b>2(b)</b>	<p><b>AO targeting</b> AO1: 3 marks; AO2: 2 marks.</p> <p><b>Marking instructions</b> 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.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explain how <b>one</b> religious building of this period communicates faith and religious purpose.</p> <p><b>Indicative content</b> <b>Example:</b> Baldassare Longhena, <b>Santa Maria della Salute</b> (1630–87) Venice, Istrian stone and stucco</p> <ul style="list-style-type: none"> <li>• The church, dedicated to Our Lady of health or of deliverance, was commissioned by the Venetian Senate in 1630 as a votive offering following the devastating outbreak of the plague. Its very presence was its function. The large scale and central plan were appropriate for its function as a pilgrimage church</li> <li>• A centrally planned church with monumental hemispherical dome on an orthogonal base with pierced lantern. A double height triumphal arch entrance with Corinthian columns on high pedestals, giant scrolls and grandiose steps, crowned with a triangular pediment. Corinthian order appropriate for a church dedicated to a female saint</li> <li>• Scale and ornate, rich and profuse sculptural decoration, with almost no plain wall surface, was a recognition and celebration of the special role Mary played as protector of the serene Republic.</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
<b>Level 2</b>	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
<b>Level 3</b>	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
<p><b>2(c)</b></p>	<p><b>AO targeting</b> AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explore and evaluate the influences on, and achievements of, your specified sculptor in <b>two</b> works produced in this period.</p> <p><b>Indicative content:</b> <b>Bernini (1598-1680)</b></p> <p><b>Some may explore that:</b></p> <p><b>Pluto and Persephone</b> (1621-22) Galleria Borghese, Rome, 2.25m, marble</p> <ul style="list-style-type: none"> <li>• The climactic moment of the mythological narrative is selected. Pluto takes hold of the protesting Persephone by her waist and balances her on his left hip while she arches her body and pushes her left arm and hand into Pluto's left eye and cries out in vain. The underworld is marked by Cerberus, the three headed dog, which also acts as a stabilising base</li> <li>• The sculpture is typically Baroque in its theatricality. The sculpture was designed to be seen from the front and was set against a wall in the palace of Cardinal Borghese. Although indebted to Giambologna's multi viewpoint narrative sculpture such as the <b>Rape of the Sabine Women</b> (1579-83), to achieve his goal - the immediate and total impact on the viewer - Bernini insisted on one viewpoint and relied on the impact of the full-scale, three-dimensional immediacy and rich secondary views created by the twisting movement and exaggerated poses, for his success</li> <li>• Persephone's arching back and flaying arms break into the spectator's space, who is thus drawn further into the action</li> <li>• The range of textural definition carved by Bernini adds to the convincing narrative, giving extraordinary naturalism to the figures. The spiralling, sweeping strands of hair and tears of Persephone, the course hair of Cerberus and the contrast between male tense, muscular power and soft, tender female flesh, particularly displayed by Pluto's large hands digging into the soft flesh of Persephone's thigh and waist, all give a visceral account of the narrative.</li> </ul> <p><b>Ecstasy of St Teresa</b> (1645-52) Cornaro Chapel, Sta. Maria della Vittoria, Rome, life-size, marble</p> <ul style="list-style-type: none"> <li>• The subject of St Teresa of Avila's religious ecstasy is conveyed by means of the body language and gesture of St Teresa and the angel (who appear to hover on a stucco cloud), the framing of the group by a flamboyant, polychrome marble aedicule, the coloured light that bathes the figures from a concealed window above - emphasised by golden rods- and the witnessing of the event by the sculpted portraits of the commissioning Cornaro family in prie-dieus on each side of the chapel</li> <li>• To strengthen the dramatic play of light and dark shadow, deep undercutting is used to create the cascading drapery over St Teresa's swooning body. It appears to take on an abstract emotional life of its own, thus intensifies the transcendental experience depicted</li> </ul>

	<ul style="list-style-type: none"> <li>The chapel is an example of a <i>bel composto</i> used to convey the intensity of the spiritual moment to the audience. The unification of sculpture, painting and architecture creates dramatic illusionism and a sense of mysticism. The mix and splendour of materials and the skill of carving are a manifestation of religious grandeur that is typical of the Baroque</li> <li>This is a participatory artwork that the audience, not only saw, but also took part in. They witnessed the spiritual event, as do the Cornaro family on either side. Such participation was encouraged by Loyola's 'Spiritual Exercises', which Bernini practised.</li> </ul> <p><b>And evaluate that:</b></p> <ul style="list-style-type: none"> <li>From the start of his artistic career Bernini was engaged with understanding, emulating, and deliberately referencing the authority of antiquity. In Bernini we witness the birth of a realistic style ushered in by the invigorating study of classical antiquity (Wittkower). He also absorbed the advances of High Renaissance and Mannerist artists such as Michelangelo, Raphael and Giambologna, regularly quoting compositional devices and artistic assertions on idealism from them</li> <li>The impact of contemporary painters also played a significant part in Bernini's development. Three biographies cite Bernini's interest in contemporary painting: Baldanucci (1682), Domenico, Bernini's son (1713) and Chantelou's diary recorded during Bernini's visit to Paris in 1665. His attitude to the antique was conditioned by Annibale Carracci, his naturalism and the role of dramatic lighting by Caravaggio, and gesture and facial expression by Guido Reni</li> <li>Bernini's supreme expression of physical energy, psychological insight, subtlety of finish and the use of the <i>bel composto</i>, made him the greatest exponent of religious and mythological sculptural narrative and portraiture in the Baroque period. Bernini was the dominant artistic proponent of Catholicism in this period, his religious sculpture inspiring an intense, active spiritual engagement</li> <li>These revolutionary sculptural concepts, along with his colourful character, earned him the patronage of eight popes, numerous cardinals, monarchs and princes throughout his career. He was the chief source of an international Baroque style that spread over Europe.</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	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]
<b>Level 2</b>	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]
<b>Level 3</b>	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]
<b>Level 4</b>	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. <i>[AO3]</i>
<b>Level 5</b>	13-15	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i></p>

Question	Indicative content
2(d)	<p><b>AO targeting</b> AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p><b>Marking instructions</b> 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).</p> <p>This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. 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 <b>or</b> argument.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>‘The grand scale of Baroque art and architecture was the key factor in its ability to engage with audiences of that period.’</p> <p>How far do you agree with this statement? To support your answer, you must refer to:</p> <ul style="list-style-type: none"> <li>• named works of art and/or architecture</li> <li>• your critical text(s).</li> </ul> <p><b>Indicative content</b></p> <p><b>Some may agree:</b></p> <ul style="list-style-type: none"> <li>• That Italian Baroque art expresses the spirit of Catholicism in the 17th century as patrons and artists responded to the reforming and propagandistic demands of The Council of Trent (1542-1563). Art was employed to both celebrate the Roman Catholic Church’s resurgence after the Counter Reformation campaign and to provide a visual reminder of its power to the worshipper. The Roman Catholic Church used art as highly powered propaganda. The visual impact of religious art on its audience was of paramount importance to the church. Wallace states that the church was <i>bent on making Rome Christendom’s most splendid city befitting the traditional seat of the Catholic Church</i>. And that artists <i>saw their mission as one of religious persuasion as well as beautification. It was their goal above all else to convince viewers of the true teaching of the church</i></li> <li>• The use of grand scale was used to achieve these aims and was therefore a key factor in the Baroque aesthetic. Such scale was also often demanded by private patrons for secular commissions who wanted an engaging effect that would enhance their intellectual prestige and connoisseurship</li> <li>• The grand scale of architectural commissions was a key factor in engaging with an audience. The four-Doric-column-deep oval plan of <b>St Peter’s Piazza</b> (1656-67) became the largest <i>porte-cochère</i> in the world, designed to overwhelm and embrace. As Bernini said, the great colonnades <i>embrace Catholics to reinforce their beliefs, heretics to reunite them with the Catholic church and unbelievers to enlighten them with the true faith</i></li> <li>• Within St Peter’s, the largest church of the Christian World, artists had to create sculpture of a scale that would complete with the vast interior space and engage with worshippers. Bernini’s gigantic 28.7-meter-high gilded</li> </ul>



bronze **Baldacchino** (1624- 33) rose magnificently at the crossing to mark the tomb of St Peter. *The Baldacchino functions not only as a symbol and as a tomb marker but also as a mediator between us and the irrelevantly large dimensions of St Peter's.* (Hibbard). The larger than life-size sculptures for the four great piers of the crossing are equally successful. The emphatic gestures, devotional expressions and dramatic sweep of drapery both in Bernini's **St Longinus** (1629 - 38) (4.4m) and Duquesnoy's figure of **St Andrew** (1629 - 40) (4.5m) are given extraordinary narrative clarity by their epic scale.

- Other church sculptures used over-life size figures to successfully convey dramatic religious narratives to audiences. The monumental scale of the executioner (2.8m) towering over the kneeling figure of St Paul as he raises his sword to deliver the fatal blow in Algardi's **Beheading of St Paul** (1634 - 44) (San Paolo Maggiore, Bologna) draws the audience into the dramatic climax of the martyrdom.
- Large scale and life-size altarpieces also engaged the viewer through the sheer monumentality of the piece, rendering it more 'readable' in its position behind the altar of a candle lit church. Such scale enabled the artist to stress the individuality and massiveness of each figure, making the narrative more accessible to the audience. In Rubens' **Descent from the Cross** (1611 - 14) the pathos of the scene is communicated through the life-size figures. The monumental and dramatic form of the centrally placed, dead Christ is echoed in the majestic and dutiful gestures of all the attendant figures. Caravaggio also uses life-size scale to effectively engage the worshipper in his Cerasi altarpieces in Santa Maria del Popolo, Rome. The scale of the foreshortened figure of St Paul and his horse in the **Conversion of St Paul** (1601) is used to draw the beholder into the space of the picture and engage with the conversion happening before their eyes. Honour and Fleming state that Caravaggio's picture, *with its life-size and life-like figures, is an open invitation to participate in the mysteries of conversion.*
- The epic scale of Baroque art is exemplified in the ceiling paintings of churches and palaces of Rome. The vast scale of these illusionistic ceiling frescos means figures are barely confined by the pictorial sculptural space - they spill out to form a psychological link with the audience, convincing them that saints, angels and allegorical figures are in the 'heavens' above them. It is therefore not only the physical, but also the conceptual scale of the figures and space which overwhelms the audience. Wittkower states that *The beholder is stimulated to participate actively in the supra-natural manifestations of the mystic art rather than to look at it 'from outside.'* Both Cortona, in his fresco celebrating the Barberini Papacy **Glorification of Urban VIII's Reign** (1633-39) in the Barberini Palace, Rome, and Guercino's **Aurora** (1621 -23) in the Casino Ludovisi, Rome, blurred the boundaries between the real and spiritual or mythological worlds.

#### Others may argue:

- That the impact on audiences of Baroque art was due to many visual devices. Wittkower argues that the impact of such works was not only due to their grand scale. They were also *supported by drama, light, expression and gesture, nothing was left undone to draw the beholder into the orbit of the work of art,* suggesting that scale was not the key factor used by Baroque artist to engage their audience. Naturalism, *chiaroscuro*, dramatic pose and gesture, diagonal, restless compositions, and a focus on the climax of the narrative are all used to engage the audience. In the vast ceiling painting of Gaulli in the nave of Il Gesu **Adoration of the Name of Jesus** (1674-79) it is not only the scale of the fresco which gives it such visual impact. The dramatic lighting, dynamic gestures and foreshortening of the figures, supported by swirling drapery, also enables the 'heavens' to open up to the viewer. Many of Caravaggio's works can be cited as using devices other than scale to engage with the audience. The ordinary clothing, dramatic gestures and foreshortening, *chiaroscuro*, open diagonal composition and breaking the picture plane all invite the audience to connect with the event. Some examples are **Supper at Emmaus** (1601), **Incredulity of St Thomas** (c1602), **Madonna of Loreto** (c1604)

		<ul style="list-style-type: none"> <li>• Poussin does not rely on large scale or typically Italian Baroque characteristics to convey spiritual intensity to his audience. His classically formed, sober, dignified figures are placed in a composition of order and clarity. It is the noble and quiet restraint that engages the audience in his <b>Annunciation</b> (1657) and <b>Holy Family on the Steps</b> (1648)</li> <li>• Characterisation used in both painted and sculpted portraits was a factor in engaging contemporary audiences. In portraits such as Velazquez's <b>Portrait of Innocent X</b> (1650) the Pope physically and psychologically dominates the picture space and controls the spectator by his gaze – it seems like a papal audience is in progress – while the textural qualities of his <i>camauro</i> and <i>rocchetto</i> give the most extraordinary sense of presence. Bernini's sculpted bust length <b>Portrait of Cardinal Scipione Borghese</b> (1632) also appears to be moving and speaking with the turn of the head, open mouth and deep drilling of the irises.</li> </ul>
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
<b>Level 2</b>	7–12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
<b>Level 3</b>	13–18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
<b>Level 4</b>	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
<b>Level 5</b>	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

## Rebellion and revival: the British and French Avant-Garde (1848-99)

Question	Indicative content	
<b>3(a)</b>	<p><b>AO targeting</b> AO1: 3 marks; AO2: 2 marks.</p> <p><b>Marking instructions</b> 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.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explain the ways in which <b>one</b> painting is associated with Post-Impressionism.</p> <p><b>Indicative content</b> <b>Example:</b> Gauguin <b>The Vision after the Sermon</b> (1889) Scottish National Gallery, 72.2 x 91cm, oil on canvas</p> <ul style="list-style-type: none"> <li>• Subject shows interest in the 'primitive' life and spirituality of the Breton rural community at Pont-Aven. It reveals Gauguin's interest in the mind and the imagination rather than on the physical senses relied on by the Impressionists. The women are collectively experiencing a vision</li> <li>• The composition has a bold diagonal division separating the visionaries and the vision. It is also asymmetrical and cropped with an unconventional viewpoint and sense of spatial recession. This rejects the tradition of rendering space illusionistically and reveals the influence of Japanese prints on the Post-Impressionists</li> <li>• Bold, simplified, and exaggerated form with strong contour lines is used. These are filled with unnaturalistic, expressive colours with strong contrasts (yellow/blue of angel against the red ground). Colour is applied in a flat, even manner with little tonal modelling. The treatment of colour, form and composition reveal Post-Impressionist rejection of Impressionist naturalism.</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
<b>Level 2</b>	2-3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
<b>Level 3</b>	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	
<b>3(b)</b>	<p><b>AO targeting</b> AO1: 3 marks; AO2: 2 marks.</p> <p><b>Marking instructions</b> 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.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explain the ways in which <b>one</b> British religious painting in this period achieves its intended purpose.</p> <p><b>Indicative content</b> <b>Example:</b> Dante Gabriel Rossetti <b>Ecce Ancilla Domini (The Annunciation)</b> (1849-50), Tate, 72.4 × 41.9cm, oil on canvas</p> <ul style="list-style-type: none"> <li>• Rossetti aims to strengthen the religious purpose of the image with an everyday realism that was advocated by the Pre- Raphaelite Brotherhood, and which rejects Academic conventions. The event takes place in a Galilean house, Mary is not at prayer but seems to have been disturbed from sleep and recoils from the Angel Gabriel. The physical closeness of the figures and natural reaction of Mary conveys the Annunciation in an intimate and familiar way</li> <li>• Rossetti sought to intensify the religious purpose by emulating the spirit of medieval visualisation and mysticism by looking to artists of the 14<sup>th</sup> century. The simplicity of forms and flat haloes are reminiscent of Giotto. The naturalism of the composition rejects the grandeur of High Renaissance triangular compositions</li> <li>• Iconography is used to convey the religious message of the Annunciation. Examples include: lilies held by Gabriel - two in full bloom (God and Holy Spirit), the third opening bud representative of Christ. On the embroidered scarlet cloth three lilies are in full bloom, demonstrating the eventual fulfilment of Mary's destiny. The dove of the Holy Spirit flies in by Gabriel. Colour is used symbolically: Mary and the Angel Gabriel are in white, symbolic of purity. The blue of the bed hanging, and sky represent the Virgin as Queen of Heaven and the scarlet cloth, the blood of Christ. 'March' is written at the base of the image to signify the month in which the Feast of the Annunciation is held.</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
<b>Level 2</b>	2-3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]
<b>Level 3</b>	4-5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]

Question	Indicative content
<p><b>3(c)</b></p>	<p><b>AO targeting</b> AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p><b>Marking instructions</b> 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 <b>mythological and/or literary works of art</b> so answers exploring religious or other works of art that do not have a mythological or literary subject will not be valid and this part/s of their answer should be discounted, and the capping explained above must be applied.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explore and evaluate the subject and meaning of <b>two</b> mythological and/or literary works of art produced during this period.</p> <p><b>Indicative content</b> <b>Some may explore that:</b> Cabanel <b>The Birth of Venus</b> (1863) 1.3 x 2.25m, Musée d'Orsay, oil on canvas</p> <ul style="list-style-type: none"> <li>• The mythological subject is Venus, the Roman goddess of love, beauty, and sexual desire. As nudity was her natural state, she became the Classical figure adopted by European artists from the Renaissance onwards as an acceptable way to explore the female form. As the goddess of sexual desire, a degree of erotic beauty in her presentation was often added</li> <li>• Cabanel was inspired by the setting of Raphael's <b>Galatea</b>. Venus lies provocatively in the froth of a wave while five winged putti fly above her, two of whom blow conch shells to announce her birth. Venus does not engage with the viewer but languishes on the wave with her head tilted back. The narrative of her birth is referenced by the distant view of the island of Cyprus</li> <li>• Depicted on a grand scale using an Academic style: embodying the ideal of classical feminine beauty in form, meticulous detail, harmonious, pastel colour, and a highly polished, smooth finish.</li> </ul> <p>Millais <b>Mariana</b> (1851) 59.7 x 49.5cm, Tate, London, oil on panel</p> <ul style="list-style-type: none"> <li>• A Pre-Raphaelite literary painting which depicts Mariana, yearning for her lost husband, from Shakespeare's <i>Measure for Measure</i>. It is also directly inspired by Tennyson's poem <i>Mariana</i> of 1830, an extract from which accompanied the work when exhibited in 1851. When her family lose money in a shipwreck Mariana's fiancé, Angelo, leaves her. Mariana is shown alone, stretching her back facing a window, after working on some embroidery. She appears lost in her thoughts</li> <li>• Millais uses a typical Pre-Raphaelite style with extreme detail, the use of pure unmixed colours on panel derived from Italian examples, an interest in the medieval past and Gothic influences (particularly in the window)</li> <li>• The image uses symbolism to intensify the plight of Mariana. The stained-glass windows show the Annunciation which emphasises that Mariana lacks the fulfilment felt by the Virgin. Mariana's desire to be dead is also referenced in the window - the motto 'In coelo quies' ('In Heaven there is rest'). The snowdrop symbolises 'consolation' and the autumn leaves suggest the passage of time. The mouse in the right foreground references Tennyson's poem: the mouse that <i>Behind the mouldering wainscot shriek'd,   Or from the crevice peer'd about.</i></li> </ul>

	<b>And evaluate that:</b>	
	<ul style="list-style-type: none"> <li>• Cabanel's <i>Birth of Venus</i> created a sensation at the Salon of 1863, which was dubbed the "Salon of the Venuses" owing to the number of alluring nudes on view. It was purchased by Napoleon III for his personal collection</li> <li>• The mythological subject is used by Cabanel as a pretext for a sensuous, erotic subject. Zola denounced this ambiguity: <i>the goddess drowned in a river of milk, resembles a delicious courtesan, not made of flesh and bone-that would be indecent-but made of a sort of pink and white marzipan</i></li> <li>• The Pre-Raphaelites, wishing to paint serious moral subjects, aimed to challenge the practices of the Royal Academy. The works of Shakespeare offered ideal subject matter describing beautiful natural scenes full of emotional and moral complexity</li> <li>• Millais emphasises the isolation of Mariana – a theme that showed empathy for Victorian women. Allegedly when exhibited a crowd of women huddled around the image sympathizing. It was also popular because Tennyson became Poet Laureate in November 1850.</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	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]
<b>Level 2</b>	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]
<b>Level 3</b>	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]
<b>Level 4</b>	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]
<b>Level 5</b>	13–15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1] Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2] In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. [AO3]

Question	Indicative content
<p><b>3(d)</b></p>	<p><b>AO targeting</b></p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p><b>Marking instructions</b></p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks).</p> <p>This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. 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 <b>or</b> argument.</p> <p><b>Indicative content guidance</b></p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>‘Industrialisation had the greatest impact on the changes seen in art and architecture of this period.’</p> <p>How far do you agree with this statement? To support your answer, you must refer to:</p> <ul style="list-style-type: none"> <li>• named works of art and/or architecture</li> <li>• your critical text(s).</li> </ul> <p><b>Indicative content</b></p> <p><b>Some may agree:</b></p> <ul style="list-style-type: none"> <li>• That industrialisation had a profound effect on all aspects of 19<sup>th</sup> century European life. Curtis argues that <i>industrialization transformed the very patterns of life in country and city</i> and that <i>mechanisation remoulded the lower orders of society, made inroads on the form of the city, and transformed the surrounding countryside into a wider field of industrial production</i>. And Hughes declares that the Eiffel Tower, erected for the Paris World’s Fair in 1889, symbolized <i>the victory of industrial over landed wealth that represented the essential economic difference between the Third Republic and the Ancien Régime</i></li> <li>• Artists and architects, encouraged by commentators of the time, responded to this social upheaval. In 1865 Proudhon advocated that revolution and humanitarian ideas in art and social thought are intimately linked and that the aim of art should be <i>to paint men in the sincerity of their natures and their habits, in their work, in the accomplishment of their civic and domestic functions</i>. While in 1846 Baudelaire called for painters to represent <i>the heroism of modern life</i></li> <li>• Industrial materials and methods were adapted to the new urban industrial landscape and architects were intent on expressing the new state of things by rejecting historical styles and changing the aesthetic of architecture with new concepts of space and form. Curtis states that <i>the industrial revolution created new patrons, generated new problems, supplied new methods of construction (e.g. in iron) and suggested new forms which led to the proliferation of new building types</i>. And in 1863 Viollet-le-Duc suggests that architects <i>must build to conform to the needs and customs of the times</i>. This approach is apparent in many buildings of this period. Paxton’s <b>Crystal Palace</b> (1850 -51) which exploited the strength of iron, and the prefabrication of parts this material allowed, created a large three-tiered,</li> </ul>

skeletal framed, rectangular form bisected by a tunnel vaulted entrance with glass infill. The church of **Saint- Eugene-St Cecile**, Paris (1854 - 55) by La Boileau also utilises the skeletal frame but clothed it in a stone 13<sup>th</sup> Century Gothic style exterior. The prefabricated cast-iron cage structure allowed for the maximum possible interior space and light on a cramped corner site and made flying buttresses unnecessary

- Sculptors, collaborating with engineers, changed the concept and scale of commemorative monuments by embracing the potential of new industrial materials to create monuments on a colossal scale. Bartholdi's **Statue of Liberty** (1880) (93m with the pedestal) owes its form to the malleable iron skeletal frame. The malleability enables a statue of this scale to withstand the winds and temperature changes of New York harbour
- That discontent with social conditions brought about by industrialisation erupted in the 1848 Revolution, the same year that Marx's Communist Manifesto appeared. Art changed from traditional subjects to reflect these new socialist ideas. Courbet's **Stonebreakers** (1850) and Wallis' **The Stonebreaker (thou wert our conscript)** (1858) both illustrate the backbreaking toil of smashing stones for road building, on which transport and industry relied. This has killed Wallis' figure while TJ Clarke states of Courbet's workers that *the subject is the material weight of things, the pressure of a bending back or the quarter inch thickness of coarse cloth*. Painted amid the upheaval of the 1848 revolution and its aftermath Courbet's stonebreakers are symbolic of the social splintering of the Second Republic. **The Coalmen** (1875) offers a rare vision by Monet of the affect the industrial age had on labourers. Rubin suggests that *Monet transforms the dirty, sweaty, robotic grind of his subjects into a rhythmic counterpoint, somewhere between lugubrious and funereal, subsumed into the artifice of art*
- Artists and architects rejected mechanical processes and encouraged a return to handcraft and medieval culture through their work. Curtis suggests that the Arts and Crafts movement lead by William Morris aimed to *stem the alienation they felt grew automatically from the disruptive effect of capitalist development and advocated a reintensification of the craft and reintegration of arts and utility*. William Morris asked Webb to *build me a house medieval in spirit* when he commissioned Webb to design the **Red House** and its interior (begun 1859). This English vernacular, Arts and Crafts house looked to the past and rejected modern materials using gothic motifs, eclectic fenestration and doors that were dovetailed together without the use of manufactured screws. Curtis suggests that *Pugin, John Ruskin and William Morris felt that mechanisation was bound to cause degradation in all compartments of life at the smallest and largest scales of design*
- Artists were also encouraged to explore a new subject found in the wealth and leisure time of the new city-dwelling middle-classes generated by industrialisation. Manet's **Music at the Tuileries** (1862) depicts the Parisian bourgeoisie enjoying an outdoor concert, including Baudelaire who insisted on finding artists *who will know how to wrest with actual life its epic side and will make us see and understand with colour and with drawing how grand we are in our neckties and our varnished boots*. (Salon 1845). In **La Loge** (1874) Renoir paints two wealthy figures at the opera, where dressing up gave them the perfect opportunity to display their status. These are clear expressions of the pleasures accompanying *la vie modern*.

**Others may argue:**

- That the impact of the changes seen in art were brought about by the desire for optical experimentation using new techniques. Some Impressionist painters found inspiration in nature where they could observe atmospheric effects of light and weather for their experiments with optical sensation. Sisley's **Meadow at Veneaux-Nadon** (1881) reveals his interest in the changing effects of light on all aspects of the landscape painted *en plein air*. The art critic Ruskin urged Pre-Raphaelite artists to *go to nature*, he believed in an art of *serious subjects treated with maximum realism*. Millais' full-length **Portrait of Ruskin** (1853) was painted on location at Glenfinlas (however finished in Millais' London studio). The style is fully subordinate to the Ruskinian need for truthful and exact representations of nature – the precise moment in nature captured. Ruskin encouraged Millais to accurately depict the lichen and gneiss rock formations. When Millais suggested moving to



		<p>Capel Curig to complete the formations, Ruskin opposed, stating such formations were different</p> <ul style="list-style-type: none"> <li>The motivation for change by female artists in this period centred on exploring women's position in society, encouraged by the explosion of women's rights movements under the Commune (First International Congress for Women's Rights, Paris 1878 - Deraismes and Richer) Smith (Tate) argues that by including three different examples of femininity in <b>Nameless and Friendless</b> (1857) Emily Osborn <i>highlights three distinct ways in which women of all classes inhabit the urban realm: as figures of sexual desire and consumption, as 'invisible' wives secure in a family unit, and as unmarried women struggling to earn a living.</i></li> </ul>
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
<b>Level 2</b>	7–12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
<b>Level 3</b>	13–18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
<b>Level 4</b>	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
<b>Level 5</b>	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

## Brave new world: Modernism in Europe (1900–39)

Question	Indicative content	
4(a)	<p><b>AO targeting</b> AO1: 3 marks; AO2: 2 marks.</p> <p><b>Marking instructions</b> 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.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explain the ways in which <b>one</b> still life painting, by a French artist, achieves its aims.</p> <p><b>Indicative content</b> <b>Example:</b> Braque, <b>Pitcher and Violin</b> (1909-10), 116.8 x 73.2cm Kunstmuseum Basel, Switzerland, oil on canvas</p> <ul style="list-style-type: none"> <li>• Still-life painting is concerned with the object and its space and Braque aims to use the genre to experiment with different forms of appearance and reality. An Analytical Cubist image that gives the viewer the multi-viewpoint experience of an object in space which Braque saw as the facts of our knowledge. This reality he wanted to visually compress into one moment</li> <li>• A violin and glass pitcher with suggestions of drapery, table and mantelpiece. Forms are painted geometrically from multiple viewpoints, reduced to facets with few curved contours. Recession is merely hinted at through diagonal planes running through space. Forms are fragmented so much that space and form appear to combine in a spatial continuum. Monochromatic colour eliminates the variables of lighting to represent objects in their true form</li> <li>• The complexity of the image and sense of visual concentration and experimentation come from not only the fragmented objects but also the solid rendering of the space around the objects. The sophistication of this concept is highlighted by the nail which thrusts forward into our space and casts a shadow.</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
<b>Level 2</b>	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
<b>Level 3</b>	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	
<b>4(b)</b>	<p><b>AO targeting</b> AO1: 3 marks; AO2: 2 marks.</p> <p><b>Marking instructions</b> 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.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explain the ways in which <b>one</b> painted <b>or</b> sculpted portrait of this period challenges the conventions of the genre.</p> <p><b>Indicative content</b> <b>Example:</b> Brancusi <b>Mlle Pogany Version 1</b> (1913) MOMA, 43.8cm, bronze with black patina</p> <ul style="list-style-type: none"> <li>• A bust-length portrait of Margit Pogany. Cast from an original marble (1912) and many versions made by Brancusi. Its radically simple form and its lack of recognisable features challenges the conventions of portraiture</li> <li>• The form is reduced to a simple oval and curving forms of neck and hands. Hands set in prayer like gesture, on which the head rests. Features are reduced to simple schematised signs of recognition. Large almond eyes overwhelm the oval face emphasising the beauty of Pogany's eyeline, forehead &amp; eyebrows. The hair, represented by a dark patina, highlight the simple lines of description on the face</li> <li>• For Brancusi simplification and omission of detail encouraged the viewer to concentrate on the ideals embodied by the subject rather than the details of reality. The simplicity of outline, graceful twist of hands and neck and schematised features emphasise Pogany's elegance, calm and meditative character and Brancusi's admiration for her.</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
<b>Level 2</b>	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
<b>Level 3</b>	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
4(c)	<p><b>AO targeting</b> AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p><b>Marking instructions</b> 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 <b>commercial and/or public buildings</b> so answers exploring domestic buildings will not be valid and this part/s of their answer should be discounted, and the capping explained above must be applied.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited. Explore and evaluate the ways in which materials and techniques have affected the appearance of <b>two</b> commercial and/or public buildings constructed during this period.</p> <p><b>Indicative content</b> <b>Some may explore that:</b></p> <p>Taut, <b>Glass Pavilion</b>, Cologne (1914), reinforced concrete, glass</p> <ul style="list-style-type: none"> <li>• The structure was designed for the Werkbund Exhibition in Cologne and financed by the German glass industry association. Its function was to demonstrate the potential of glass for architecture</li> <li>• Circular building with two storeys and two glass curving staircases. Lower floor known as the 'cascading hall' had a pool with cascading water and underwater lighting. The upper floor known as the 'domed hall' had central circular opening that looked down to the hall below. A mechanical kaleidoscope projected colour around the building</li> <li>• The small domed pavilion was constructed of glass panels, glass bricks and glass mosaic set in reinforced concrete framework placed on an elevated concrete base reached by steps on two sides. Taut's use of reinforced concrete and glass allowed for the curved form, open interior space, and the transparency and crystalline effect Taut was aiming for</li> <li>• The dome was double glazed with coloured prisms inside and reflective glass on the outer layer. Glass of walls and dome allowed light inside, but it was diffused by the double glazing of dome and thickness of glass wall bricks.</li> </ul> <p>Perret <b>Church of Notre Dame</b>, Raincy, near Paris (1922-23), reinforced concrete, glass</p> <ul style="list-style-type: none"> <li>• A church made entirely of reinforced concrete – the structure, window tracery and even the altar and font</li> <li>• A traditional basilica plan - a simple nave, aisles and apse. The nave (19m wide) has a concrete barrel vault and the narrower side aisles have transverse vaults. Thin reinforced concrete vertical elements, which narrow toward the roof, support the vaulting and have no capitals or bases. There are ridges, however, a result of the concrete moulding, which gives the effect of 'fluting'</li> <li>• The non-load bearing walls are formed of continuous concrete 'tracery' in various patterns containing coloured glass. These dominate the interior and give it a light, open, spiritual atmosphere</li> <li>• The exterior is dominated by the concrete tower (44m high) formed of receding cluster corner piers infilled with concrete lattice work, giving a modern geometric outline, but reminiscent of a Gothic spire.</li> </ul>

	<p><b>And evaluate that:</b></p> <ul style="list-style-type: none"> <li>• The subtle curved forms, coloured glass, cascading water, prism effect and night-time lighting gave Taut's building a more mystical, if not utopian, spirit for a new aesthetic in architecture than the restrained functionalism of Taut's contemporaries, Gropius and Meyer</li> <li>• Taut attempted to celebrate industrial building materials, but to reveal their capacity for poetry and to suggest their genuine, progressive cultural potential. He gave the building quasi-religious, temple-like form and atmosphere to suggest that these are the materials on which to build the future. The exterior frieze of the glass pavilion was decorated with quotes from the poet and fantastic novelist Scheerbart who saw glass as the material of the future. <i>Stained glass destroys hatred</i> and <i>Without a glass palace, life is a sentence</i></li> <li>• Perret uses reinforced concrete, an industrial material, to create a modern religious structure of spiritual and visual grandeur - a new precise rectilinear aesthetic with thin structural supports and non-load-bearing walls. This enables him to create a vast open interior that overwhelms in scale and lightness</li> <li>• By using unadorned concrete, Perret has produced an early example of an industrial material given aesthetic value in a public building. The dignification of the material gave the church international recognition. The use of concrete was also economical.</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1-3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. [AO3]</p>
<b>Level 2</b>	4-6	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. [AO3]</p>
<b>Level 3</b>	7-9	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. [AO3]</p>
<b>Level 4</b>	10-12	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]</p>
<b>Level 5</b>	13-15	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. [AO3]</p>

Question	Indicative content
4(d)	<p><b>AO targeting</b> AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p><b>Marking instructions</b> 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).</p> <p>This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. 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 <b>or</b> argument.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited. 'The optimistic outlook conveyed in works of art in this period was crushed by war and conflict.'</p> <p>How far do you agree with this statement? To support your answer, you must refer to:</p> <ul style="list-style-type: none"> <li>• named works of art</li> <li>• your critical text(s).</li> </ul> <p><b>Indicative content</b> <b>Some may agree:</b></p> <ul style="list-style-type: none"> <li>• That some artists embraced the profound changes in society that they witnessed in this period and their artistic response conveys an optimistic mood. In 1913 the French socialist writer Charles Péguy remarked that <i>the world has changed less since the time of Jesus Christ than it has in the last thirty years</i>. To artists these changes were a trumpet call which asserted their freedom to create new styles and provided them with a mission to define the meaning and celebrate their times – and even to reshape society through their art. Zweig states that <i>this belief in an uninterrupted, inexorable 'progress' had for that era [early 20<sup>th</sup> century] in truth the force of a religion; indeed, people believed in 'progress' even more than in the Bible and this belief appeared justified by the daily wonders of mechanics and science</i>. Other artists, while not embracing this 'progress', explored the more natural aspects of their environment and produced joyous, positive images of nature and our existence in it</li> <li>• The Futurist movement exemplifies the optimism felt for technology at the start of the 20th Century, aiming to bring European culture into what they saw as the glorious new world of modern technology. Marinetti's Futurist manifesto of 1909 aimed to render <i>universal dynamism as a dynamic sensation</i> by rejecting the past and glorifying speed, industry and innovation. Works such as Delaunay's <b>Homage to Bleriot</b> (1914) and Balla's <b>Street Light</b>(1909) celebrate modern life, its speed and technology with abstracted forms and colour</li> <li>• Conflicts such as World War I (1914-18) and the Spanish Civil War (1936–39) had a profound effect on art and the optimistic outlook of art was lost because of these conflicts. Many artists felt the need to convey, in unapologetic ways, the devastation they witnessed and disillusionment they felt in the 'progress' of the period. Kirchner's <b>Self Portrait as a Soldier</b></li> </ul>

(1915) is a symbolic self-portrait grounded in the reality of the painter's experience in World War I which documents the artist's fear that the war would destroy his creativity. Of his **Torso in Metal from 'The Rock Drill'** (1913-15) Epstein said *It is a thing prophetic of much of the great war and as such within the experience of nearly all*. The original plaster figure was set on top of a real rock drill as a celebration of the machine age. After it was exhibited in 1915, he removed the drill, and retained only the torso with severed left hand and right arm. The cast bronze figure, although still robotic in nature, now seems vulnerable. Ernst's **Great Forest** (1927) uses *grattage* to create an image of desolation from Ernst's unconscious mind, in which the isolated bird seems vulnerable. The theme of destruction is believed to have been influenced by the artist's traumatic experience during World War I. In his **Still Life with Old Shoe** (1937) Miro reveals the fear and anxiety the Spanish Civil War generated. Nightmarish shapes, contrasting colours and shadows of flames symbolise an apocalyptic landscape of war. **The Black Flag** (1937) by Magritte - a landscape full of imaginary flying machines - was painted in reaction to the bombing of Guernica. Magritte later wrote that *the picture gave a foretaste of the terror which would come from flying machines and I'm not proud of it*.

#### Others may argue:

- That for the Futurists war was seen as the climax of their way of thinking, an encounter between art and life, the last step towards an industrialized world. Marinetti described war as *the only true hygiene of the world*. To some extent the movement remained true to its optimistic vision of the future despite the horrors wrought by the mechanisation of warfare. Severini's **Synthesis of the Idea of War** (1915) used an urban landscape celebrating the technology and mechanisation of war as a rallying cry for Italian participation in the war. He eliminates all human participation in the image. For some of the founders of Futurism their vision and energy were drained away by World War 1 but for others the belief in technology and particularly the airplane (the *Aeropittura* movement) remained. Pannaggi's **Speeding Train** (1922) demonstrates the Futurists' sustained interest in modern, urban life and the locomotive as a symbol of motion, and the machine
- Fernand Leger fought on the frontline in World War I and found a visual excitement from the experience *...I was stunned by the sight of the breach of a 75 millimeter in the sunlight. It was the magic of light on the white metal... I wanted brightness and intensity, so I used the machine, as others use the nude or the still life* Leger believed that modern conflict had imposed a new mentality - unsentimental and dynamic - on the world. Industrial objects start to dominate his artwork; he gives a celebratory view of the mechanised city in **The City** (1919)
- The sense of optimism seen in Matisse's Fauvist painting never leaves his work. Hughes says that Matisse worked *through some of the most dramatic political events in recorded history, the worst wars, the greatest slaughters, the most demented rivalries of ideology, without, it seems turning a hair. His studio was a world within a world a place of equilibrium that for sixty continuous years produce images of comfort, refuge and balanced satisfaction*. Matisse notes that what he dreams of *is an art of balance, of purity and serenity devoid of troubling or depressing subject matter*. Matisse continues to explore purely artistic expression in many genres without reference to conflict: **Odalisque with Magnolias** (1923-24), **Lemons on a Pewter Plate** (1926), **The Pink Nude** (1935)
- Other artists engaged with themes in this period that remained untouched by conflict and were simply positive interpretations of their artistic environment. The outlook of these artist on the world remained optimistic. For example, artists explored the expression of beauty through the female figure throughout the period. Matisse's **Blue Nude** (1907) is posed as an *odalisque* but her muscular physique runs contrary to the norms of female grace, allure and beauty. Moore's stone **Reclining Figure** (1929) is inspired by the 'primitive' nature of the Toltec-Mayan Chacmool sculpture in form and technique. Moore created solid, simplified forms through direct carving which he felt gave an authentic expression of creativity and meaning. Brancusi takes a similar approach in **The Kiss** (1908) in which details are schematised

		and the intimacy of the figures explored. In his <b>The Three Nymphs</b> (1930-38), while based on traditional format of the Three Graces, Maillol gives a personal interpretation of the female nude, based on full and smooth swelling forms, perhaps suggestive of fertility.
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	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>
<b>Level 2</b>	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>
<b>Level 3</b>	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>
<b>Level 4</b>	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>
<b>Level 5</b>	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>



## Pop life: British and American contemporary art and architecture (1960-2015)

Question	Indicative content	
<b>5(a)</b>	<p><b>AO targeting</b> AO1: 3 marks; AO2: 2 marks.</p> <p><b>Marking instructions</b> 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.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explain the ways in which <b>one</b> work of art is associated with Minimalism.</p> <p><b>Indicative content</b> <b>Example:</b> Robert Morris <b>Untitled</b> (1965/76) Tate, mirrored plate glass in four pieces each 91.5 x 91.5 x 91.5cm</p> <ul style="list-style-type: none"> <li>• Based on the concept of reducing the formal and chromatic impact of forms to a minimum, to present art as a reality stripped down to the minimum but with the result still being definable as art</li> <li>• Four mirrored, square cubic forms placed in four corners of a square. The simple steadiness of the forms is not complicated by dynamic or unstable arrangements or ornamentation and the materials are not disguised. The work is assembled and arranged rather than carved or modelled and composed. It is not separated from the space of the viewer by a plinth, giving the same relationship with the viewer as any ordinary object</li> <li>• The work demonstrates the <i>gestalt</i> principle of Minimalist art – four simple, mirrored surfaces together produce shifting interactions with their location and the viewer, while retaining their simplicity as individual blocks.</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	Knowledge and understanding are basic. [AO1] No meaningful analysis or interpretation related to selected work. [AO2]
<b>Level 2</b>	2-3	Knowledge and understanding are competent. [AO1] Competent analytical and interpretative comments, linking to selected work. [AO2]
<b>Level 3</b>	4-5	Knowledge and understanding are excellent, detailed and precise. [AO1] Excellent analytical and interpretative comments, linking to selected work. [AO2]

Question	Indicative content	
<b>5(b)</b>	<p><b>AO targeting</b> AO1: 3 marks; AO2: 2 marks.</p> <p><b>Marking instructions</b> 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.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explain how the form of <b>one</b> commercial or public building by a British architect conveys its function.</p> <p><b>Indicative content</b> <b>Example:</b> Richard Rogers and Renzo Piano <b>Centre Pompidou</b> (1971–1977), Paris, steel, reinforced concrete, glass</p> <ul style="list-style-type: none"> <li>• Built as a cultural centre to house the National Museum of Modern Art, a Public Library, a forum area, sculpture terrace, performance halls, a small cinema, restaurant, café. The centre contains over 50,000 works of art, including paintings, sculpture, drawings and photography. Flexibility of exhibition and performance space was key to the function of the building. For President Pompidou, the centre was seen as a way of reasserting France’s cultural role on the world stage</li> <li>• Built in the modernist, inside-out, high tech, Bowellism style which offered a system in which the building can be changed to respond to needs over time within a controlled framework. Structure and services are placed on the outside to give the internal space flexibility and mobility by the uninterrupted structural spans. The air conditioning ducts, escalators and lifts, plumbing and main structure were all placed on the exterior and colour-coded for both aesthetic and functional reasons. Gave a unique vibrancy and modernity to the building, fulfilling its function as a Parisian cultural landmark whose aim was to narrow the gap between culture and everyday life and experience, while also making maintenance efficient</li> <li>• The hi-tech steel and glass construction leads to clarity and legibility of the building and provides natural light to the interior exhibition space.</li> </ul>	
<b>Level</b>	<b>Mark</b>	<b>Descriptor</b>
	0	No rewardable material.
<b>Level 1</b>	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
<b>Level 2</b>	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
<b>Level 3</b>	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
<p><b>5(c)</b></p>	<p><b>AO targeting</b> AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.  Explore and evaluate the contribution and importance of your specified <del>sculptor</del> 3D artist in <b>two</b> works produced in this period.</p> <p><b>Indicative content:</b> <b>Rachel Whiteread (b1963)</b> <b>Some may explore that:</b> <b>House (Untitled)</b> (1993, destroyed 1994) Grove Road, Bow, London, concrete</p> <ul style="list-style-type: none"> <li>• Whiteread filled an entire three storey house in Grove Road, East London with concrete and demolished the exterior bricks and walls leaving the interior space to view. The cast included everything inside such as stairs and bay windows, but not the roof. It was left in the exact place where the demolished house stood</li> <li>• Gave a new experience of sculpture as it was both there and not there - present and absent. By looking at the interior the viewer is faced with the memory of the living which had gone on inside while also being outside the building, so giving feelings of inclusion but also separation.</li> <li>• House also challenged concepts of domesticity by the use of brutalist concrete - the associations of warmth and security are removed by the choice of material</li> <li>• The site specificity also confronted the unpopular redevelopment policies of London's local councils at the time.</li> </ul> <p><b>Holocaust Memorial</b> (1995–2000) Judenplatz, Vienna, 10 x 7 x 3.8 m, steel and concrete</p> <ul style="list-style-type: none"> <li>• This memorial to the victims of the Holocaust is a solid concrete block of a single storey windowless inside-out library. It sits on a low plinth at one end of the Judenplatz and has a bunker like appearance. It is a room with closed doors, but the walls are lined with books whose pages face towards the viewer. Emphatically mute and austere in concept</li> <li>• The positioning of the books means the titles, authors, and contents have been erased allowing a range of associations with both the events of the Holocaust and the Nazi book burnings. It also suggests some form of loss cannot be put into words and of the stories and knowledge lost</li> <li>• There are small imperfections in the surface of the concrete which make some of the books look worn</li> <li>• Whiteread's site-specific memorial asserts itself against the surrounding buildings, interrupting the architectural continuity of the square. The memorial's simple form and site specificity give it a grandeur that speaks of the enormity and finality of the subject.</li> </ul> <p><b>And evaluate that:</b></p> <ul style="list-style-type: none"> <li>• Whiteread's principle of making space, rather than the object itself, the focus of her work helped open a debate on the very nature of what a sculpture is. The principle explores the conceptual idea of absence</li> </ul>

		<ul style="list-style-type: none"> <li>• Her sculptures evoke ideas of time passing and memory by asking the viewer to look at space as a psychological experience as much as a visual, physical one</li> <li>• Both House and the Holocaust Memorial illustrate her use of site specificity to provide unapologetic social and political commentary.</li> </ul>
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i></p>
<b>Level 2</b>	4–6	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. <i>[AO3]</i></p>
<b>Level 3</b>	7–9	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i></p>
<b>Level 4</b>	10–12	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i></p>
<b>Level 5</b>	13–15	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i></p>

Question	Indicative content
<p><b>5(d)</b></p>	<p><b>AO targeting</b></p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p><b>Marking instructions</b></p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks).</p> <p>This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. 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 <b>or</b> argument.</p> <p><b>Indicative content guidance</b></p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>'The persistent rise of consumerism was the main focus of interest for artists in Britain and America in this period.'</p> <p>How far do you agree with this statement? To support your answer, you must refer to:</p> <ul style="list-style-type: none"> <li>• named works of art</li> <li>• your critical text(s).</li> </ul> <p><b>Indicative content</b></p> <p><b>Some may agree:</b></p> <ul style="list-style-type: none"> <li>• That the rise in domestic consumerism, brought about initially by America's post-war economic boom, is the driving force in the development of art in both Britain and America in this period. Artists throughout the period heightened our awareness of the explosion of consumerism, and by default the commodification of everything, by borrowing motifs from magazine images, comics and advertising. Acton suggests that <i>Much of the visual meaning and iconography of the modern world lies in the images presented in magazines and adverts and these were used by artists to explore the essential characteristics of our world</i></li> <li>• Pop artists took this approach allowing the viewer to see everyday objects and celebrities afresh. Oldenburg is stimulated by everyday objects as well as disposable, consumer objects. He states that <i>Ordinary packages became sculptures in my eye and I saw street refuse as elaborate accidental compositions</i>. His works became icons of modern consumerist society. <b>Giant Hamburger</b> (1962) and <b>Giant Fagends</b> (1967) are commercial objects made with commercial materials. Their huge scale lifts them out of their ordinariness, amplifies them and makes them heroic, so infusing intellectual and aesthetic values into cheap consumer goods. Warhol's <b>Marylin Diptych</b> (1962) explores the cult of celebrity. His detached, documentary style of portraiture, based on commercial processes, shows the impersonality and isolation of fame. Rosenquist painted a portrait of Monroe, <b>Marylin Monroe I</b> (1962), but in a way that denied immediate recognition by deconstructing her features and adding symbols of mass production and popular culture (e.g. the word 'Coca-Cola') drawing attention to how Monroe was packaged and marketed as a sex symbol by the mass media</li> </ul>

	<ul style="list-style-type: none"> <li>British Pop artists highlighted the obsession with American youth culture in Britain and the desire to align oneself to popular icons as suggested in Blake's <b>Self Portrait with Badges</b> (1961)</li> <li>Kruger in <b>Untitled (I shop therefore I am)</b> (1987), Koons in <b>Winter Bears</b> (1988) and Quinn in <b>Siren</b> (2008) explore the possible banality and sentimentality of consumer driven culture and a perceived threat to the arts.</li> </ul> <p><b>Others may argue:</b></p> <ul style="list-style-type: none"> <li>That the Land Art movement, unlike art that addressed consumerism, sought contact with the natural, uncontaminated places characterising Britain and America. Its use of natural materials and its confrontation with the geology of the place allowed culture and nature, the art form and the natural form, to interact and be resolved in the artwork. Parmesani suggests that <i>American art, Pop art in particular with its cold imagery, had not provided satisfactory answers, according to the land artists, to the infinite questions posed by the artist.</i> Smithson's <b>Spiral Jetty</b> (1970) and Long's <b>A Line Made by Walking</b> (1967) are both examples that address these issues</li> <li>Questions of globalisation and multi culturalism were significant factors in the development of art in this period and were a catalyst for experimentation. As Spivey suggests the <i>meaning of art develops from cultural discourse, interpretation and a range of individual understandings, in addition to the formal and conceptual problems that first motivated the artist.</i> Ofili's <b>No Woman no Cry</b> (1998) and Lubaina Himid's satirical work <b>A Fashionable Marriage</b> (1987), Ligon's <b>America</b> (2011) and Kara Walker's <b>Grub for Sharks</b> (2004) are statements concerning ethnicity and multi culturalism</li> <li>International conflicts were also responsible for the development of art in this period. Dial's <b>Victory in Iraq</b> (2003) explores the devastations of war capturing the carnage of human conflict, a barbed-wire world mangled and tangled in the wake of its own self-destruction. Jenny Holzer's multimedia <b>Lustmord</b> (1993-4) was created as a response to ethnic cleansing during the Bosnian war and in particular, violence against women</li> <li>However, some artists of the period use consumer language and influence of television advertising and magazines to communicate a critical stance on other issues. Sherman subverts glossy magazine centrefolds in <b>Untitled #92</b> (1981). Her work explores feminist issues through the impact mass-media images have upon the construction, assumption, and projection of gender identity.</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1-6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
<b>Level 2</b>	7-12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
<b>Level 3</b>	13-18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
<b>Level 4</b>	19-24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p>

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