



Mark Scheme (Results)

Summer 2019

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

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Publications Code 9HT0_02_1906_MS

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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 : Michelangelo David (1501-3), Florence, 5.17m, marble,</p> <ul style="list-style-type: none"> • Commissioned by Opera del Duomo in August 1501, to use a single, large piece of marble that had been blocked out and then abandoned. Tall, narrow figure with closed pose (contrapposto, left hand holding sling over shoulder and right by thigh) is a result of the restrictions of the block of marble. • Contract specified completion within 2 years and a committee to evaluate final location and price. Symbolic meaning of David as a symbol for Florentine pride and independence was a result of the Opera’s final choice of a site outside the Palazzo Vecchio. • Opera must have selected religious subject matter of David as the work which was originally intended for the Cathedral. Finished work encapsulates Renaissance ideals of both realism and idealism shown in the heroic tension of the figure before the battle with Goliath. 	
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: Giovanni Bellini Doge Leonardo Loredan (1501) National Gallery, London, 62cm x 45cm, oil on poplar,</p> <ul style="list-style-type: none"> • The Doge (leader of Venice) is shown wearing the hat (corno), robes and buttons of official state business: gazes outwards, showing formal confidence of Doge in his first year of office. Public portrait. • Bust figure, showing influence of Roman sculpture. Sober figure shows influence of the Paduan artist, Mantegna. • Blue background and wooden parapet at front, with Bellini's signature provides striking contrast to wealthy, muted colours of robes, exploits qualities of oil paint. 	
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 architecture. Candidates who fail to refer to any named works of architecture 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 architecture will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks). This question stipulates secular buildings, so answers exploring religious buildings will not be valid and this part/s of their answer should be discounted, and the capping explained above must be applied. Similarly, if a candidate uses two examples from the same region, then only one (the better) should be counted.</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</p> <p>Some may explore that:</p> <p>Brunelleschi Foundling Hospital, Florence (designed 1419, built 1421-25)</p> <ul style="list-style-type: none"> • Two storey building, with outside loggia/arcade facing newly created Piazza SS Annunziata. • Classical language of architecture. Series of round arches (essentially Composite) on delicate, unfluted columns and corbels. • Entablature above arches and windows giving horizontal composition with nine bays. • Elegant proportions based on cube and hemisphere, influenced by Brunelleschi’s time in Rome studying buildings of antiquity. <p>Bon Ca d’Oro, Venice (1428-30)</p> <ul style="list-style-type: none"> • Facing on to the Grand Canal, it was built for the Contarini family as a residential palace in Bon’s Venetian floral style. • Recessed colonnaded loggia (18 bays on principal façade) gives access to central hall directly from main canal. • First floor features enclosed balcony for principal living space with quatrefoil windows above. • Upper balcony with increasingly delicate decoration, again with balustrade and quatrefoil stonework. <p>And evaluate that:</p> <ul style="list-style-type: none"> • As a children’s orphanage, the Foundling Hospital is an example of enlightened social care.

		<ul style="list-style-type: none"> • As well as one of the earliest examples of Renaissance urban planning, it shows the impact of patronage (Silk Guild), Humanism and development of both aesthetic and structural principles. • Both buildings use arcaded loggias to connect to public space showing the importance of the classical column and other elements and both prioritise symmetry and balanced proportions. • However, the Ca d'Oro also integrates ideas from Gothic, Islamic and Byzantine architecture.
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</p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks).</p> <p>This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. 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</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>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"> • The Roman High Renaissance (<i>Avery the classic moment of equipoise</i>) shows the ultimate distillation of ideas that have been circulating throughout the Italian peninsula in previous century. Raphael, Michelangelo and Bramante showing the ultimate confidence of blended idealism and realism across all the disciplines of painting, sculpture and architecture. Vasari identifies this third period as <i>the summit of perfection</i> which shows <i>an understanding of rule, a better knowledge or order, correct proportion, perfect design and inspired grace</i>. • It was the involvement of the Popes as key patrons that critically shaped the unique flavour of the Roman Renaissance. Beginning with Martin V's move back to Rome in 1420, their involvement was crucial for the full flowering of the Renaissance, e.g.: Raphael Pope Julius II or Michelangelo Sistine Ceiling. • Discussion of key works by some of these artists with exploration of aesthetic achievements together with understanding of contextual and synoptic relationships (patronage, location, influences etc)

		<ul style="list-style-type: none"> • Although the Venetian Renaissance could be argued to be 'pure' in terms of its unique geographical and aesthetic qualities, some might suggest that because it shows the filtering of a range of influences from the peninsula to the south, the northern Flemish working practices as well as those to the east, it cannot be called 'pure'. Argument will need to be supported with detailed evidence, analysis and exploration of appropriate key work(s). • Although Florence was clearly significant, some students might argue that it is better labelled as 'the cradle of the Renaissance' and that Donatello and Brunelleschi's contributions to the Renaissance in Florence were undoubtedly shaped by their study of classical works in Rome. In each case, detail of relevant works must be explored with reference to the statement and student's argument. <p>Others may argue:</p> <ul style="list-style-type: none"> • Renaissance found its earliest expression in Florence, and, arguably, this is more 'pure'. Led by Masaccio The Holy Trinity, Donatello and Brunelleschi Pazzi Chapel, the early works show a commitment to the ideals of Humanism and Classical revival, but also an openness to experimentation e.g. Uccello Battle of San Romano which shows free experimentation with concepts of linear perspective and other ideas. • Development of Renaissance is unthinkable without contribution of Medici family and development of Florence as a leading example of art and architecture. Their support of Fra Angelico and others (e.g. Lippi) means that this is essentially a Florentine expression and ideal. Argument will need to be supported by detail of at least one work with relevant contextual and formal analysis. • In the early years of this period, Rome was still suffering from the effects of the Papal Schism and therefore ceded the advantages and leading centre of artistic and philosophical creation to Florence. • Avery argues that Verrocchio's Colleoni in Venice <i>blends the two sculptural modes of the mid-century....to produce works of an originality that owed nothing to the example of others</i> but are strongly influential to Raphael, Leonardo and Michelangelo.
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. <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>

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: Gian Lorenzo Bernini St Longinus, St Peter's, Rome, (1638) 4.4m, marble</p> <ul style="list-style-type: none"> • Huge scale to suit enormous space of the basilica, in a niche under Michelangelo's dome. • Subject matter selected because St Peter's housed the relic of Longinus' spear: the sculpture is positioned underneath it to strengthen religious purpose and credibility. • Dramatic, open pose, upward gaze and billowing clothes all make work visible to large audience in huge space and work in conjunction with Bernini's Baldacchino and other niche figures in accordance with Council of Trent's recommendations. 	
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(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: Pierre Puget Milo of Crotona for Versailles, (1671-82) 2.7m, marble</p> <ul style="list-style-type: none"> • This French work presents an epic battle between man and beast, is full of drama and dynamism with strong zig-zag composition to suggest movement. • Switch of wolves of original myth to single lion adds regal strength and structural stability to the work, making it more appropriate for intended location in gardens of Louis XIV's Versailles. • Idealised figure, extreme gestures and huge range of textures created from monochromatic marble shows that Puget has assimilated lessons from Classical and Baroque Rome and attempts to create a superior French style under Colbert's encouragement. 	
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</p> <p>AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for two named works of architecture. Candidates who fail to refer to any named works of architecture 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 architecture 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 religious buildings, so answers exploring secular buildings will not be valid and this part/s of their answer should be discounted, and the capping explained above must be applied. Similarly, if a candidate uses two examples from the same country, then only one (the better) should be counted.</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Borromini San Carlo alle Quattro Fontane, Rome, (1634-67)</p> <ul style="list-style-type: none"> • Borromini was severely challenged by the awkward site on the crossroads of Via Pia, designing a church that is very small without any flat or rigid surfaces. • The frieze has been relocated to the centre of the building to ensure that the engraved inscription is visible to spectators. • Elliptical ground plan and dome. On the interior, the continuous entablature, geometric shapes and strong verticals of the Corinthian columns reinforce the message of Catholic strength and unity during the Counter-Reformation years. • His use of white adds high levels of symbolic meaning to the interior, with the altar placed on the longitudinal axis and the illusionistic oval coffered dome again suggesting the gateway to heaven. <p>Mansart and Lemercier Val de Grace, Paris, (1645-67)</p> <ul style="list-style-type: none"> • The extravagant façade incorporates a wide range of classical features: grand order Corinthian columns, pilasters, decorated pediments, volutes and a prominent portico so appears lavish and strong. • Built to celebrate the birth of Louis XIV by his mother. The high dome, mounted on a drum, is clearly modelled on St Peter’s in Rome but establishes a French national style which can also be seen at Les Invalides and Lemercier’s church for the Sorbonne. • Barrel vaulted nave, with extensive decorations, octagonal coffering, fluted Corinthian pilasters in white stone. • Latin Cross plan, double height façade with decorated pediments, elevated entrance, ribbed dome and original design for twin towers emphasises strength rather than religious purpose in line with the monarchical ambitions.

	And evaluate that:	
	<ul style="list-style-type: none"> • Borromini uses this first independent commission to challenge Bernini, creating a more radical reworking of Classical ideals than his old rival. • His use of the serpentine, undulating front seems to bring Baroque ideas of movement and drama into architecture as the façade literally pushes towards the spectator and envelops them at the doorway, creating a portal to heaven. • Mansart's much bigger building reflects the royal patronage of the project and the determination to establish the monarchy as a visible power, during the regency years of Anne of Austria. • Although Mansart's façade is articulated, there is none of the fluidity or curves associated with Borromini's building. 	
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>AO targeting</p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks).</p> <p>This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. 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</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>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"> • Charles Avery calls Bernini <i>the maker of the Baroque</i> so discussion could begin with his work. Bernini’s Ecstasy of St Teresa, (Santa Maria della Vittoria, 1648-52 for Cardinal Cornaro) is an insight into both physical and spiritual movement, from the repeated stabbing of the angel; the face, feet and hands of Teresa’s response; the gilt rods lit by the hidden oculus and the animated conversations of the patron’s family witnessing the event to either side, all seek to emphasise the illusion of movement as a route to the spectator’s involvement. Marino writes of Bernini’s ambition to create <i>wonder and surprise</i> and this stems in significant part from his ability to make marble appear to float and move in this work. • Details of the work need to be investigated: heavy drapery of nun’s habit juxtaposed by diaphanous robes and feathery wings of angel again suggest the illusion of movement in the joining of the mortal and divine worlds. The founder of the order of Discalced Carmelites, Teresa of Avila, had only been recently

canonised by Pope Gregory (1622) so this illusion was a powerful one for Bernini's generation. The illusion of movement also emphasised by strong diagonals connecting their gaze and repeated through the line of the angel's arm and spear but counter-balanced by Teresa's pose.

- In terms of evaluating whether this illusion of movement is the central characteristic of the style, students might explore the critical responses to Bernini's work. Antony Blunt writes that he was *the greatest master of illusionism in its widest sense... and he raised it to an altogether higher level of imaginative creation*. Perhaps Joshua Reynolds' condemnation of Bernini's efforts at movement *the folly of attempting to make stone sport or flutter in the air* or that of Flaxman, who writes of *countenances simpering affectedly and protruding or flying folds* reveals that this focus was the essential Baroque characteristic, and distinguishes it from other classically informed styles.
- Outside Rome, it could be argued that Rubens is the greatest exponent of Baroque style, taking the early experiments with strong pose and gesture, diagonal compositions, spotlighting etc. to an international audience and beyond the religious genre. His triptych **Descent from the Cross** (Antwerp, 1612-14 for the Guild of Arquebusiers) enforces the Baroque priority as illusion of movement as every figure is moving, the three panels move through the life of Christ from Visitation, Presentation at the Temple to the central Descent. The movement too is given meaning by the dedication to St Christopher, the patron saint of both the Guild and travellers as well as by the contemporary costumes in the left-hand panel which convey the illusion of moving through time to the contemporary era and out to the 17th century Flemish viewer.
- In the epic, mythological work, **Rape of the Daughters of Leucippus** (1618), Rubens focuses on the primacy of movement. The figures of Hilaeiria and Phoebe are carried upwards by their suitors, Castor and Pollux. Influenced by both Michelangelo and Titian, comparison with their work highlights the degree to which the illusion of movement is the defining feature of Baroque art. The action takes place at the front of the picture plane, in front of a low horizon line and thrusts to the limits of the frame. Strong diagonals in composition and rearing horses create a frenzy of action.

Others may argue:

- That this statement makes no reference to the wider context of Baroque art. Wolfflin claims that the Baroque is *incomprehensible without the spirit of the Counter-Reformation* and so this suggestion is flawed in its focus exclusively on the formal elements.
- Spanish Baroque works, such as Montañés **Christ of Clemency** and Zurbarán's **Martyrdom of St Serapion** put their emphasis not on the illusion of movement but on profound religious spirituality.
- Examination of Caravaggio's work, for example **The Supper at Emmaus** emphasises not the illusion of ongoing movement but the freezing of a single moment so that the wonder of the Christian (and Catholic) message is directly conveyed to the spectator. In this, the still life of ripening fruit at the front of the table (and picture plane) is vital as is the seated pose of the three main figures. The light reveals the shadow behind Christ and highlights the table cloth: both symbolic of the Counter-Reformation message that the Catholic faith is a route

		to heaven and that Baroque art is its conduit for the people, even the illiterate and ordinary.
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: Paul Gauguin Harvest: Le Pouldu, (1890) National Gallery, 73x91cm, oil on canvas</p> <ul style="list-style-type: none"> • Extremely high horizon line creates vast expanse of space consisting of both land and sea, painted while he was at Pont Aven, Brittany and showing move away from Impressionism towards more radical simplification. • Use of overlapping rather than linear perspective shows aims of Synthetism, to depict sense of space rather than render it illusionistically. • Flat areas of colour similarly avoid tonal modelling, creating a vision of a solid and significant space rather than an ethereal one, can again be seen as a rejection of earlier Impressionist works. 	
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(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: Alfred Gilbert Shaftesbury Memorial Fountain, 1892-3, Piccadilly Circus, London, 10x5m, aluminium and bronze,</p> <ul style="list-style-type: none"> • Built to commemorate the work of Lord Shaftesbury, politician and philanthropist, the choice of Anteros, the god of selfless love rather than Eros (god of love) was considered appropriate by Gilbert. • Figure of young winged archer reminds viewer of Shaftesbury's work to reduce child labour and on behalf of child chimney sweeps in particular. However, casting of a nude figure was also controversial and was alleviated by renaming of central figure as 'Angel of Christian Charity' to emphasise Christian Victorian values. • Decision to cast figure in aluminium shows desire of Victorians/New Sculpture movement to be progressive and avant-garde and allows for ambitious design. Bronze fountain below figure intended for practical as well as symbolic function. 	
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 architecture. Candidates who fail to refer to any named works of architecture 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 architecture 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 public buildings, so answers exploring private buildings will not be valid and this part/s of their answer should be discounted, and the capping explained above must be applied. Similarly, if a candidate uses two examples from the same country, then only one (the better) should be counted.</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: Alfred Waterhouse Museum of Natural History, London (1868-80)</p> <ul style="list-style-type: none"> • Was formed from designs by Sir Richard Owen, the museum's creator, and the ideas generated from an 1864 competition won by Francis Fowke. Decoration depicting animal and floral imagery is in keeping with the building’s purpose as a museum. • Dramatic arches, towers and rich sculptural decoration programme provides a polychromatic and textured surface. Inexpensive and durable, terracotta was both resistant to acids and washable, ideal for use in facing buildings in dirty Victorian cities. • Bilaterally symmetrical plan around a central entrance. Façade is flanked by twin towers with a central gable at front, with two further towers at rear. The facade's towers and those in the back which house stairs and mechanical shafts give the simple rectangular massing a romantic and punctuated skyline. • Behind this layer, internal courtyards separate top-lit back galleries, which are parallel to the central cathedral gallery and perpendicular to the facade. The building has a structural iron framework of columns and beams, supporting concrete vaults masked by plasterwork ceilings or iron and glass roofs. <p>Labrouste Bibliothèque Nationale, Paris, (1854-75)</p> <ul style="list-style-type: none"> • Is a huge square reading room composed of nine square domed bays crowned by ceramic vaults held aloft by four slender 33-foot-high iron columns. • Where the upper walls could not be pierced to maximize daylight, Labrouste had painted landscapes of trees, simulating a peaceful garden setting to create a calm ambience for study in a space at once vast and intimate.

	<ul style="list-style-type: none"> • Central book stacks, visible to readers through monumental archway, conceived in functionalist iron expression: lit from above. Shelves, walkways and staircases all allowed natural light to penetrate through five levels of book storage. • Pneumatic tube system serviced this area to assure rapid delivery of books from stacks to readers. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Mix of German Romanesque and Gothic styles in all aspects of Waterhouse's design, in line with Museum founder's vision of creating a 'cathedral to nature'. • Extravagant interior reflects Victorian confidence and also the Victorian desire to educate the masses. Romanesque style is Christian and is appropriate for highly religious society of the time. • By applying new technologies and materials to his analysis of needs of a modern library, Labrouste creates efficient, practical spaces. • However, these spaces also draw on his knowledge and understanding of past styles and ideals to create reading rooms that are elegant and tranquil. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-3	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i> Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i>
Level 2	4-6	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i> Partially-adequate critical judgement supported by uneven reasoned argument and evidence. <i>[AO3]</i>
Level 3	7-9	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i> Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i>
Level 4	10-12	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
Level 5	13-15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>

Question	Indicative content
3(d)	<p>AO targeting AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks) This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. 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"> • Although the female figure was certainly not a new genre for this period, it becomes invested with new associations and contexts which certainly make it controversial. Nochlin argues that gender is a <i>social construct mediated by historical conditions and the specific practice of painting</i>. Historical conditions of the period involved huge social and political change on both sides of the channel, with impact seen in work by many artists. • From Venus of the Greeks to the Renaissance, the female figure has long been a symbol of the highest ideals but also cause of threat to male identity and control. The controversy stems from the shift from the ‘exotic orientalism’ of Delacroix and others, to representations of sexually active women in Paris or London. Nochlin writes of <i>the power of the gaze</i> and students might interpret the role and presentation of the female figure in Manet A Bar at the Folie Bergère. Manet Olympia challenges Mulvey’s <i>male gaze</i> in lack of coy submission of subject matter but also in specifics of painting – brush handling, colour,

	<p>symbolism to be explored. Controversial critical reaction to work and display in the city also to be explored.</p> <ul style="list-style-type: none"> • Hunt Awakening Conscience arguably puts onus on woman as responsible for her own honour and duty bound to protect it. Strong moral message is new and fits with Victorian social/religious priorities. The symbols of femininity, such as flowers, glove, link to the objectification of women which is not new, but the debate is reframed and made more controversial by the choice to put the female figure in contemporary clothes and setting. • Female figure is also shown at work and at leisure in 'real' environments which is a new development on both sides of the channel. Millet The Gleaners cites women as part of the labour chain but the lack of individuality in figures suggests they have little control in wider political picture. Can be used to support interpretation of politics of the time. <p>Others may argue:</p> <ul style="list-style-type: none"> • Use of new paints and techniques are cause of real controversy in both countries. Monet Impression: Sunrise challenges traditional academic methods of fine brushwork, idealism by painting rapidly outdoors without preparatory sketches. RAM Stevenson comments that <i>the whole history of modern art</i> began with Ford Madox Brown's Pretty Baa Lambs. • Controversy around new exhibition and display opportunities was created by the Salon des Refusés in France and the Pre-Raphaelite challenge to Joshua Reynolds and the Royal Academy in Britain. Berthe Morisot's regular contributions e.g. Mother and Child show how this moved controversy beyond the representation of women to a much wider agenda of who could paint professionally, a re-evaluation of techniques and the role of the audience/critic. • Equally, interest in Japonisme demonstrates interest in female figure as a vehicle for artistic experiment rather than a controversial topic. Degas Dancer Moving Forward is arguably interested in movement of the female body and compositional ideas such as cropping rather than controversy around the subject matter. • The real controversy was one of class rather than of gender, revolving around the female figure. Works such as Seurat's Bathers at Asnières and Courbet's Stonebreakers might suggest that it is the male figure that is the new battleground for political change. Candidates might make a similar argument for Ford Madox Brown's Work in Britain. 	
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. [A01]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [A02]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [A03]</p>
Level 2	7-12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [A01]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [A02]</p>

		Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. <i>[AO3]</i>
Level 3	13-18	<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 Example: Boccioni Unique Forms of Continuity in Space (1913), 1.1m, originally in plaster</p> <ul style="list-style-type: none"> • Smaller than life-size figure was later cast in bronze after his death, as radical reworking of human figure in movement (striding across two plinths) to epitomise experimental ideas of Futurist movement and his own 1913 Manifesto of Futurist sculpture. • Anonymous figure is a series of sharp planes in which clothes are indistinguishable from flesh and muscle, so moves away from traditional idealism or realism. • Face is morphed with machine propellers to suggest embracing new technology and innovation and rejecting ideals of the past epitomised by Victory of Samothrace. 	
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(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: Kirchner Street Scene Berlin (1913) MOMA, 120 x 91cm, oil on canvas</p> <p>(As there are multiple paintings by Kirchner with the same title, candidates should identify the specific work they are discussing with further information such as its current location.)</p> <ul style="list-style-type: none"> • Scene of two prostitutes surrounded by a horde of upper class men can be seen as a critique of the era of Kaiser Wilhelm II. • The car behind the figures and train (or shop windows) to the right emphasise the crowded sense of claustrophobia suggesting that the 'progress' of the modern urban world is not fulfilling for all. • Angry, lurid colours of pink and purple convey ironic condemnation of love in commercial world of 20th century Germany. 	
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).</p> <p>The question clearly asks for two named works of architecture. Candidates who fail to refer to any named works of architecture 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 architecture 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 domestic buildings, so answers exploring public (or other private buildings not intended for living in) will not be valid and this part/s of their answer should be discounted, and the capping explained above must be applied. Similarly, if a candidate uses two examples from the same country, then only one (the better) should be counted.</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</p> <p>Some may explore that: Rietveld Schröder House, Utrecht, Netherlands (1924)</p> <ul style="list-style-type: none"> • Is a two storey, end of terrace house built for the widow, Truus Schröder and her children. • Use of primary colours to liven cheap materials (some concrete, steel, wood, brick and plaster), emphasise verticals and horizontals. • Integration of new techniques with 90 degree hinged windows and balconies reducing distinction between zones of space. • Rietveld’s design of flexible space allows for three bedrooms when partitions are closed but open space for shared living. <p>Le Corbusier Villa Savoye, Poissy, France (1929)</p> <ul style="list-style-type: none"> • House was designed for wealthy insurance broker, Pierre Savoye in the suburbs outside Paris, providing a green and private space. • Use of modern materials: reinforced concrete to permit range of forms (e.g. cantilevers and upper floor solarium); steel and glass (extensive fenestration) • Car port and service space on ground floor, flexible living space lifted above ground by piloti on first floor accessed by linking ramp and further outdoor space on roof, so that observer is moving around the space. • Decoration is minimal and integral. Steel handrails and balcony rails reinforce the importance of machines to Le Corbusier’s vision. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Rietveld translates ideals of De Stijl into 3D architecture, breaking the façade into single elements and allowing balconies. References to his own chair and to the paintings of Mondrian.

		<ul style="list-style-type: none"> • Like Mondrian and Van Doesburg, he responds to the ideas of Theosophy and Mme Blavatsky seen here as the triumph of spirit over matter (immaterialism). • Le Corbusier uses his project to showcase all five of his key points of Modernist architecture: piloti, flat roof and roof garden, free façade, open plan, ribbon windows as described in his 1923 text 'Vers une architecture'. • Modernist design, epitomising house as 'a machine for living in' and illustrates his agreement with Sullivan's argument that 'form ever follows function' or Loos that ornament is a 'crime'.
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
4(d)	<p>AO targeting</p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks).</p> <p>This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. 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</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>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"> • New technologies provided new subject matters, uncompromised by earlier traditions and conventions: Balla Abstract Speed: The car has passed (1913, Tate, oil on canvas). As a leading Futurist, this work encapsulates the impact of modern technologies on the landscape of the 20th century. Originally part of a triptych, suggesting that the form of the work was supplanting adoration of religion with adoration of the machine age. Use of colours and line to suggest both sensation and sound of new technologies fulfilling Marinetti’s manifesto (published Milan and Paris, 1909) aim to depict <i>the dynamic sensation itself</i> and that the <i>racing motor car...is more beautiful than the Victory of Samothrace</i>. The first automobile race had been held in USA in 1895, numerous races and clubs had recently been established in France and the subject matter appealed to the male tastes of the Italian Futurists. In its ability to sweep through it realised in

physical terms their intention to smash the traditions and institutions of the past.

- Equally, the impact of the ongoing development of camera and film had huge significance for many during this period. Hannah Höch's photomontage collages would have been technically impossible without these new technologies and similar ones in the field of colour printing and periodical production. **Cut with a kitchen knife through the last Weimar Beer Belly in Germany** (displayed at first International Dada Fair, 1919).
- Hughes argues that the pace of technological discovery lead to *the sense of an accelerated change in all areas of human discourse, including art*. The emblem of the machine can be seen in Epstein's **Rock Drill** and Delaunay's **Homage to Blériot**, which captured the sensation of excitement and wonder around the first flight across the English Channel in 1909 and the subsequent parades of the plane through the streets of Paris in triumph.
- Others, like the Cubists experimented with the shift in consciousness created by the machine age, rather than illustrating its motifs. Picasso's **Still Life with Chair Caning** unravels and repackages the multiple sensations of this modern world – its fragmented, partial images, smells, sounds and ongoing impressions in his synthetic work. The introduction of found elements, the printed chair caning and thick framing rope, are not selected from the modern technological world but from every-day, even traditional life, but they show how the parameters of that life have been fundamentally changed by the pace of change in this period. Students might support their argument with reference or quotation from Bergson *the world is in constant flux*, Saussure or Poincaré.

Others may argue:

- However, the same work by Hannah Höch also provides evidence in terms of subject matter, that the societal changes (rather than technological ones) were the strongest influence in her work. She explores both the position of women artists (Käthe Kollwitz, Imperholz) and her own self-portrait together with the map of countries with the right to vote for women. The inclusion of the Kaiser Wilhelm II together with Spartacist and Communist government references show a strong political agenda.
- In the same way, students might argue that Kirchner focuses on the critique of German social change as the main priority in his work. In **Self Portrait as a Soldier** (1914) he explores the psychological damage of war in which new technologies certainly played a part in increasing the level of death and destruction, but were ultimately controlled by man and it is this human cruelty which is most memorable. This argument is evidenced by his decision to use the setting of the artist's studio for the work, surrounded by unfinished canvases in the background. His amputated and clawed hands are not impacted by technology but show the broken spirit of the artist.
- Others might argue that the inspiration offered by 'primitive' artefacts to go in a new direction were more significant than technological change. Artists such as Picasso **Les Femmes d'Alger (O. J. R. M.)**, Derain **Grand Nude** and Matisse **The Snake** in France as well as Moore **Reclining Figure**, Kirchner and Nolde **Masks III** were clearly profoundly influenced by these works. Discussion must be supported by evidence and detail of appropriate works. Further support

		might be offered by reference to critics such as Fry, Carl Einstein or the writings of artists themselves.
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>

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: Robert Smithson Spiral Jetty, (1970), Great Salt Lake, Utah, 4.57 x 457m, rock, salt crystals, earth and water</p> <ul style="list-style-type: none"> • Use of natural minerals (black rock and white salt crystals) both emphasises idea of binary opposites and inevitability of natural change and decay over time, ideas of pollution and global warming. • Spiral form refers to mythical whirlpool at the bottom of the actual lake and to the circulation of blood in the human body. Ancient Neolithic earthworks. • Pushes beyond gallery space and conventional materials in huge scale work to make viewer think about philosophical meanings of one's place in nature. 	
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(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: Peter Blake Self Portrait with badges (1961) Tate Britain, London, 1.75x1.22m, oil on board</p> <ul style="list-style-type: none"> • Self-portrait showing the 29 year old British Pop artist as a full length frontal figure outside in the suburban garden behind his studio. • Presents himself with symbols of contemporary life: denim clothing, baseball boots, magazine about Elvis Presley and badges on his jacket to demonstrate his interest in modern US popular culture. • Figure gazes directly at viewer, making no attempt to convey either strong emotion or convey status. However, pose and costume choices also reflect identity of sitter as aware of the history of art: referencing Watteau, Picasso as well as the contemporary influence of his textile teacher, Enid Marx. 	
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</p> <p>AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for two named works of architecture. Candidates who fail to refer to any named works of architecture 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 architecture 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 commercial or public buildings, so answers exploring private buildings will not be valid and this part/s of their answer should be discounted, and the capping explained above must be applied. Similarly, if a candidate uses two examples from the same country, then only one (the better) should be counted.</p> <p>Indicative content guidance</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>Some may explore that:</p> <p>Richard Rogers Lloyd’s Building, (1978-1986) London</p> <ul style="list-style-type: none"> • Is a high-tech building which rises 88m and includes 14 storeys of commercial office space. Reinforced concrete and aluminium cladding. • Lifts, electrics, waterpipes and ducts are relocated to the outside of the building to produce more open, internal space, earning the label ‘Bowellism’. • Three main towers, three service towers around a central 60m high atrium with glass barrel roof, 12 glass lifts were the first in the UK and contribute to emphasis on transparency and lightness of modern technology. • Elements of the original Lloyd’s building have been preserved (façade and Adam Room) to recognise its heritage including the Lutine Bell, also emphasise its Postmodern stylistic aspects. <p>Frank Gehry Chiat/Day building (1991) Venice, LA, California</p> <ul style="list-style-type: none"> • Is a commercial office building designed for an advertising agency. • It incorporates the Oldenburg/van Bruggen Binoculars public sculpture on the main street façade, and the entrance to the car park is sited between the lenses. • The building has three key elements (binoculars, forest and ship), giving 7000 sq metres of individual office space and a varied street façade, despite the local planning limitations of 30m maximum height. The different structures are unified by their solidity and epic sense of monumentality despite their different materials. • Range of architectural styles gives it label of ‘Postmodernism’ and demonstrates Gehry’s interest in interaction between architecture and sculpture.

	And evaluate that:	
	<ul style="list-style-type: none"> • Both are commercial buildings which incorporate an innovative multi-part architectural vision to challenge and develop creativity, responding to the specifics of their respective businesses; their urban environment and the desire to push architectural boundaries. • The Lloyd's building has a dual purpose both to provide office space for the workers of the shipping brokers but also to provide a flagship and symbol for the City of London as a centre for innovation and enterprise. • Now used as Google's LA Headquarters, The Chiat/Day Building is considered important as the first iconic structure for this architect who has made LA his style and home. 	
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</p> <p>AO1: 10 marks; AO2: 10 marks; AO3: 10 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4).</p> <p>The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only ‘basic’ knowledge and should be awarded a mark in Level 1 (1–6 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (7–12 marks).</p> <p>This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art. 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</p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Indicative content</p> <p>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"> • Increasing awareness of inequality in a supposedly multicultural world certainly led to an increase of both group initiatives and individual works through the 1970s and 80s. Rasheed Areen argued that <i>to be black is to be political</i> and John Berger agreed that <i>a people or class which is cut off from its own past is far less free to choose and to act</i>. Shared AfroAsian response to racism was an important trigger for Black Art Movement and work, Lubaina Himid We Will Be (1983) and Keith Piper The Black Assassin Saints (1982) tackle racial prejudice and issues of globalisation. Responses need to explore some of the detail of works – including subject matter, integration of text/image, colour, location, materials, influences and critical response. • Chris Ofili’s 2010 Tate exhibition explored ideas of race, religion and identity in a career that has spanned Manchester, London, research trips to Zimbabwe and his current home in Trinidad. Discussion will need to explore at least one work in detail, focusing on the formal and contextual elements of the work(s) in relation

	<p>to the issues of globalisation and multiculturalism, e.g. No Woman No Cry or the Holy Virgin Mary.</p> <ul style="list-style-type: none"> • David Adjaye comments that <i>it was a moment when the hip hop world hit its zenith, changing from a Thatcherite world to a new discussion about British identity. It was an opportunity for creative artists to explore our signature on the city.</i> • Stuart Hall argues that this change is predicated on both the emergence of the USA as the centre of global production and the decolonisation of the Third World. He says this has led to a fascination with ‘difference’, whether ethnic, racial or sexual. These ideas might be explored both formally and contextually with reference to Donald Rodney In The House Of My Father or other work(s). • Judy Chicago Holocaust Project: From darkness into light shows a different response to globalisation in its presentation of the global impact of the Holocaust and relevance to an international and contemporary American audience, as well as reference to worldwide disasters from environmentalism to the Vietnam War. Her work explores both Jewish identity and an apparently inevitable human tendency to evil. <p>Others may argue:</p> <ul style="list-style-type: none"> • However, earlier work by Judy Chicago e.g. The Dinner Party demonstrates her desire for political change around questions of female roles and identity. Her plates reflect the importance of a wider female contribution, with plates for Augusta Savage and Sojourner Truth; her journals lament that her selection is forcibly directed to women of power because <i>history has been written from the point of view of those in power</i>. Students might refer to critical texts by Linda Nochlin or Griselda Pollock to support this argument. • That the key to understanding the art of the period is the arrival of new technologies and materials. Video art of Bill Viola Nantes Triptych and Gillian Wearing 10-16 both explore universal issues rather than social change. Their work demonstrates an interest in the personal and spiritual, and is arguably more influenced by traditional painting than either globalisation or multiculturalism. Some detail of works including content, context, technical features, influences and critical responses will need to be explored. 	
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. <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>

