



Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCE

In History of Art (9HT0)

Paper 01 Visual Analysis and Themes

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Summer 2024

Question Paper Log Number P74200

Publications Code 9HT0_01_2406_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.

Section A: Visual analysis

Question	Indicative content	
1	<p>AO targeting AO2: 6 marks; AO3: 6 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance.</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 the points must be included. Other relevant points must also be credited.</p> <p>Discuss the figure and the setting in this portrait and consider the artist's depiction of texture, pattern and ornamentation.</p> <p>Indicative content</p> <p>Figure and setting</p> <ul style="list-style-type: none"> • Single female figure seated on a highly patterned structure dominates the composition • Figure looks out at the viewer calmly, mouth partly open, hands folded in lap • Woman is very elegantly dressed in white dress with bows and ruffle, elaborate pearl choker necklace; elaborate hair style piled up on top of head • Plain red wall decorated with irregular, coloured squares and a black band below containing a decorative square tile • Contrast between the pale, monotone dress, face and hands of the woman and the red wall and dark hair • Another area of wall space (green and gold) to the left has a black band at the bottom • Floor (only visible in a small section on the left) divided into two sections, blue with diamond patterns and green section behind • Woman appears to lack depth and character as she seems to be part of decorative surroundings • Unsettling presentation as setting is ambiguous and woman seems almost trapped by decorative surroundings • No other furniture or fixtures visible in the room <p>Texture, pattern and ornamentation</p> <ul style="list-style-type: none"> • Pale skin and dress of the woman make her appear ethereal against the coloured and patterned surroundings • Attention is drawn away from the body of the woman to the highly patterned fabric of the chair on which she sits • Attention is drawn to her head by the highly detailed stained-glass window which frames her face • Behind the woman's head, and partially visible to the right, are semi-circular arches resembling stained glass windows, filled with coloured, geometric shapes • Contrast between the plain dress, areas of wall and floor and the highly patterned chair fabric and window patterning • Chair is flattened by highly patterned fabric, creating an ambiguous space, reinforced by different colours of wall • Patterning of chair fabric looks like eyes 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. [AO3]

Level 2	4–6	Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i> Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i>
Level 3	7–9	Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
Level 4	10–12	Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>

Question	Indicative content	
2	<p>AO targeting AO2: 6 marks; AO3: 6 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited.</p> <p>Discuss the form and composition of this sculpture and consider how the sculptor has made use of the material and technique.</p> <p>Indicative content</p> <p>Form and composition</p> <ul style="list-style-type: none"> • Single standing male figure holding sword in one hand and severed head in other • Figure is huge, almost double life-size which makes him even more dominant • Figure stands on a crumpled, headless body which lies on overhanging drapery on a cushion, which forms the base of the statue • Contrapposto stance – figure’s left leg and right arm are bent; right leg straight; left arm outstretched, holding head aloft; tilted hips • Muscular male body, naked; winged helmet and sandals • Strap across torso forms a contrast with the verticality of the form • Solid, upright form of Perseus is contrasted with the flaccid, twisted corpse (of Medusa) below • Faces and hair of Perseus and the severed head appear similar – curls of hair and downcast gaze • Spirals of blood fall from severed head and from neck of corpse; arm of body falls down off base to the left of the figure <p>Material and technique</p> <ul style="list-style-type: none"> • Versatility of bronze can be seen in the contrasting textures of curls of hair, spirals of blood, folds of drapery and muscularity of legs and torso • Casting technique, using lost wax method, allows for details e.g. of hair and helmet • Modelling of wax seen in details of muscles • High tensile strength of bronze allows for outstretched arm and severed head to hang from the hand and for fragile protruding forms such as wings of helmet and overhanging arm • Use of bronze allows for complexity of twisted form of figure on which Perseus stands • Elaborate twists of blood and curls of hair would not be able to be achieved in any other medium • Natural patination of bronze creates colour variations; contrast with carved stone plinth adds to the emphasis on the figure. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. [AO3]
Level 2	4–6	Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2] Adequate critical judgement, supported by generally competent reasoned argument and evidence. [AO3]

Level 3	7-9	Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
Level 4	10-12	Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>

Question	Indicative content	
<p>3</p>	<p>AO targeting AO2: 6 marks; AO3: 6 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance.</p> <p>Indicative content guidance The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited.</p> <p>Discuss the design and composition of this building and consider how the architectural features express its importance</p> <p>Indicative content</p> <p>Design and composition</p> <ul style="list-style-type: none"> • Three-part façade with protruding structure visible on right-hand side, ABA pattern where A bays are not identical • Considerably taller than it is wide; internal three-storey elevation reflected on façade with tall nave arcade, small triforium and huge clerestory evident • Prominent central bay contains recessed portal with gable that extends into window above • Huge pointed-arched window dominates the central bay; highly decorative with filigree tracery forming a rose in the upper part and lancets below • Upper part of central bay topped with a pointed gable with finials, flanked by small towers • Outer bays with projecting standing buttresses, punctuated by windows on nave arcade, small rose window on right side only in triforium; upper part made up of elaborate flying buttresses • Highly decorative façade with delicate tracery and intricate sculptural detail • Bottom-heavy impression given by solid banding and projecting elements on lower part and lighter glass and open areas above • Heavily articulated surface with corbels, finials, pinnacles and stringcourses <p>Architectural features for importance</p> <ul style="list-style-type: none"> • Scale of building suggests grandeur • Vertical forms such as pointed arches, pointed tops of gables, towers, pinnacles etc. lead the eye upwards and emphasise height of building • Large amount of glass and flying buttresses suggest advanced engineering has been employed • Ornate decoration and fine tracery show exquisite craftsmanship • Steps leading up to doors, heavily sculpted jambs of recessed doorway and tympanum above create grand entrance • Sense of integrity and authority suggested by use of same coloured stone throughout • Dominance of surrounding buildings and setting with large space in front shows significance 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. [AO3]
Level 2	4–6	Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2]

		Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i>
Level 3	7-9	Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
Level 4	10-12	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>

Section B: Themes

Nature in art and architecture

Question	Indicative content
4(a)	<p>AO targeting</p> <p>AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p>Marking instructions</p> <p>Answers must apply the level descriptors in line with the general marking guidance. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Those who select works of art from only one side of 1850 should be limited to a maximum of Level 2 (4-6 marks) as only one work will be valid.</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>Explore how plants have been depicted in two works of art. One must have been produced pre-1850 and one post-1850.</p> <p>Indicative content</p> <p>Example: Wu Zhen <i>Bamboo, old tree and rock</i> 1338</p> <ul style="list-style-type: none">• This large, hanging scroll of ink on silk was produced in China during the Yuan dynasty and shows Wu Zhen's personal approach to this established subject• Bamboo is a symbol of strength and Wu Zhen shows it growing plentifully in this natural, rocky landscape; it grows beside, in front of and around the form of the tree showing the plant's propensity to spread easily• The artist takes a calligraphic approach to the depiction of the bamboo, in particular, by forming each single leaf with one clean brushstroke to create a naturalistic depiction of the spiky leaves• Overlapping forms and different tones of grey ink are used to create depth and light and shade• The darker bamboo leaves appear to glisten as if wet after a rainstorm, whereas the lighter leaves on the left appear to be seen through mist or haze• The 'old tree' behind is delicately painted, showing its age; the gnarled trunk is irregular and short, darker dabs and dots of ink suggest the growth of a fungus along it• The leaves of the tree hang down in clumps from the trunk and branches; the mastery of brushstroke and different strengths of ink can again be seen in this sophisticated, naturalistic representation• Smaller spindly plants and moss and lichen grow on and around the large rock form that dominates the lower part of the composition; these add depth through their form and placement. <p>Example: Claude Monet <i>Water Lilies</i> c.1915-26 (Saint Louis Museum, Missouri)</p> <ul style="list-style-type: none">• Painted in Giverny, where Monet created a pond from a tributary of the Seine, in his garden, which he filled with water lilies imported from Japan• He made over 250 paintings on the theme in the last 20 years of his life• Monet's real concern here is the effect of light on the water and the colour of the surface as a result of the reflections upon it; in its concern with the effects of light and its visible brushstrokes, this is a quintessential work of Impressionism• The work is almost abstract, the water lilies are reduced to large, sweeping, impasto brushstrokes of vivid colour, which create the form of each flower• Monet captures the form of the lilies floating on the water in clusters; each flower is a series of curved brushstrokes• The variety of colour used in the lilies alone is astonishing - white, red, blue, green, pink, purple and yellow are used to create a beautiful effect of serenity

		<ul style="list-style-type: none"> The work is concentrated on the surface of the water with no frame or peripheral details; Monet focuses in on a section of the pond to show, in close-up, the aesthetic effect of the plants floating on the vibrant blue water
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 adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i></p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i></p>
Level 3	7-9	<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 4	10-12	<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(b)	<p>AO targeting AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Candidates who fail to refer to their specified artist/architect will not be fulfilling the requirements of the question and should be limited to a maximum of Level 3 (11-15) marks. This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</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>'Works of art and architecture produced beyond the European tradition are more effective in responding to nature than those produced within it.'</p> <p>Indicative content Some may say</p> <ul style="list-style-type: none"> • Yes, works such as the Aztec Double Headed Serpent 1400-1521 (British Museum) capture the essence of the animal much more effectively than European images. The threat which such an animal represents to humans is depicted perfectly in this simple, looped form with a pair of heads, each bearing menacing teeth in the open jaws. The spiritual significance and enigma of such a creature are captured in the thousands of pieces of turquoise mosaic which make up its body and the contrasting red and white shell details and agree with Neil MacGregor that "It's mysterious, it's disturbing, it's a work of high artifice, and a vehicle of primal power." • Rousseau The Snake Charmer 1907, in comparison, shows snakes as gentle and elegant creatures that can be easily tamed; in fact, all of the natural forms within this work appear transfixed by the music created by the human figure and therefore, the non-European image is much more effective in its response to nature. • The graphic form of Hokusai's prints, such as The Great Wave c.1830, also respond to nature particularly effectively by expressing its power over humans. The lack of concern for accurate scale in such works mean that they are able to show the threat that the wave poses for the tiny fisherman in the boat below. The stylistic depiction of the wave allows for its menacing form as it crashes back into the sea. • Images such as that by Hokusai respond to the power of nature more effectively than the seascapes of Turner Seascape with Storm Coming On, for example. In comparison, Turner's canvas appears to be more concerned with the application of paint and rendition of colour than in capturing nature effectively. • In architecture, structures such as the Bahá'í House of Worship 1986 respond to nature particularly effectively as the lotus flower, which gives the form of the temple, is the sacred flower of Buddhism and symbolises purity. Therefore, the form has meaning. The incorporation of nature into the architecture, through the curvature of the petals which form the flower and the water on which it appears to float, is beyond anything that can be found in European examples, where such symbolism does not exist. •

Others may argue

- No, works such as Bessie Nakamarra Sims **Possum Dreaming** 1995 are not as effective in responding to nature as the abstract nature of such aboriginal dot paintings makes them decorative objects rather than images of the natural world. Although the work is entitled *Possum Dreaming*, we cannot relate this work as a creature of nature or gain a sense of the natural world through it. The 'dreaming' of such images makes them too personal for others to understand and appreciate. The colours, form and technique of this work make it hard to relate to the possum it represents.
- In contrast, Albrecht Dürer **Young Hare** 1502 captures the essence of the creature accurately and allows us to understand and appreciate the natural world much more effectively. The hare is rendered so accurately that it appears to be quivering and twitching, its whiskers, ears and nose almost seem to move and the wariness of the animal is captured in this extraordinary watercolour image. The European desire for naturalistic depiction in the sixteenth century, and Dürer's skilful brushwork mean that this image can be seen to be the highest response to nature of any artist.
- The European tradition of painting in perspective to give the illusion of realistic space and the importance attributed to the style of individual artists means that nature can be captured more meaningfully than in images from beyond the European tradition where these factors are not considered to be as important. For example, Cézanne **Mont Saint Victoire and the Viaduct of the Arc River Valley** 1882-85 shows a sweeping landscape scene, which captures the expanse and colours of nature with both linear and atmospheric perspective. It is also unmistakably a work by Cézanne whose brushwork and palette are unique. He is able to capture the timelessness and permanence of nature in his work but to convey the effect that it had on him, agree with Petra ten-Doesschate Chu that he produced "a generic, a condensation of all the various sensations that the artist had felt in front of the landscape" and that this is a particularly effective response to nature.

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–5	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1] Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]
Level 2	6–10	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1] Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2] Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]
Level 3	11–15	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1] Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2] Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]
Level 4	16–20	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1] Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2] Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]

Level 5	21-25	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>
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Identities in art and architecture

Question	Indicative content
5(a)	<p>AO targeting AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Those who select works of art from only one side of 1850 should be limited to a maximum of Level 2 (4-6 marks) as only one work will be valid.</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>Explore how identity is expressed in two 3D portraits. One must have been produced pre-1850 and one post-1850.</p> <p>Indicative content</p> <p>Example: Houdon Voltaire Seated 1781</p> <ul style="list-style-type: none"> • Life-size marble sculpture was commissioned by Voltaire's niece, who donated it to the Comédie Française, Paris • Shows Voltaire as an old man; he visited Paris in 1778, the year he died, aged 84, and here Houdon met him and made studies for a portrait bust, which he then used for this full-length sculpture • Voltaire's age is captured in his hunched shoulders, receding hairline and wrinkled skin; his frail frame is visible under the folds of drapery • His personality is shown in his sharp eyes and sardonic smile, which also shows his lack of teeth • Despite his age, Voltaire is shown as lively and vibrant in thought as he cocks his head to the side, focuses his eyes to the right as if in thought and smiles knowingly as he grips the arm of his chair • Houdon has dressed the philosopher in a large tunic or toga, which engulfs his body and connects him to the thinkers of the ancient world • The distinctive features show both Voltaire's personality and Houdon's skill in creating in marble the textures of skin, tendon, bone, cloth, hair and the turned wood of the chair in which he sits. <p>Example: Marc Quinn Alison Lapper pregnant 2005</p> <ul style="list-style-type: none"> • Huge, marble sculpture made for the fourth plinth in Trafalgar Square • Depicts Alison Lapper, an artist who was born with the condition phocomelia, resulting in her shortened arms and legs • Quinn chose Carrara marble for this work as it is the medium used to depict heroes and so he thought it appropriate to celebrate her heroism in not being held back by her condition • This sculpture celebrates Alison Lapper's identity as a woman – beautiful, poised and pregnant as well as a disabled woman whose condition is clear from the nude form in which she is portrayed • Associations have been made between this sculpture and classical sculptures such as the Venus de Milo who is considered beautiful and heroic despite her lack of arms • The sculpture is, therefore, both in the classical tradition and thoroughly modern in its subject, scale and celebration of disability • Lapper's expression is passive yet powerful and her skin is flawless; she looks out to the right with pride and authority like the male heroes whose sculptures occupy the other three plinths in Trafalgar Square

		<ul style="list-style-type: none"> The significance of this statue in portraying Alison Lapper's identity as a proud, pregnant, disabled woman who has overcome the limitations of her condition is shown by the fact that a giant replica of it was used in the 2012 Paralympics opening ceremony in London
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 adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i></p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i></p>
Level 3	7-9	<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 4	10-12	<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(b)	<p>AO targeting AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Candidates who fail to refer to their specified artist/architect will not be fulfilling the requirements of the question and should be limited to a maximum of Level 3 (11–15) marks. This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</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. Patronage is the most important factor in understanding works of art and/or architecture concerned with identity.</p> <p>Indicative content Some may say</p> <ul style="list-style-type: none"> • Patronage is the most important factor in understanding works of art concerned with identity, particularly when the patron is influential and the work of art contributes to how they are viewed or remembered. Titian Philip II 1551, idealises the Hapsburg prince who is lavishly dressed in shining armour and standing svelte and upright in a luxurious interior setting. • As Philip was Titian's most important patron, creating an image that showed him as a strong and handsome ruler was the key to his legacy and this work was highly influential in setting the standard of court portraiture for more than a century. • Patronage can affect the reputation of the artist and the success of a work of art, as well as establishing how the scene is presented to the viewer. Rembrandt was just twenty-five years old when he secured the commission for The Anatomy Lesson of Dr Nicolaes Tulp 1632 from the Amsterdam Guild of Surgeons and so satisfying the requirements of his patron was crucial. Rembrandt shows the doctor as calm, authoritative and learned as his students focus on him and the demonstration that he performs in this dramatic scene. The identifiable figures in the scene, Tulp and his students, show Rembrandt's skill and commemorate specific members of the guild. • The patronage of works which represent the divine is also often the most important factor in understanding them as the patronage can affect all aspects of the work. Rogier van der Weyden Descent from the Cross c.1435–30 was commissioned by the Crossbowmen's Guild of Louvain, who had a particular affinity with the Virgin's suffering, which is the key to understanding this emotionally powerful work. • "When the alert eye spots the tiny crossbow attached to the tracery depicted by the artist, that shaping of the swooning Virgin and Christ to resemble crossbows seems preposterously irreligious, but an awareness of the piety of the [patrons] makes it seem wholly appropriate" (David McAlmont) • In architecture the motives of the patron can be the key to the appearance and effect of the building; Nicolas Fouquet, challenged the architect Louis Le Vau to create the most sumptuous palace of the day at Vaux-le Vicomte 1657– 61, to communicate his wealth and power, which explains the scale and grandeur of this magnificent country residence. <p>Others may argue</p>

		<ul style="list-style-type: none"> • It is the artist rather than the patron, who is the most important factor in understanding works of art concerned with identity. Artemisia Gentileschi Susannah and the Elders c.1610 presents the scene in a completely different way from that of any male artist. The men who threatened Susanna in this scene are menacing and oppressive; Susanna is distressed and recoiling. It is only a female painter who could present the scene with such empathy and understanding of the plight of this biblical heroine. • It is the style and technique that is the most important factor, Chuck Close, Kara 2007 is a daguerreotype that presents a portrait of the artist Kara Walker in almost silhouette form, in homage to her own works on the theme of race and gender. • Close himself realised the power of this technique and its challenge to established portraiture which he says focus on, <i>“those key areas of the face which control likeness, while the skin, neck, hair and background are not considered of primary importance...I wanted to make those areas almost as interesting and important as the symbolic areas of the face.”</i> (National Gallery of Art, Washington DC) • In architecture it is the style and innovation of the architect(s) and not the terms of the commission that determine the building created. Richard Rogers and Renzo Piano won a competition to design The Pompidou Centre 1971-77 and it was their particular vision of an ‘inside out’ building that revolutionised architecture, rather than the desires of the French Government who commissioned it.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-5	<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	6-10	<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	11-15	<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	16-20	<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	21-25	<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>

War in art and architecture

Question	Indicative content
6(a)	<p>AO targeting AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Candidates who fail to use one work of art from beyond the European tradition should be limited to a maximum of Level 2 (4–6 marks) as only one work will be valid.</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>Explore the meaning and significance of two works of architecture associated with war. At least one of your examples must have been produced from beyond the European tradition.</p> <p>Indicative content</p> <p>Example: The Golden Fort, Jaisalmer, India 1156</p> <ul style="list-style-type: none"> • The Golden Fort was built from sandstone, hence its name, and is a hill fort in the desert of Rajasthan; it is one of six • According to legend, the site was auspicious as it was the location of a ceremony involving the Hindu gods Krishna and Bhima where they prophesied that a kingdom would flourish here, so a Bhati Rajput, Rawal Jaisal, chose it as a secure location for his new capital, making it significant both practically and spiritually • Its significance also comes from its unique position on a steep, desert slope and the scale of the massive fortified complex which contains an entire town of residences and sacred temples; the fort is 460m long and 230m wide • The fort was built for defensive purposes as it stands at the crossroads of key trade routes so the area was easily accessible and therefore vulnerable to attack • The complex has many fortified features such as three concentric rings of sandstone walls; an outer wall which stands some 4.6m high and is constructed from a series of curved sections built into the hillside, making it especially effective defensively; four massive gateways which provide the only means of entrance into the fort; 99 large bastions along the high inner wall; thick walls and a complex structure which give an appearance of strength and impenetrability • It also has a sophisticated drainage system and elaborate decorative carving on the palaces, temples and merchants' houses, which show the sophistication and aesthetic concerns of those who built it <p>Example: Karl Schinkel New Guardhouse, Berlin 1816-18</p> <ul style="list-style-type: none"> • The New Guardhouse was commissioned from Karl Schinkel, the leading Neoclassical architect of the time, by King Frederick William III of Prussia as a guardhouse for the Royal Palace to mark the significant defeat of Napoleon by the British and Prussians at the Battle of Waterloo in 1815 • It is of significance because it is Schinkel's first major commission in Berlin; and because of its austere style and symbolising of German pride and identity • The building formed part of Frederick William's plan to open up and transform the centre of Berlin whilst keeping the royal palace protected with the position of the guardhouse

		<ul style="list-style-type: none"> • The use of classical architecture gives the building great status and suggests that German military victory and moral authority are aligned to those of the Greeks and Romans • There is nothing celebratory about the austere form of this building, whose clean lines, pure geometry and simple classical form suggest permanence, order and control • The defensive purpose of the building is suggested by the imposing high walls, bastions and parapets of the main structure which are drawn from medieval castle design, despite their classical forms • The open portico and sculpted pediment have associations with Greek temple design and form a contrast with the mass and monumentality of the main structure but despite this seemingly open frontal space, the portico is backed with heavy doors and there are no visible windows so the building remains impenetrable • The use of the Doric order suggests masculinity, power and authority and the battle scene on the pediment reinforces the message of military power and strength
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 adequate, selected in a way that demonstrates generally competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. <i>[AO2]</i></p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. <i>[AO3]</i></p>
Level 3	7–9	<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 4	10–12	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i></p>

Question	Indicative content
<p>6 (b)</p>	<p>AO targeting AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p>Marking instructions Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks). Candidates who fail to refer to their specified artist/architect will not be fulfilling the requirements of the question and should be limited to a maximum of Level 3 (11–15) marks. This is a synoptic question. Candidates are therefore expected to integrate knowledge and understanding from works they have studied, as well as the visual analysis and interpretation skills applied to the different types of art.</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. 'Accurate representation of a conflict can never capture the horror of war.'</p> <p>Indicative content</p> <p>Some may say</p> <ul style="list-style-type: none"> • This is true as works of art, whether in two or three dimensions, are just objects in which the horror of war can never be realised. No matter what the experience of the artist, this cannot be captured even when they were witness to the events taking place. Though artists may try to capture the sights, sounds and sensations of war they will never be able to represent the horror of what actually happened. • Delacroix realised this and so he focuses on the symbolism of hope in response to the July Revolution in Liberty Leading the People 1830; he turned to allegory to allow him to show the positive repercussions of the revolution and give hope to those whose lives had been, or would be, affected by the destruction of war. The dead and injured who lie in the foreground of the work are trampled by Liberty who forges onwards to show that France is now free. • Picasso also knew that accurate depiction was fruitless in trying to capture the horror of the destruction of the small market town in Guernica 1937. Rather than try to depict accurately the specific location and event, Picasso creates a scene of the horror of war to which all those affected by violent conflict can relate. As Simon Schama says "<i>But Guernica still speaks. And when it does, it screams bloody murder</i>". • Dismembered bodies, flashes of light, weeping women, burning buildings and flashes of light in black and white capture the horror of war in the Cubist style more effectively than any accurate depiction of the scene could ever hope to. • Jenny Holzer Lustmord 1996 uses texts, images and objects to capture the brutality of the treatment of women in the Bosnian War and these graphic accounts of the consequences of conflict retell the horrors of war much more effectively than any accurate portrayal of the events that took place on the battlefield. • In architecture, memorials are constructed which do not seek to actually show the horror of what took place but to remember the dead in sombre and reflective ways. Sir Reginald Blomfield Menin Gate Memorial to the Missing 1921–27 is more powerful in showing the horror of war in its display of 54,395 soldiers' names whose bodies were never found than any representation of what took place could hope to be. <p>Others may argue</p> <ul style="list-style-type: none"> • Works of art which accurately depict acts of conflict are the most effective way to show the horrors of war as it is only when we are presented with scenes of extreme suffering that we can understand the death and destruction that such events created. • John Singer Sargent's huge canvas Gassed c1919 shows the reality of the consequences of WWI in a realistic style. The classically trained painter depicts a line

		<p>of soldiers who have been exposed to gas, whilst countless others lie around them on the ground in barren surroundings.</p> <ul style="list-style-type: none"> • Christopher Nevinson The Harvest of Battle 1919 similarly sought to capture the horror of life on the frontline in the First World War as it shows the reality of a flooded, muddy field with dead and wounded soldiers and their comrades who carry them home. • Nevinson provided a description of this work, which shows that he was accurately recording the horror that he witnessed "A typical scene after an offensive at dawn, Walking wounded, prisoners and stretcher cases are making their way to the rear through the water-logged country of Flanders". (Imperial War Museum). • Sculptures such as Eleanor Crook And the Band Played On 2014 shows the horrifying consequences of war on the soldiers who served in different conflicts throughout history; their facial deformities are shown in these life-size, hyper-realistic wax models who are united in their suffering as members of a military band. • Architectural works which incorporate the damage caused by conflict can be seen to represent that conflict accurately and are some of the most effective war memorials ever created. • Daniel Libeskind's design for the World Trade Centre site includes David Brody Bond National September 11 Memorial Museum 2014 which integrates the foundations and columns that supported the World Trade Centre towers into the museum experience in the most effective way of capturing the horror of what happened that day. It has much in common with Kenzō Tange Hiroshima Peace Memorial Museum 1955, which is located on the site of the devastation caused by war.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–5	<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	6–10	<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	11–15	<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	16–20	<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	21–25	<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>

