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Mark Scheme (Results)

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Pearson Edexcel GCE
In History of Art (9HT0/02)
Paper 2: Periods

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General Marking Guidance

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

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

Question	Indicative content	
1(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Raphael Transfiguration (1516-20) Vatican Museum, Rome, 4.1x2.8m, oil on panel,</p> <ul style="list-style-type: none"> • Idealism shown in use of contrapposto poses and symmetrical figures or gestures to show both balance and movement • Even, developed musculature of figures and cohesive unity of the pyramidal composition • Complementary colours of key figures to aid clear narrative and understanding, use of light to frame rising Christ and simultaneously highlight foreground figures is idealised rather than realistic. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content	
1(b)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Donato Bramante the Tempietto, (c.1502), S. Pietro in Montorio, Rome,</p> <ul style="list-style-type: none"> • Free standing martyrium in the courtyard of the church to mark the spot where St Peter was thought to have been crucified. Functions as a shrine and is very small allowing only individual visitors for personal reflection rather than a whole congregation. • Central plan with repeated circular elements: stylobate, circular colonnade, cylinder or drum crowned by a hemispherical dome shows a Humanist vision of the perfection of heaven. • Use of Tuscan columns and masculine Doric entablature, with Christian symbols, puts appropriate emphasis on St Peter's role, heroism and strength. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
1(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for two named works of art. Candidates who fail to refer to any named works of art will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Some may explore that: Donatello (1386-1466)</p> <p>Habbakuk (1423-25) marble, for the bell tower of Florence Cathedral, 1.96m</p> <ul style="list-style-type: none"> • Deep, emotional conviction, uncompromising ascetic features and bold drapery shows distance from Gothic style of Ghiberti. • Contrapposto pose, proportions of figure and muscle definition of right shoulder and arm in particular, show understanding of classical aims and style. • Clothing resembles toga, hand holds strap at top of scroll, using Roman realism to add narrative. • Bald head, roughly carved, with strokes suggesting stubble on chin and flare of lips is fiercely naturalistic rather than stylized approach of Ghiberti. <p>St Mary Magdalene, (c.1455), poplar wood, 1.88m</p> <ul style="list-style-type: none"> • Commissioned for the Baptistery of Florence and executed after a gaunt and emaciated wooden figure of St John the Baptist made in Venice in 1438. • Ugly features of Mary: sunken eyes, hollow cheeks and missing teeth are powerful and emphasise her guilt and sin as well as her age. • The pathos of the figure clothed only in long hair takes Renaissance realism and expression to new heights. • She stands on emaciated legs and feet on a representation of a rocky plinth and must have been powerful to the audience used to more perfect forms.

	And evaluate that:	
	<ul style="list-style-type: none"> • Early training in Ghiberti's studio was important, as was rivalry with Nanni di Banco, but travels to Rome and understanding of classical styles and aims were crucial to early success. • Interest in contemporary Humanism and science was also vital for his development of human emotion and realism. • Later work shows high levels of realism and spiritual conviction which moves his work beyond classical idealism. • His later haunting naturalism may reflect influence of travels north to Padua and Venice and his new awareness of both Northern European art and Eastern Orthodox representations of Mary of Egypt. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i></p>
Level 2	4-6	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. <i>[AO3]</i></p>
Level 3	7-9	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i></p>
Level 4	10-12	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i></p>
Level 5	13-15	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i></p>

Question	Indicative content
1(d)	<p>AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and/or architecture and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art or architecture 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 or architecture will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks). This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Students will need to strike a balance between depth and breadth. They must create a relevant and evidenced argument in their response and will need to explore the detail on at least some of their selected works to achieve the requirements of the higher levels. Discussion should cover both formal and contextual elements, and at the top end, these concepts will need to be evaluated and integrated with appropriate reference or quotation of critical texts. The stronger candidates will provide a conclusion to summarise their final reaction to the statement of the question.</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • That the early Renaissance gathered momentum in Florence as a result of the patronage of Cosimo de Medici, following his successful return to the city in 1434 and his determination to use art and architecture to advance the reputation of the state. Michelozzo Medici Palace is a fortified urban palace with a rusticated ground floor and heavy entablature on the outside but much more flamboyant decoration on the arched courtyard of the interior. This may be compared with the very different style of the Ca’ d’Oro in Venice, built for the Contarini

family, with its Gothic and Byzantine features that embody the social and cultural hybridity of 15th century Venice.

- In painting, Carpaccio **Miracle at the Rialto** or Gentile Bellini **Procession in the Piazza San Marco** both illustrate the trade interaction that characterised the city of Venice and look very different from the individual Medici portraits recognisable in Botticelli **Adoration of the Magi** which Vasari described as *displaying the artist's perfect mastery of his profession*.
- That the style of art and architecture in Venice was influenced by the organisation of the Doge, the Grand Council of Venice and the determination of the 'Scuole' to extend control and influence across the 'terrafirma' during this period. Petrarch called Venice *another world*. Discussion would need to be evidenced by detail from relevant works of art. However, in Florence, the Guilds also promoted art, e.g. Michelangelo **David** as a way to advance the cultural wealth of that city.
- That the Venetian Renaissance was influenced by its exposure to Byzantine and Ottoman styles from the East and Netherlandish style from the North, rather than the Florentine preference for ideas from Classical Rome. Gentile Bellini portrait of **Mehmet II** might be used to illustrate the former, while Brunelleschi's visit to view classical remains in Rome directly influenced his design of the **dome** of Florence Cathedral.
- Venice's maritime success and trade led to the preference for colour over line, whilst in Florence, the interest in anatomy, Classical ideals and Humanism led to a favouring of drawing. This battle between 'disegno' and 'colorito' is crucial for understanding the different styles. It can be seen in the differences between Sandro Botticelli **Birth of Venus** (1484) or Michelangelo **Study for Adam** (c.1511, British Museum) and Giovanni Bellini **Agony in the Garden** (1465) or **Madonna of the Meadow** (c.1505) both in the National Gallery, London. Vasari, described 'disegno' as the father and foundation of all the visual arts, *the animating principle of all creative processes*, but according to Lodovico Dolce's Dialogue on Painting, Venetian artists gradually softened their colouring until *their manner equalled nature*.

Others may argue:

- That the distinctive character of Venetian art arises from its different geography rather than its social and cultural context. The city's extensive network of canals and marine trade lead to a logical interest in colour and light, while Florence's city location with surrounding hills led to a greater interest in solidity and mass.
- That the differences in style can be explained by their preferences for different materials and techniques rather than their social and cultural context. The Venetians used oil and fresh colour (e.g. imported lapis lazuli) while the Florentine artists further south enjoyed using fresco which lasted well in their warmer climate and drier air and required

		<p>emphasis on drawing as preparation. Masaccio The Holy Trinity uses the gentler, restrained colour palette of fresco to allow his innovative use of linear perspective to become a priority, while Giorgione (and Titian) used glazes and thin layers of colour to add translucency and an intense final effect in Sleeping Venus.</p> <ul style="list-style-type: none"> • Or that different technological advances in the two cities led to their stylistic development in different directions, as the Florentines followed their interest in linear perspective (Uccello Battle of San Romano) while the Venetians were influenced by the development of book publishing and the work of Manutius and the Hypnerotomachia Poliphili in particular, as seen in Giorgione (and Titian) Sleeping Venus.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. <i>[AO3]</i></p>
Level 2	7–12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. <i>[AO3]</i></p>
Level 3	13–18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i></p>
Level 4	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i></p>
Level 5	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p>

		In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>
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Power and persuasion: the Baroque in Catholic Europe (1597–1685)

Question	Indicative content	
2(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors 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>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Bernini Apollo and Daphne, (1622-25), Galleria Borghese, 2.43m, marble,</p> <ul style="list-style-type: none"> • Climactic and transformative moment of the story selected: Apollo catches Daphne but she transforms into a tree beneath his hand, is typical of Baroque emphasises on theatrical narrative. • Open gestures and exaggerated poses of both figures emphasise movement and drama of Baroque. Apollo is still running with one leg behind and Daphne reaches up for help, swirling drapery between them exaggerates effect. • Range of textures created by Bernini (with help from Fanelli) from monochrome material attests to Baroque interest in high skill and illusionism: leaves, roots, flesh, fabric, bark, hair and muscles. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content	
<p>2(b)</p>	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Maderno, Bernini and Borromini Barberini Palace (1625-33), Rome</p> <ul style="list-style-type: none"> • Central Rome location, above public piazza (with Bernini fountain) creates high impact and awareness for city population. • Large scale of building with front courtyard, large rear garden and open bays on loggia of ground floor show lavish use of space. • High levels of classical decoration, triglyphs and metopes, classical orders arranged to match the Colosseum and central cartouche with Barberini crest of bees and papal crown and keys all add to lavish impact and status of family name. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2-3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
2(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for two named works of art. Candidates who fail to refer to any named works of art will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Rubens (1577-1640) born Siegen, died Antwerp, Spanish Netherlands/Flanders</p> <p>Some may explore that: Descent from the Cross, oil on wood, 4.2 x 3.2m</p> <ul style="list-style-type: none"> • A triptych, painted for the Guild of Arquebusiers, headed by Nicholas Rockox for Antwerp Cathedral in 1611-13. Shows Rubens’ high profile in Flanders within two years of his return to his home country from an extended visit to Italy. • The influences on this work include the Laocoön as well as the depictions of the same subject by Daniele da Volterra in Rome, Barocci in Perugia and Cigoli in Florence. These can be seen in the poses of the figures, for example the soldier to the top left of Christ is also seen in Cigoli’s work while the figure in blue on the right of the ladder has much in common with the older son on the right of the composition in Laocoön. • However, Rubens also moves his work beyond these earlier ones, notably in heightening the manipulation of light and tone and in the dramatic contrast of the red of St John’s cloak and the white of the shroud behind Christ. • Rubens makes the work directly engage with his contemporary audience by using contemporary costume and direct gazes in the outer panels of the triptych. This allows him to direct each of the Marys’ gazes towards Christ rather than the viewer in the central panel which emphasises the drama and tragedy of the moment. <p>A View of Het Steen in the Early Morning (c.1636), National Gallery, oil on wood,</p>

- A late work showing the estate Rubens bought in 1635, with his stone and brick house to the left and the town of Malines shown on the distant horizon line. The large-scale work and panoramic view of the land celebrate the success of Rubens' career.
- He was influenced by the earlier work of Pieter Breughel the elder (e.g. **Seasons**) in the panoramic or sweeping composition, but his figures have more individual presence and animate the scene by their movements in a way which is different from Breughel's huge casts.
- His awareness of classical grandeur from his years in Italy can be seen in the golden light which floods the sky from the left, catching the tops of the flora in the foreground and emphasising the dips and rises of the essentially flat Flemish land.
- His own Baroque style can be seen in his willingness to combine sources of influences and ideas from different genres in a single work. Whilst the colour palette is predominantly naturalistic, red and white highlights are used to move the eye of the viewer around the work to admire the vision of a fertile and harmonious estate and the symbol of personal success.

And evaluate that:

- Rubens' interest in the art of the past provided a consistent influence throughout his career. He regularly borrowed both motifs and compositional devices from Michelangelo, Titian and Raphael.
- His Northern roots become increasingly important in these works as both were produced in Flanders. This gives him the opportunity to show the detail of the landscape, flora and fauna of his own estate and to add to the narrative power in the telling of the story of Jesus being carried.
- His strong education and social connections allowed him to build a large workshop, amass patrons and complete a body of work beyond that seen by any of his contemporaries. His multi-lingual fluency and confidence enabled him to work with most of the monarchs of Europe and allowed him to be seen simultaneously as a gentleman, craftsman and intellectual.
- Arguably his most notable achievement was his success in 'internationalising' the Baroque style to move it from the religious genre in Rome through portraiture, secular works and even landscape across the continent.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i></p>

Level 2	4-6	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. <i>[AO3]</i></p>
Level 3	7-9	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i></p>
Level 4	10-12	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i></p>
Level 5	13-15	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i></p>

Question	Indicative content
2(d)	<p data-bbox="411 181 603 219">AO targeting</p> <p data-bbox="411 230 1054 264">AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p data-bbox="411 327 721 360">Marking instructions</p> <p data-bbox="411 376 1422 450">Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p data-bbox="411 461 1501 734">The question clearly asks for named works of art and/or architecture and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art or architecture 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 or architecture will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks).</p> <p data-bbox="411 745 1493 1019">This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument.</p> <p data-bbox="411 1081 823 1115">Indicative content guidance</p> <p data-bbox="411 1131 1501 1245">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 data-bbox="411 1308 683 1341">Indicative content</p> <p data-bbox="411 1357 1477 1666">Students will need to strike a balance between depth and breadth. They must create a relevant and evidenced argument in their response and will need to explore the detail on at least some of their selected works to achieve the requirements of the higher levels. Discussion should cover both formal and contextual elements, and at the top end, these concepts will need to be evaluated and integrated with appropriate reference or quotation of critical texts. The stronger candidates will provide a conclusion to summarise their final reaction to the statement of the question.</p> <p data-bbox="411 1715 663 1749">Some may agree:</p> <ul data-bbox="459 1753 1501 2101" style="list-style-type: none"> <li data-bbox="459 1753 1390 1906">• Sutherland Harris claims that <i>Rome remained the most important European city for ambitious artists</i> as a result of the widespread patronage opportunities, prompted by the Counter-Reformation determination to use art to advance its cause. <li data-bbox="459 1910 1501 2024">• Wölfflin (<i>Renaissance and Baroque</i>) discusses the reasons for the rise of the Baroque at length and argues that the <i>religious fervour of the Jesuits</i> was an influence. <li data-bbox="459 2029 1501 2101">• Bernini’s work is the stunning centrepiece of an evaluation of Baroque drama. The confident exuberance of the Baldacchino or St Longinus is

a direct result of Papal patronage (Urban VIII), which gave him the budget, scale and scope of St Peter's Basilica.

- Equally, Caravaggio **Conversion of St Paul** was made more dramatic by the intervention of Cardinal Cerasi and his refusal of the 'cluttered' first version. This prompted Caravaggio to reduce the composition to its key elements: Saul flung off his horse into the foreground of the picture and towards the viewer; the bulk of the horse blocks off the rest of the space and provides the vehicle for the focused 'divine' light which shoots down his mane and the lifted foreleg highlights Saul's vulnerable throat, face and blind eyes.
- Even at this early date of 1600, Caravaggio is here working with the space of the Cerasi Chapel to use the light from the upper windows to add drama to his scene. This shows the drama of Baroque art and its dependence on the patron for its power and the development of a new style. Caravaggio's work in this chapel is arguably made more focused by the rivalry with Annibale Carracci and his **Assumption of the Virgin**, which would not have existed without Cerasi pitting the two against each other.
- The 1633 portrait of **Cardinal Richelieu** by Philippe de Champaigne in the National Gallery shows the French preference for epic status and nobility rather than drama. Painted at a time of high intrigue and complex political manoeuvring in the court of Louis XIII, de Champaigne's primary objectives are arguably the use of classical reference in the presentation of power and dignity and the development of a singular French style which is less emotional and more aloof than that found in Italian Baroque art.

Others may argue:

- Works produced in France are much more dramatic in terms of scale and ambition as a direct result of the patronage of the royal court. Works such as **Vaux le Vicomte** for Nicolas Fouquet, finance minister to Louis XIV offer an opportunity to discuss either Le Vau's architecture, Le Brun's extraordinary ceiling painting of the Nine Muses for the stateroom or Le Nôtre's landscape design of the 12,000 acre estate. Some detailed knowledge is required to provide AO1 and AO2 credit to support the AO3 argument.
- The phrase 'more dramatic' could be challenged with the suggestion that Spanish works such as Ferndandez **Dead Christ** are arguably more dramatic than Italian works. Their striking realism demands a more horrified reaction from the viewer, in line with the tragedy of the event of Christ's death than the idealism of Carracci's **Assumption of Mary** for instance.
- Wölfflin also suggests that it is the 'terribilità' of Michelangelo that is the cause of the drama of Italian Baroque art as artists sought to surpass the *massive, sometimes Herculean features* of his figures. Students might explore the influence of Michelangelo **Day** on Bernini **David** to trace the roots of his dramatic approach.
- That Italian art is more dramatic than elsewhere in Europe because of the personal experiences of the artists rather than the patrons.

		<p>Artemisia Gentileschi Judith and Holofernes is unquestionably both violent and dramatic. However, this might be interpreted to be a result of her rape by Tassi rather than the probable commission by Medici. The force and aggression of the sword positioned centrally and the blood which spurts across both women show the determination and force of the women. The clenched fist of Holofernes which fails to reach the chin of Judith's maidservant is a poignant image of male/female conflict here rendered hopeless by their combined efforts. Gentileschi also uses colour both literally and symbolically to reinforce her message of violence and drama.</p>
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. <i>[AO3]</i></p>
Level 2	7–12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. <i>[AO3]</i></p>
Level 3	13–18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i></p>
Level 4	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i></p>
Level 5	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i></p>

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

Question	Indicative content	
3(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Edgar Degas Little Dancer aged 14 (1880-1), Tate, London, 98cm, originally wax, with fabric on wooden base,</p> <ul style="list-style-type: none"> • Smaller than life-size figure was originally made from wax and displayed in glass box, resembling zoological specimens. First shown at the 6th Impressionist Exhibition where the realism shocked spectators who thought she looked like a monkey. • Addition of bodice, 'real' clothing: muslin tutu, ribbon in her hair, ballet slippers and wig of real hair emphasised realism rather than the current taste for high degree of finish. • Facial expression and tension in limbs emphasised Degas' controversial subject matter of Paris' 'petit rats' rather than idealised angelic pose and academic subject. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content	
<p>3(b)</p>	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Hector Guimard Castel Béranger (1895-98), Paris</p> <ul style="list-style-type: none"> • Shows the influence of Horta Hotel Tassel, an early design in the Art Nouveau style, in its curvilinear design inspired by the natural forms of plants and trees. • The architect was involved with all aspects of the interior design, furniture and fittings in line with the aims of this style. • Extensive use of ornament and range of materials (pierre de taille, red, grey and glazed bricks, millstones, cast iron, copper, wood and polychrome stained-glass) mark the building out in opposition to the prevailing Beaux-Arts style of the time. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2-3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
3(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for two named works of art. Candidates who fail to refer to any named works of art will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Holman Hunt (1827-1910)</p> <p>Some may explore that: Our English Coasts (Strayed Sheep) (1852), Tate, London, 76 x 122cm, oil on canvas,</p> <ul style="list-style-type: none"> • Shows Ruskin’s influence, advocating young English artists to <i>penetrate nature’s meaning and instructions</i>. Scene of the coast at Lover’s Seat, near Hastings painted ‘en plein air’ from multiple viewpoints, the butterflies on the left foreground added indoors, presumably for greater accuracy. • Influenced by his own earlier work, The Hireling Shepherd, this commission from Charles Maud originated from the success of that work. Also references Brown’s Pretty Baa Lambs of the previous year with which it shares an interest in the challenges of ‘plein air’ technique and the opportunities to capture light. • Shows influence of Pre-Raphaelite Brotherhood, which Hunt had founded in 1848 with Rossetti and Millais, in vivid colours and detailed observation. • Change of title from English Coasts to Strayed Sheep shows awareness of political implications of display in France as well as to religious sensibilities within contemporary church debates. <p>The Shadow of Death (1873), Manchester City Art Gallery, 214 x168cm, oil on canvas,</p> <ul style="list-style-type: none"> • Painted during his second trip to the Holy Land. • Influence of Millais’ work of similar subject matter, also showing Christ as a carpenter, Christ in the House of his Parents, but Hunt’s epic portrait version is also influenced by the writings of Thomas Carlyle,

		<p>advocating spiritual value of hard labour and contemporary ideas of strong Christian Socialism or Muscular Christianity.</p> <ul style="list-style-type: none"> • Attention to detail shows ‘serious’ intent of PRB to develop understanding of religious symbolism. <p>And evaluate that:</p> <ul style="list-style-type: none"> • In trying to both achieve greater truth to nature and revive medieval symbolism, Hunt and the PRB set themselves an ambitious task. • The PRB were very early adopters of ‘plein air’ painting, arguably before their French Impressionist peers. • The later work shows Hunt firmly inscribed on the more Realist branch of the PRB as Rossetti and Burne-Jones moved more towards Medievalism. • Nevertheless, this work continues to display some of the ‘contorted’ poses that Charles Dickens disliked so strongly in the earlier work by Millais and many found the levels of iconography complex.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i></p>
Level 2	4–6	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. <i>[AO3]</i></p>
Level 3	7–9	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i></p>
Level 4	10–12	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i></p>
Level 5	13–15	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p>

		<p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[A02]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[A03]</i></p>
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Question	Indicative content
3(d)	<p>AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and/or architecture and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art or architecture 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 or architecture will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks). This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Students will need to strike a balance between depth and breadth. They must create a relevant and evidenced argument in their response and will need to explore the detail on at least some of their selected works to achieve the requirements of the higher levels. Discussion should cover both formal and contextual elements, and at the top end, these concepts will need to be evaluated and integrated with appropriate reference or quotation of critical texts. The stronger candidates will provide a conclusion to summarise their final reaction to the statement of the question.</p> <p>Some may agree:</p> <ul style="list-style-type: none"> French Impressionism is the style that has enjoyed overwhelming attention for its innovation since its first controversial appearance at the 1874 First Impressionist Exhibition. Monet Impression, Sunrise provoked Leroy to give them the scornful name of ‘Impressionists’. In its sketch like quality and apparent lack of finish, Monet’s small-scale seascape of Le Havre harbour in the morning mist, Monet’s work challenged the long-established Academy expectations of noble or instructive works and an aim of likeness to the subject. Schapiro sees

their work as *a field of individual enjoyment... For an enlightened bourgeois detached from the official beliefs of his class*. Stephen Mallarmé also saw their innovation as *the delight of having recreated nature touch by touch*, while Laforgue celebrated their light which bathed everything *with a thousand vibrant struggling colours of rich prismatic decomposition*.

- Similarly, Manet **Olympia** was both innovative and controversial when displayed in 1865. His apparent defamation of female beauty and honour caused widespread outrage and indignation. His challenge to the iconography of Titian **Venus of Urbino** in the replacement of the goddess role model with confident prostitute; loyal dog with the sinister cat, and of domestic chores/bliss with the floral gift from the coloured servant was guilt-free and unabashed. In his handling of paint too, Manet was seen to be hugely experimental, anticipating the freedom of the later Impressionists with its flat tones and shallow depth.
- The work of Gauguin in marrying together a development on from Impressionism with the influence of Japonisme and of his Dutch colleague, Van Gogh, led to highly innovative works which featured bright colour, simplified forms, flattened picture planes and strong outlines as seen in **Yellow Christ**.
- That the arrival of Japanese prints into Paris provoked further innovation in France and can be particularly seen in the work of Manet, Degas, Toulouse-Lautrec or Gauguin who found the asymmetrical compositions, dramatic foreshortening and pure colours of the ukiyo-e prints to be a source of new ideas and inspiration. Accompanying details of a specific work will be needed.

Others may argue:

- And claim that the work of the Pre-Raphaelite Brotherhood 'en plein air' pre-dates the innovations of the Impressionists by at least a decade. Millais **Ferdinand Lured by Ariel** dates from 1850 and was painted at Shotover Park, near Oxford.
- That the Arts and Craft movement led by William Morris was hugely innovative over a broad range of social and artistic aims. Morris claimed *I do not want art for a few, any more than I want education for a few or freedom for a few*. Their work to create an art that was both beautiful and functional can be seen as more innovative and more ambitious than the painterly aims of the Impressionists. Philip Webb **The Red House** (1859) showcases both the aims and the group ideals of the Arts and Craft movement with its free-flowing design, lack of pretentious façade, sensitivity to local materials and integrated interior and garden design that was to prove strongly influential to Art Nouveau.
- That neither the Impressionists nor Post-Impressionists were a focused group with clear ideals, whereas the Pre-Raphaelites created a clear agenda to break with the Academic traditions of the time and to use veiled symbolism to add additional purpose and meaning to the formal features of their work. Hunt **Awakening Conscience** (1853) is arguably

		<p>as innovative as Manet Olympia in its use of a real-life setting, clothing and brushwork, which was also far from the traditions of the time, albeit going in the opposite direction from Manet to more detail rather than less.</p> <ul style="list-style-type: none"> • That Rossetti and Burne-Jones' later more medieval works were essential underpinning to the innovations of the Aesthetic movement in Britain, as well as to the later flowering of Symbolism in France, can be seen in The Beguiling of Merlin.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. <i>[AO3]</i></p>
Level 2	7–12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. <i>[AO3]</i></p>
Level 3	13–18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i></p>
Level 4	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i></p>
Level 5	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i></p>

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

Question	Indicative content	
4(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors 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>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Kirchner Street Scene Berlin (1913), MoMA, New York,</p> <ul style="list-style-type: none"> • Lurid pink used on pavement/catwalk and heart shape in background as a parody of love, here available only for purchase by the ranks of men seeking to buy the two prostitutes in the foreground. • Black used for uniformed clothing may express frustration with bourgeois society of Kaiser Wilhelm II. • Turquoise blue used for shopping street (or train) to right may again be a parody of expectations of fresh air in heavily industrialised Berlin. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content	
<p>4(b)</p>	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Chermayeff and Mendelsohn De La Warr Pavilion (1935), Bexhill-on-Sea, East Sussex,</p> <ul style="list-style-type: none"> • Innovative, welded steel frame construction used to create entertainment hall for 1500 people, restaurant, reading room and lounge. • Large window spaces, terraces and cantilevered canopies provide internal light and extensive sea views with little ornamentation, achieved by use of modern materials of steel, glass and reinforced concrete. • Curving, sweeping staircase at end of linear building provides clear function and easy access between different areas. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2-3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
4(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for two named works of art. Candidates who fail to refer to any named works of art will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content: Constantin Brancusi (1876-1957)</p> <p>Some may explore that: The Kiss (1908), Craiova, Romania, marble,</p> <ul style="list-style-type: none"> • Shows influence, in choice of subject matter, of his time working in Rodin’s studio but also a determination to move beyond his expressive style to a new reductionist simplicity. Sometimes seen as ‘proto-Cubist’, but arguably pushes further than the work of either Picasso or Braque at this time. May also have been influenced by Elie Nadelman’s work. • Reflects Brancusi’s Romanian roots with their strong folk carving traditions and shows his awareness of Egyptian Cube figures in the Louvre (particularly in the striations of the hair). Many have also attributed this to the burgeoning interest in African and Oceanic art in Paris at this time. • May also have been influenced by Derain Crouching Figure which was displayed publicly in the inaugural show of Daniel Kahnweiler’s gallery in 1907. Display of a plaster version at the Armory Show, New York in 1913 achieved extensive publicity leading to Brancusi gaining a wider reputation in USA than Paris at the time. • Interest in direct carving is clear, with the limitations of the block clearly retained and the reduction of lips, arms and eyes, to symbolic elements to heighten awareness of closeness of the couple. <p>The Bird in Space (1925), MoMA, New York, 1.37m, bronze,</p> <ul style="list-style-type: none"> • Shows Brancusi’s sustained interest in reducing appearance to its most symbolic form, although here the focus seems to be on the movement of the bird rather than its actual body. First version was in marble, but in

	<p>this bronze version, the movement of light reflected off the polished bronze surface is hugely important.</p> <ul style="list-style-type: none"> • Brancusi was close friends with Marcel Duchamp who challenged him to <i>produce better than this propeller</i>, this work confirms his interest in flight. • The Bird in Space is seen as the final instalment of a programme from the Maiastra series to the Golden Bird. May symbolise both a soaring of spirit and flight, suggested by the Romanian reference to the folk tale of the mythical bird that connects the lover to their beloved. • Again, generated huge publicity in USA as a result of the decision to impound the work in 1926 for tax payment as US Customs declared it a utilitarian implement and not art. This was a significant debate which both boosted Brancusi's reputation and the wider discussion around art in the modern era. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Brancusi's achievements were to move sculpture away from traditional expectations of narrative and idealism or realism, into a new focus on <i>the essence of things</i>. • His white studio and almost religious approach gave credibility to the purity of his work. • His artistic influences were wide and varied, from Romanian folk traditions to archaic work in the Louvre and African artefacts. • He was also influenced by a much wider agenda of contemporary developments in music (Erik Satie in particular), in technology (flight and Poincaré), philosophy (Bergson) and photography (Man Ray). 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [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>
Level 2	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>
Level 3	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>

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

Question	Indicative content
4(d)	<p>AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and/or architecture and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art or architecture 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 or architecture will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks). This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Students will need to strike a balance between depth and breadth. They must create a relevant and evidenced argument in their response and will need to explore the detail on at least some of their selected works to achieve the requirements of the higher levels. Discussion should cover both formal and contextual elements, and at the top end, these concepts will need to be evaluated and integrated with appropriate reference or quotation of critical texts. The stronger candidates will provide a conclusion to summarise their final reaction to the statement of the question.</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • There was a clear sense of a new era with the turn of the century, and a desire to find a method of expression which could articulate this new spirit. Given the dominance of the traditions of Academic art in art schools across Europe, turning away from these priorities was a clear and straightforward way to signal innovation and change. • In Italy, Boccioni The Street Enters In explores his determination to move away from traditional expectations, illustrating Marinetti’s manifesto comments <i>the motor car is more beautiful than the Victory of</i>

Samothrace. The choice of subject matter is certainly new, and shows his interest in capturing modern, urban life rather than traditional genres. His fragmentation of space certainly challenges traditional expectations of one-point perspective and shows the influence of the Futurist's trip north to Paris in 1911 and discovery of Cubism, which highlights the 'unifying' element of the question. His use of colour shows him moving towards high intensity primaries to achieve shock and dynamism, but his desire here seems to be to move beyond the Neo-Impressionist work of Segantini and others rather than against the traditions of Academic art.

- In Germany, the Die Brücke artists, Kirchner, Heckel and Nolde, moved out of the traditional Academic environment to start their own painting studio in Moritzburg and in Paris too, self-taught artists like Henri Rousseau **The Dream** (1910) claimed to have *no teacher other than nature*.
- Modersohn-Becker **Reclining Mother and Child II** has much in common with Braque **Grand Nude** in terms of a desire to monumentalise and simplify simultaneously. Both also share an interest in the surface of the paint and canvas that is certainly a rejection of the traditions of Academic art. Their willingness to challenge the conventions of genre and the elegance of the traditional female nude, would further emphasise this, although their motivations were also arguably different.
- Picasso argued that *academic training in beauty is a sham... Art is not the application of a canon of beauty* (Conversations with Picasso, Harrison & Wood). His **Demoiselles d'Avignon** challenges the traditions in multiple ways and candidates would need to explore some of the formal features here in an integrated argument.

Others may argue that:

- The break with Academic art was already in place through the work of the Impressionist and Post-Impressionist artists and it was the rise of smaller galleries and alternative display spaces as well as broader and more accessible media across Europe that created a unifying factor.
- Daniel Kahnweiler's decision to organise an exclusive agreement with Picasso and Braque (and later Gris) ensured that their work need no longer be seen in the huge, competitive environments of the Salons. In this new environment, Modernism could be enjoyed on its own merits rather than in direct confrontation with other styles. Braque **The Portuguese** (1911) begins a highly complex debate about space, viewpoints and symbols that is directly inspired by his being *roped together like mountaineers* with Picasso, rather than by the rejection of Academic traditions.
- Picasso **Still Life with Chair Caning** shares a rejection of traditional academic ideals with Balla **Street Light**: neither use the canvas as 'a window on the world' but both explore the sensory experience of seeing

	<p>and witnessing in highly original ways. Picasso arguably goes so much further than Balla in his innovative use of materials that there is little to be gained by comparing their rejection of the past.</p> <ul style="list-style-type: none"> • But equally, it could be argued that there was no unifying tradition across Europe at this point beyond the desire for the sustained interest in modern art. For the Germans, the work of Hannah Hoch Cut with a Kitchen Knife through the last Weimer Beer Belly and Kirchner Street Scene in Berlin (1913, MoMA) show a political frustration which is not present in the Fauve works, Matisse Madame Matisse in a Hat or Derain The Dance. • Herbert Read (What is Revolutionary Art?) argued that there was not a unifying factor, but essentially <i>two distinct movements, both professing to be modern... the first is essentially formalist and the second is literary, subjective and actively Communist</i>. Schapiro on the other hand argues that modernism's unifying factor is <i>that the personal and aesthetic contexts of secular life now condition the character of art, where religious beliefs and practices were the conditioning factors of old</i>. Delaunay Homage to Bleriot would seem to echo this shared positive motivation for secular modernity rather than a negative rejection of tradition.
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Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	7-12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	13-18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
Level 4	19-24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p>

		Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i>
Level 5	25-30	<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>

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

Question	Indicative content	
5(a)	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors 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>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Andy Warhol Brillo Boxes (1964), MoMA, New York,</p> <ul style="list-style-type: none"> Clearly designed to appeal to be ‘popular’ and appeal to a mass audience, these bold, screen-printed boxes mark Warhol’s notorious move into sculpture and celebrate American Pop’s enjoyment of ‘low’ or mundane subject matter. The boxes were low cost and produced at his Factory and multiple versions were sold for \$350 to emphasise the mass, youth culture appeal of Pop Art. Display at The American Supermarket clearly intended to appeal to witty, glamorous, commercial markets and to highlight links between contemporary advertising graphics and Pop Art. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content	
<p>5(b)</p>	<p>AO targeting AO1: 3 marks; AO2: 2 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers should note that Level 1 contains no reward for AO2, and so is restricted to AO1.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Example: Sarah Wigglesworth and Jeremy Till The Straw Bale House (2001), Stock Orchard Street, North London,</p> <ul style="list-style-type: none"> • Double height steel frame, with gabion walls filled with recycled concrete, was environmentally cheaper than removing a load of site waste. • Sandbag walls topped with springs in green boxes reduce noise from the nearby railway line. • Living roof stabilises temperature of the building with plants irrigated by solar pumped recycled rainwater. • Straw bale walls cheap and quick to build and provide heavy insulation around north elevations/bedroom wing. First straw home in London to pass fire regulations. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2-3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
5(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for two named works of art. Candidates who fail to refer to any named works of art will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content: Chris Ofili (born Manchester, UK 1968)</p> <p>Some may explore that:</p> <p>No Woman No Cry (1998), Tate, London, 2.43 x 1.82m,</p> <ul style="list-style-type: none"> • Influenced by the media and curatorial attention which surrounded the Young British Artists in the 1990s. • Subject matter of this work (Doreen Lawrence in bust profile with photocollage images of her son, Stephen, in her tears) influenced by contemporary political and social events: the racial prejudice experienced by the artist himself as well as the tragic death of Stephen Lawrence and recent start of the MacPherson investigation into the behaviour of the police in this case. • Materials and techniques (elephant dung, sequins, map pins and drops of acrylic paint) influenced by his visit to the Metobo Hills in Zimbabwe. • Incorporation of elements of Black popular culture, such as title from Bob Marley song, the experimental layering of Afro-Caribbean hip-hop music and reggae, in a work which makes a serious political comment on racism in Britain in the late 1990s. <p>The Caged Bird’s Song (2014-17), Clothworkers Hall, London, 3 x 7m, tapestry from charcoal and watercolour,</p> <ul style="list-style-type: none"> • Shows continuity of lyricism, colour and fantasy from both Gauguin Where do we come from? What are we? Where are we going? and Matisse Joy of Life. Triptych form and tapestry tradition are also longstanding and with epic scale of this work may evoke reference to Goya and Rubens as well as the contemporary practice of Grayson Perry in this medium. Ofili worked with 5 weavers from Dovecoat Studios in Edinburgh who spent 29 months bringing his preparatory studies to

	<p>completion. (The initial commission, watercolours, drawings and loom preparation were all completed within the time frame of this 1960-2015 C5 Period, and therefore this work is valid for inclusion, even though it was not finally completed and displayed at the National Gallery in London until 2017.)</p> <ul style="list-style-type: none"> • Title references Maya Angelou’s memoir ‘I know why the caged bird sings’ and to his experience of moving from Britain to Trinidad, showing a sustained interest in race and experience. • Although the subject matter shifts from the urban environment of No Woman No Cry to the natural world depicted here, there is a sustained interest in conceptual ideas of liberation and constraint and how that relates to being human. Reference to footballer Mario Balotelli’s tears continues Ofili’s signature of mixing traditional and contemporary ideas. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Ofili was the first British born black artist to be nominated for (and win) the Turner Prize, in 1998 with No Woman No Cry. • Arguably, he was responsible for revitalising the interest in, and respect for, both painting and colour during this period. • Responsible for positioning the experiences of the black British artist on the world stage. • Both images use scale, colour and an interest in materials and techniques to poignant effect, as well as an affirmation of layering and collaboration both in the sourcing of ideas and in their execution. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i></p>
Level 2	4-6	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. <i>[AO3]</i></p>
Level 3	7-9	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i></p>

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

Question	Indicative content
5(d)	<p>AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and/or architecture and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art or architecture 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 or architecture will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks). This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. In this question, candidates are expected to make reference to their critical texts and, for the upper levels, to integrate their comments into their argument. The specification makes clear that this reference to critics may be by name, quotation or argument.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content Students will need to strike a balance between depth and breadth. They must create a relevant and evidenced argument in their response and will need to explore the detail on at least some of their selected works to achieve the requirements of the higher levels. Discussion should cover both formal and contextual elements, and at the top end, these concepts will need to be evaluated and integrated with appropriate reference to, or quotation of, critical texts. The stronger candidates will provide a conclusion to summarise their final reaction to the statement of the question.</p> <p>Some may agree:</p> <ul style="list-style-type: none"> Arguing that <i>post painterly abstraction</i> (Clement Greenberg) was an American innovation that first gained attention in Los Angeles in 1964. Greenberg argues that these artists <i>have a tendency...to stress contrasts of pure hue rather than contrasts of light and dark</i> which can be seen in Kenneth Noland The Bridge with its six vivid colours applied in a linear and completely flat way. The striking cropped diamond shape is resolutely non-representational.

- That Minimalism also had its origins in America in the work of Donald Judd, Robert Morris and others. Morris also claimed innovation in that he was aiming to make *parts... bound together in such a way that they create a maximum resistance to perceptual separation* although Michael Fried took issue with its *theatricality*. These innovations might be evidenced in Carl Andre's **Equivalent VIII** (1966, Tate) which uses 120 firebricks, double stacked celebrating literal existence rather than symbolism.
- Land Art's most famous example might be Robert Smithson **Spiral Jetty** (1970) using the vast opportunities of land and materials in America to explore ideas articulated in his essay 'The Sedimentation of the Mind Earth projects'. Other students might argue that he visited Britain the previous year with Nancy Holt and his innovation also stems from his travels here. Or that Richard Long **A Line Made by Walking** was actually made earlier in 1967 and therefore seek to position Land Art on the other side of the argument.
- Judy Chicago **The Dinner Party** was clearly innovative and emerged from the Feminist Art Project she established in 1971 with Miriam Schapiro. The work showing place settings for 39 female artists at a triangular table sits on a floor marked with the names of a further 999 important women. The subject matter is innovative, but the decision to work with ceramics and fabrics is both innovative in this setting and simultaneously, harks back to ideas of female crafts and roles.

Others may argue:

- Claiming that the move into 3D from Greenberg's *post painterly abstraction* was a British initiative, led by Anthony Caro. **Twenty Four Hours** (1960, Tate) is a welded steel work, which eliminates all figurative representation and stands on the ground without a plinth. The separate shapes (triangular, circular and square) work independently of each other and exist in different planes, pushing ideas about mass and material rather than emotion or symbolic reference. This argument might be measured by reference to Caro's trip to America and the inspiration of David Smith and Noland on his work. Caro says he was responding to Greenberg's advice *if you want to change your art, change your habits*. British sculptor Antony Gormley, argues that Caro's work was innovative because *he liberated sculpture on to the floor and allowed us to enjoy our own spaces through its catalytic effect*.
- Pop Art in Britain had a different character and innovations to that in America. Less glossy and commercial, it was also a less unified group emphasised by the name The Independent Group. Innovation can be seen in David Hockney **A Bigger Splash** (1967), with its clear outlines, bright colour, simple composition and subject matter, which is quite different to the style in the USA.
- Rachel Whiteread's casts of the negative space around us or 'lived time' (**House**, 1993) are unlike anything seen in the USA and she was the first

		woman to win the Turner Prize. Adrian Searle argues that her <i>singularity rests in what is shared, the common space both of everyday objects and of art itself</i> . Her innovative approach to ideas of history and memory might also be effectively discussed around The Judenplatz Memorial (2000, Vienna).
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	7–12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	13–18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
Level 4	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
Level 5	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

