



Mark Scheme (Results)

Summer 2024

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

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Summer 2406

Question Paper Log Number P75868

Publications Code 9HT0_02_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.

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>1a) Explain how one secular building in Venice has been affected by its political, social and/or cultural context.</p> <p>Indicative content Example: Giovanni and Bartolomeo Bon Ca'd'Oro (1428), Venice.</p> <ul style="list-style-type: none"> • The form and style of the Venetian Gothic palace for Marin Contarini is a consequence of the social and cultural context of the city of Venice. It is located on the Grand Canal and has a highly decorated, polychrome façade • The Gothic style lingered in Venice far longer than it did in Florence and Rome, due to the lack of classical inheritance in the city, evidenced by pointed arches and tracery • The highly decorative nature of the polychrome façade and mosaic floor in the <i>androne</i> are a consequence of the Byzantine style prevalent in the city from trade links with Eastern cities such as Constantinople • The wealth generated from successful trade in luxurious goods gave private patrons such as Contarini the funds to create such an overtly flamboyant, expensive façade for his palace. Not only is there fine decorative carving across the Istrian marble façade, but it was originally also faced with 22,000 sheets of gold leaf interspersed with lapis lazuli tiles. 	
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>1b) Explain the ways in which one mythological work conveys meaning.</p> <p>Indicative content Example: Michelangelo Bacchus, 1496-1497 (marble 203cm)</p> <ul style="list-style-type: none"> • Bacchus is the mythological god of wine and is one of Michelangelo’s first Roman works, probably commissioned by Cardinal Riario. In the Renaissance the passionate spirit of intoxication and humour stood in direct contrast to the sober clarity of Apollo. Unlike classical prototypes, Michelangelo does not suggest the elevation of the spirit by good wine but explores the corruption of it by wine • Symbolism is used to convey meaning. Grapes and vine leaves in the hair and left hand of Bacchus are symbols of wine. The panther pelt falling from Bacchus’ left hand is a symbol of unleashed desires and Bacchus’ companion, the satyr standing behind the god, is associated with laziness and lecherousness • The pose and composition convey the passionate spirit of Bacchus. He stands in an exaggerated contrapposto pose disrupting the visual stability and harmony of classical examples. There is a sense that the figure is stumbling with his stomach pushed forward to counteract the backward motion of the left shoulder • The form of the figure is fleshier, plumper than the classical prototype suggesting the forms of a mortal who indulges in good wine. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
<p>1(c)</p>	<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 named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>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>1(c) Explore and evaluate the contribution and importance of your specified painter in two works produced in this period.</p> <p>Indicative content Both paintings must be by Giovanni Bellini, Sandro Botticelli or Raphael</p> <p>Example: Some may explore the paintings of Raphael: Raphael School of Athens (1509 -1511) Stanza Signatura, Vatican Palace, Rome (fresco 500cm x 770cm)</p> <ul style="list-style-type: none"> • Commissioned by Pope Julius II, the most important patron of the time. Imposing group of philosophers of classical antiquity engaged in solemn discussion (a balance to the Disputa's theologians opposite) set in a grand, classically inspired barrel-vaulted architectural space. • Large ovular formation created by figures with Plato and Aristotle centrally placed. A rigorous and balanced use of linear perspective creating a deep space with orthogonals traced in the tiled floor and the vanishing point at the far edge of the floor glimpsed between Plato and Aristotle • A fusion of idealism and naturalism in the figures. Sculptural forms created through the practice of drawing from the nude model, a sophisticated observation of light and tonal modelling. The variety and gracefulness of pose and gesture give the figures a heroic and noble, yet natural and intimate air. These also serve to unite the groups and give a calm solemnity to the scene • Subdued colour tones add to the balance and harmony of the scene and are used compositionally to lead our gaze round the groupings. <p>Raphael Transfiguration of Christ (1517 -20) Pinacoteca, Vatican, Rome (oil tempera on panel 410cm x 279cm)</p> <ul style="list-style-type: none"> • Larger than life altarpiece unfinished on Raphael's death (some figures possibly executed by Romano) depicting the Transfiguration in which Christ appears to the disciples surrounded by Moses and Elijah at Mount Tabor. Commissioned by Cardinal Giulio de'Medici for Narbonne Cathedral • Full expression of Raphaellesque form (lower left-hand grouping): sculptural forms in spiralling movement using rich colour and the harshest <i>chiaroscuro</i> of his oeuvre • Softer colours of the landscape testify to Raphael's interest in Venetian art • Mannerist tendencies such as contorted poses, distortions of space and two viewpoints, bring a new forcefulness to Raphael's art. <p>And evaluate that:</p> <ul style="list-style-type: none"> • When Raphael arrived in Rome in 1508 at the behest of Julius II, the first Stanza reflects his summation of High Renaissance qualities: ideal form; a harmony of both colour and composition; a sophisticated understanding of anatomy shown in the complexity of composition and pose

		<ul style="list-style-type: none"> Raphael's work in the Stanza was the culmination of all that he absorbed from artists in Urbino (Perugino) and Florence (Donatello, Fra Bartolomeo, Michelangelo and Leonardo) Raphael's prolific working practices of a free and expressive drawing style of the nude model and nature helped him to achieve a synthesis of High Renaissance idealism and naturalism in his Roman works There were seeds of Mannerism in his late works which reveal that Raphael was still developing stylistically when he died.
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
<p>1(d)</p>	<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.</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>1d) 'It is in paintings of this period that the characteristics of the Renaissance are most apparent'</p> <p>How far do you agree with this statement? To support your answer, you must refer to:</p> <ul style="list-style-type: none"> • named works of art and/or architecture • your critical text(s). <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"> • That while the characteristics of the Renaissance can be seen in all art and architectural forms of this period through innovations in realism, naturalism and idealism, initiated by classical and humanist inspiration and spurred on by the patronage of civic groups, new merchant classes and the papacy, it is in painting that these characteristics are most apparent. • Michelet tells us that the Renaissance was <i>the rediscovery of man and nature</i>. In their pursuit of realism and naturalism Vasari says that the Renaissance style is best exemplified by painters of the period. <i>Masaccio realised that painting is nothing other than the art of imitating all the living things of nature</i>. In Masaccio's Tribute Money fresco (1425) we see Early Renaissance pictorial realism in the use of linear perspective to convey depth and the use of tonal modelling to give weight to the intensely characterised figures. The narrative is also conveyed through the skilful grouping of figures and natural exchange of gestures. These Renaissance features give a fresh naturalism and focus for devotion. • High Renaissance artists gave paintings even greater naturalism and pathos through grandeur and harmony. In Titian's Assumption of the Virgin (1516–18) there is a heroism in anatomy and gesture and a complete mastery of harmonious composition and oil technique that exemplifies the characteristics of High Renaissance painting. The three hierarchical divisions are linked by colour, gesture and shape while the brushwork is graded depending on its height in the picture – the higher the less defined – resulting in a naturalistic, yet monumental vision that gives an <i>exact description of tactile surfaces, volumes & details</i> (Hartt)

- That painting also reveals the Renaissance interest in humanism that stemmed from the revival of classical text and philosophy and gave rise to the promotion of individuals in the material world, independent of any symbolic role in the church. It was through painted portraiture that this characteristic of the period is most clearly illustrated. Ghirlandaio's **Portrait of an Old Man and Young Child** (c1490) shows the Renaissance interest in not only realism, but also the exploration of humanity in the juxtaposing of age and youth, innocence, knowledge and tenderness. Leonardo's **Mona Lisa** (1503-06) reveals individuality, psychological intensity and *sprezzatura*. Leonardo has sought to capture life, the sitter having, as Gombrich described *a mind of her own*. Soft, subtleties of Leonardo's *sfumato* technique achieve immense delicacy of modelling, composed of multi layered glazing. He has also unified the figure and landscape - the result of his humanist thinking - he wrote: *By the ancients man has been called the world in miniature...because inasmuch as man is composed of earth, water, air and fire his body resembles that of the earth*. Merchants and bankers used the Renaissance painted portrait to reveal their success in the material world, but also their piety, by placing their portraits in religious paintings. Botticelli's **Adoration of the Magi** (c1475), commissioned by Guasparre del Lama, not only contains portraits of the Medici themselves but also of many humanists of the Medici court.
- That the recognition of mythology as an acceptable subject and one that could promote both a city and patron in this period is demonstrated by painting. Antonio Pollaiuolo's **Hercules and the Hydra** (1475) reveals Pollaiuolo's understanding of both the classical ideal and the human body (probably learnt from dissections in Florence). Not only Florence, but also the patron of this piece, the Medici, claimed Hercules as their emblem and wanted dramatic painted depictions of the mythological hero's exploits. Mythological paintings also adorned the furniture of wealthy merchants. Piero di Cosimo's **A Satyr mourning over a Nymph** (c1495) probably served as the backboard of a bench or a chest. Vasari praised the artist's great skill in depicting nature and animals and, as with Botticelli's mythological works, it also reveals a scientific interest in the physical world.

Others may argue:

- That it is in sculptural works that the characteristics of the Renaissance style are most apparent. Sculpture lent itself most readily to the pursuit of Renaissance interests in classical ideals, particularly in human form, as classical sculpture survived and could be used as direct inspiration. Sculpture was also an important form of public art giving sculptors and their patrons the opportunity to display their innovative style more overtly
- Donatello used a direct classical source as inspiration for his celebration of the Paduan military hero **Gattamelata** (1444 - 53) in Padua. He used the Roman equestrian sculpture of Marcus Aurelius, but modernised it with greater naturalism, giving the man a lifelike expression with the lips tightly compressed and eyes focussed. This is a sculpture of a Renaissance individual that also has the symbolism of Roman imperial dignity and power achieved by direct classical referencing. Michelangelo's very public, politically loaded **David** (1501 -05) reveals his understanding of the nude inspired by the Polyclitian ideal so that, along with the potent pose, facial expression and naturalistic detail, David epitomises the Renaissance principle of *all humanity raised to a new power - a plane of superhuman grandeur and beauty* (Hartt)
- That sculptors were also able to inject spatial realism in their work. Donatello's gilded bronze relief of the **Feast of Herod** (1423 -27) used linear perspective to successfully create an illusion of considerable spatial depth. He is able to place the figures in a multi layered stage-like setting creating a dramatic, readable, religious narrative, a technique used by Ghiberti for the gilded bronze East Doors of the Florence Baptistery e.g. **Jacob and Esau panel** (c1435). Both these works also display the public, religious and civic nature of sculptural commissions in the Renaissance. Ghiberti's sculpted self-portrait on the Baptistery doors also evidences another important characteristic of the period, the rising status of the artist.
- That it is in buildings of the period that the characteristics of the Renaissance style are most apparent. The competitive nature of civic pride meant architecture became a very important public vehicle, not only to promote the

		<p>success of the community and their faith, but to also glorify leaders and individuals on a personal level. Architects were inspired by the classical remains of Rome and adapt these to the human scale and functions of the Renaissance.</p> <ul style="list-style-type: none"> • Brunelleschi's Ospedale degli Innocenti (1419-24) in Florence promoted the charitable activities of the Guild of Silk Merchants and embellished the city. The building represents a more humanistic approach to architecture both in its scale and function. <i>He [Brunelleschi] was the first man to begin to comprehend the structural system of classical architecture and to adapt its principles to modern needs.</i> (Murray). As an early example of Renaissance architecture its use of classical motifs is tentative, but its use of a modular system developed from his visit to Rome is clear. Alberti's principles of architectural design: <i>a harmony and concord of all the parts achieved in such a manner that nothing could be added</i> are derived from Vitruvius. His Rucellai Palace (1446) in Florence reveals this harmony with horizontal divisions of finely carved entablatures and pilasters of three orders to articulate each floor. These principles of articulation come directly from the Colosseum, but Alberti has adapted these to the scale and needs of a wealthy Florentine merchant. In his S. Andrea Church (designed 1470) in Mantua Alberti provides a largescale open nave for pilgrims visiting the holy relic of the Blood of Christ using a heavy and distinctly classical Roman theme. Alberti's monumental nave, barrel vaults, triumphal arches and temple front impose a classical grandeur on a Christian church while also reminding worshippers of the leadership and faith of Ludovico Gonzaga.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	7-12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	13-18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
Level 4	19-24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
Level 5	25-30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

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>2a) Explain the ways in which one painted or sculpted portrait, produced by a non-Italian artist, shows status and/or character.</p> <p>Indicative content Example: Rubens <i>Self-portrait with Isabella Brant</i>, 1609-10 (oil on canvas 178cm x 136cm)</p> <ul style="list-style-type: none"> • A double, full length marriage portrait in which both seated figures stare out at the viewer confidently. They incline towards each other in relaxed, informal poses. Although Isabella is placed lower in the composition, she is not inferior in social rank to her husband, being the daughter of Jan Brandt, a humanist and lawyer • Rubens and his new bride sit under a honeysuckle bower, a symbol of fruitful love, and Isabella places her right hand on her husband's, an emblem of marital fidelity, and wears a married woman's lace cap underneath her straw hat • The couple appear well dressed and wealthy. Isabella wears a luxurious dress of richly coloured silk taffeta, brocaded bodice and prominent ruff with a high Florentine hat, while Rubens is in striking, orange-coloured stockings and has an elaborate lace collar. He rests his left hand on a sword as befits a gentleman and no accessories to indicate that he is an artist • This is an intimate yet public declaration that conveys status and vows of perpetuity. 	
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>2b) Explain the ways in which one secular building has been affected by its political, social and/or cultural context.</p> <p>Indicative content Example: Jules Hardouin-Mansart and Louis le Vau Palace of Versailles (begun 1661), France</p> <ul style="list-style-type: none"> • The Palace of Versailles reflects the absolute monarchy of Louis XIV. The use of the palace as a symbol of his centralised, political and royal power was reinforced when Louis moved his court and government to Versailles in 1682. The exterior and interior decoration is also an expression of French art and culture of the period • Unprecedented scale and grandeur ensured that Louis XIV’s power and prestige was unquestioned • The restrained, highly symmetrical classical articulation using giant orders and rustication on the exterior suggested dignity, intellect and authority and distinguished the French Baroque style from that of Italy. The skyline statues also gave an antique flavour • The Hall of Mirrors was decorated with allegorical cycles of paintings by Charles LeBrun glorifying the reign of Louis XIV. Mirrors were a luxury item and enormously expensive. Images of Apollo and the sun were incorporated as reference to Louis as the Sun King throughout the palace. The Apollo room was the throne room. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
<p>2(c)</p>	<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 named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>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>2c) Explore and evaluate the representation and significance of two mythological works of art produced during this period.</p> <p>Indicative content Example: Some may explore that: Bernini Apollo and Daphne 1622-25 (Carrara marble, 243cm)</p> <ul style="list-style-type: none"> • Apollo and Daphne was commissioned by Scipione Borghese for the Villa Borghese • Subject from Ovid's Metamorphoses. Apollo chases the maiden Daphne, who rejects his advances and calls to her father for protection who turns her into a laurel tree • Moment of transformation is represented as Daphne cries out in alarm, her fingers sprout leaves, her left leg becomes the tree trunk and her right foot sprouts roots. Apollo is also mid-action as he tries desperately to grasp the maiden balancing on one leg with his drapery billowing. He touches both flesh and bark as he grasps Daphne's waist • The forms are classically inspired; Apollo is based on the Apollo Belvedere and Daphne has a classical idealised form. <p>Velázquez The Feast of Bacchus c1628 -29 (oil on canvas, 165cm x 188cm)</p> <ul style="list-style-type: none"> • In his large-scale oil painting Velázquez shows Bacchus, the Roman god of wine, wearing a wreath of vine leaves and seated on a barrel, presiding over a gathering of fellow drinkers and crowning a kneeling man with ivy leaves • The god wears classical drapery, and his bare-chested companion holds a crystal glass which distinguishes them from the unidealized, human types to the right who wear coarse clothing and have ceramic jugs and bowls. Two of these men engage with the viewer • Bacchus is shown as the giver of wine which briefly frees man from the harsh and unforgiving realities of daily life and also inspires poetic creation. Perhaps this is why the crown that Bacchus places on the young man's head is not of vine leaves, like his own, but of ivy, traditionally associated with poets. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Apollo and Daphne is a subject rarely treated in sculpture. Bernini's interpretation is a tour-de-force of sculptural narrative. Bernini's treatment of it exemplifies the use of the climactic moment and dramatic tension that became synonymous with Baroque narrative painting and sculpture • The use of classical prototypes in the forms gives a sense of emulating and going beyond antiquity. The classical subject reveals the growing interest in mythological subjects and sophisticated taste of Roman Baroque patrons • Velázquez's image of Bacchus represents his first attempt at depicting a mythological subject and was commissioned by Philip IV in Madrid, after

		<p>Velázquez became court painter in 1623. The painting reveals the influence of both Titian and Rubens whose work Velázquez would have seen in the King's collection</p> <ul style="list-style-type: none"> • This work is the first indication of the artist's desire to reject the more common idealised approach to mythology and shows an inventiveness in mixing classical mythological figures and everyday content. He used a palette and human types that recall his early still-life and genre scenes painted in Seville to create a witty and original representation of the subject of Bacchus as an earthy genre scene.
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.</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>2d) 'Above all, Baroque art and architecture is concerned with propaganda and persuasion.'</p> <p>How far do you agree with this statement? To support your answer, you must refer to:</p> <ul style="list-style-type: none"> • named works of art and/or architecture • your critical text(s). <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"> • That Baroque painting, sculpture and architecture can be considered a product of the Counter Reformation, the Catholic Church's response to the Protestant Reformation. Between 1545 and 1563 the Council of Trent met to discuss reform - including the role of art in retaining or returning worshippers to the Catholic faith. Visual changes did not take place until 30 to 40 years later so religious art of this period can therefore be seen as a presentation of propaganda for the Catholic Church. Counter Reformation theology urged more active spiritual engagement, so communication and emotion were fundamental to the Baroque - artists were to act as preachers and make their work illuminate the mysteries of the Catholic faith. Huntsman argues that <i>the propaganda machine [of the Catholic Church] was designed to transform as many people as possible: heretics Protestants, wavering Catholics and agnostics.</i> • That the blow of the Protestant Reformation led to a renewed demonstration of Papal propaganda in the decoration of St Peter's in Rome, the seat of the Papacy and the symbol of Catholicism in the West. The popes saw the decoration of it as a great opportunity for a visual celebration of the continuity of the Church and its victory over the Reformation • That numerous commissions were given to Bernini and others for the interior of St Peter's. Thousands of pilgrims converged upon Rome and the Pope knew that central to their experience was direct contact with the relics of Christ and early martyrs so initially commissions were focussed on the relics

held in St Peter's. The decoration of the crossing piers marks the relics contained in the church. Colossal marble statues were commissioned to mark each of these, including **St Longinus** (1629 -38) by Bernini and **St Andrew** (1629 -33) by Duquesnoy along with Bernini's **Baldacchino** (1624-33). The crossing became a grandiose conception, its flamboyance and emotionalism making it an example of Catholic Counter Reformation propaganda at its best

- Caravaggio's intensely dramatic and realistic interpretations of biblical narratives draw us deep into the Counter-Reformation propaganda (Huntsman). In works such as his **Supper at Emmaus** (1600-01), **The Entombment of Christ** (1602-04), **Calling of St Matthew** (1599 -1600), **The Incredulity of St Thomas** (1601 -02) he uses many persuasive artistic devices such as unidealized, ordinary figures acting out the most dramatic moment of the narrative with expressive gestures in tenebristic voids
- That both sculpture and painting were also used to promote specific Counter-Reformation theology; St Ignatius of Loyola's *Spiritual Exercises* frequently discussed conversions, martyrdoms and visions of saints to give a direct demonstration of a steadfast belief in Christianity. Depictions of religious figures and their experiences were used to persuade the worshipper to share in the event. Poussin's **Martyrdom of St Erasmus** (1628) was a large-scale altarpiece for St Peter's in which the saint is in the process of having his entrails removed by a windlass while a pagan priest points to a statue of Hercules. With gory details Poussin's attempt at Italian Baroque drama highlights the saint's refusal to worship a pagan idol and his steadfast religious conviction. Bernini's marble and painted stucco equestrian sculpture of **Constantine** (1663 - 70) for the Scala Regia in the Vatican depicts the conversion of the Roman Emperor through the vision of the Cross. The rearing horse, turbulent drapery and orchestrated lighting from the window above makes the piece a propagandistic reminder of the early history of the church, so strengthening the legitimacy of the Catholic faith. Annibale Carracci's **Domine, Quo Vardis** (1605) places the worshipper in the centre of the action as Christ, in St Peter's vision, points back to Rome, a reminder that, like Peter, they should not turn their back on the Catholic Church
- That architecture was also put into the service of promoting the Catholic Church. Architecture while still based on the Classical language now had a *kind of counter-reformatory syntax* (Huntsman) used to persuade the worshipper, exemplified by many Roman examples e.g. Borromini's **San Carlo alle Quattro Fontane** (1638 -1677), Cortona's **SS Luca e Martina** (1635) as well as by churches in other Catholic countries e.g. Alonso Cano's **Facade of Granada Cathedral** (begun 1667). The Cathedral was built on the ruins of Granada's Mosque as a symbol of the reconquest and victory of the Catholic Church over the Moors. Cano created one of the boldest and most original works of Spanish Baroque architecture with a triumphal arch motif elevated on 'stilts' which give the facade an overwhelming scale and grandeur and symbolised the triumph of the Catholic Church
- That much of Baroque art outside Italy was employed as propaganda for the absolute rule of monarchy. Bernini's marble bust length **Portrait of Louis XIV** (1665) was commissioned by the 'Sun King' for Versailles as part of the wider propagandistic programme in the chateau. It is a youthful portrait (Louis was 27) made to immortalise the King. The bust is not an image of an ordinary human being, but a symbol of a divinely ordained absolute monarch with an aloof and averted gaze in which naturalism is sacrificed for symbolism. He told Louis' courtiers *my king will last longer than yours*. In Spain Velázquez's large-scale **Equestrian Portrait of Philip IV** (1634 -35) is used to reaffirm Philip's rule early in his reign with figure and horse placed centrally in the foreground of a vast landscape setting symbolic of the King's realm. The horse is rearing but the King holds the reins with one hand as a symbol of control and his plumed hat and decorated armour giving a regal appearance.

Others may argue:

- That there is much art of the period which does not have a propagandistic function. Wittkower argues that *Nothing could be more misleading than to label - as has been done - the art of the entire Baroque period as the art of the Counter Reformation*. While many artists were occupied with the large-scale propaganda commissions for the church and monarchy there were also

		<p>a wide range of patrons whose motivation for collecting works of art was a source of intellectual and aesthetic pleasure alone. For example, the Met Museum describes Cardinal Scipione Borghese's collection of art as one that would come to define the Baroque movement. The rise in popularity of easel painting and the thirst for humanist learning and collecting gained apace in this period</p> <ul style="list-style-type: none"> • Gentileschi's training in easel painting, and perhaps the suspicion that women painters did not have the energy to carry out large-scale painting cycles, meant that ambitious patrons did not commission her for their large-scale propaganda pieces very often. But collectors were captivated by her status as a famous female artist, and her images of extreme violence would have had an additional appeal because they were painted by a woman. Gentileschi's Self Portrait as a Lute Player (1615-17), in which she depicts herself in the guise of a 'gypsy-musician', was part of Cosimo II de' Medici collection in Florence. In her Lucretia (1623 -25), bought by Pietro Gentile for his Palazzo in Genoa, Gentileschi uses the topic of the virtuous woman ill-treated by a man and reveals herself clearly as a Caravaggisti • Wittkower states that <i>still life, genre scenes and self-contained landscapes begin to evolve as a species in their own right at this historical moment</i> and goes on to state: <i>The market for these adjuncts [still life, genre and landscape paintings] to high art grows in leaps and bounds</i> in this period. Claude's Costal View with Perseus and the Origin of Coral (1674) was painted for Prince Camillo Massimi, Chamberlain to Pope Clement X. The use of a mythological theme from Ovid's <i>Metamorphoses</i> gives the landscape an intellectual curiosity. In his Landscape with Travellers asking the Way (c1641) Salvator Rosa's wild, overpowering scene can be seen as the antithesis of the "picturesque" classical views of Claude. In his Landscape with Tobias laying hold of the Fish (c1613) Domenichino paints a harmonious, vast landscape combined with strong mood and personal drama • Both Velázquez's Old Woman Cooking Eggs (1618) and Carracci's The Beaneater (1580-90) show how artists could adapt to a more spontaneous, informal approach for genre subjects while their technique and colour became richer and more finished for propagandistic works.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	7-12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	13-18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
Level 4	19-24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>

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

Question	Indicative content	
3(a)	<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>3a) Explain the ways in which materials and techniques have been used to convey meaning in one sculpture produced in this period.</p> <p>Indicative content</p> <p>Example: Rodin <i>The Burghers of Calais</i>, 1885–1895 (bronze 235cm)</p> <ul style="list-style-type: none"> • A public commemorative sculpture placed in front of the Town Hall of Calais. It is a memorial to six French burghers of Calais who gave themselves up to King Edward III in 1347 to save the citizens of the besieged city during the Hundred Years War. Rodin portrayed the moment of their martyr-like sacrifice. • Rodin made full use of the expressive freedom of bronze. Modelling in plaster and casting in bronze allowed Rodin to give the figures a sense of spontaneity, textural definition and detail. More delicate details were added by cold working with a chisel • The tensile strength of bronze allowed Rodin to create life-size figures in a variety of active and extended poses. The tension and rhythmic linking of the poses gives a sense of momentum as the figures move towards their death. The reflective nature of bronze also enhances this movement, heightening the drama of the moment as the light flickers across the modelled surfaces. • The dark colour of bronze gives the memorial a serious and sombre mood and although Rodin modelled the bronze in a naturalistic way, it has classical connotations so giving meaning to the sculpture as a memorial to heroes. Bronze is also a very expensive material implying significance and grandeur. 	
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>3b) Explain the ways in which one British painting has been influenced by political, cultural and/or social factors.</p> <p>Indicative content Example: William Holman Hunt The Awakening Conscience, 1853 (oil on canvas 76cm x 56cm)</p> <ul style="list-style-type: none"> • A statement by Hunt concerning the institutional gender inequalities and the moral hypocrisy of the upper classes in Victorian England. It explores the fate of the 'fallen woman' and the social injustice prevalent at the time and the realisation of an exploited young woman • Hunt used symbolism to sympathise with the plight of the woman and challenge the morally hypocritical stance of the upper classes • Some examples: the mistress, in a state of undress, is placed in a newly furnished room provided by the young man. The cat plays with a bird as the man toys with the woman, the sunny garden light reflected in the mirror suggests the woman's potential freedom and salvation and the glove is discarded, just as she can be discarded by her lover • Hunt did not make the woman's downfall inevitable, however. She is allowed to have hope - will the cat catch the bird, will the woman, bathed for a moment in the light, find redemption? • Hunt placed the viewer in the light, implying society had some responsibility in saving the woman and the viewer should feel encouraged by her possible salvation. This hope reflects the growth of the Women's Rights Movement that challenged Victorian institutional inequalities at the time. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2-3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4-5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
<p>3(c)</p>	<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 named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks). As the question requires one French building and one British building to be discussed, a candidate who uses two French or two British buildings can only be given credit for one work and so should be limited to a maximum of Level 2 (4–6 marks), credit being given to the strongest example.</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>3c) Explore and evaluate the relationship between form and function in two buildings constructed during this period, one by a French architect and one by a British architect.</p> <p>Indicative content Example: Some may explore that:</p> <p>Labrouste Bibliothèque Sainte-Geneviève Paris (1843-50)</p> <ul style="list-style-type: none"> • Initially built to house the manuscripts from the Abbey of Sainte-Geneviève but now functions as the inter-university library for the different branches of the university of Paris • It was designed with a utilitarian purpose in mind and used industrial iron to achieve this. Open ironwork arches support two rows of sixteen slender cast iron columns and two barrel vaults creating an open lofty interior with a lower and upper reading room and ample space for books and readers • Its simple rectangular shape with large windows on each side fills the interior with natural light. There is a vestibule which was designed to symbolise the start of the reader's journey in the search of knowledge. The grand staircase to the upper reading room is placed so it does not take up any of the reading room space • The exterior has a more traditional classical style with motifs that recall a Renaissance façade in its symmetry and articulation with cornice, rustication and pilasters supporting round headed arches. The exterior window arches are inscribed with the names of 810 contributors to Western thought, from its religious origins to the present, from Moses to the Swedish chemist Berzelius, demonstrating Labrouste's belief that a building is merely the framework for human activity. Labrouste was a follower of Henri de Saint-Simon's philosophy that advocated replacing spiritual power in favour of science and industry. <p>Waterhouse Natural History Museum London (1860–80)</p> <ul style="list-style-type: none"> • Built to exhibit a huge range of natural history specimens found by Victorian explorers who regularly unearthed new species of exotic animals and plants. Richard Owen, in charge of the British Museums natural history collection, wanted a building big enough to display these new discoveries in what he called a <i>cathedral to nature</i> • Built in a German Romanesque style with towers, round arches, a main portal with archivolts, a symmetrical plan and double-storey cathedral-like central hall • The plan is made possible by using an iron frame and concrete vaults which are clad in polychromatic terracotta. Waterhouse also designed a series of

		<p>animal and plant ornaments, statues and relief carvings throughout the entire building of both extinct and living species</p> <ul style="list-style-type: none"> The vast open-planned central hall with glass roofing creates a suitable, well-lit exhibition space, particularly for large specimens. The services were placed in towers to allow as much exhibition space as possible. <p>And evaluate that:</p> <ul style="list-style-type: none"> Labrouste's library was praised by architects for its introduction of high technology into a monumental building to optimise functionality while the addition of names on the exterior makes clear that it is a place of learning and development of thought It was one of the first buildings in Paris to utilise the structural advantages of iron, which is visually prominent inside, making its structure and internal aesthetics innovative. Labrouste also satisfies both the modern world and an ancient past by clothing the iron structure in a classically inspired exterior The design, scale and innovative use of industrial iron in the Natural History Museum reflects Victorian confidence and the desire to educate the masses (it had free entry from the outset), supported by the sculptural and painted decoration which had a didactic role The ecclesiastical and historical architectural references of the museum lend gravity and authority to the pursuit of knowledge of the natural world.
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
<p>3(d)</p>	<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.</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>3d) 'It was the invention of photography that freed artists from the Academic style.'</p> <p>How far do you agree with this statement? To support your answer, you must refer to:</p> <ul style="list-style-type: none"> • named works of art • your critical text(s). <p>Indicative content Students will need to strike a balance between depth and breadth. They must create a relevant and evidenced argument in their response and will need to explore the detail on at least some of their selected works to achieve the requirements of the higher levels. Discussion should cover both formal and contextual elements, and at the top end, these concepts will need to be evaluated and integrated with appropriate reference or quotation of critical texts. The stronger candidates will provide a conclusion to summarise their final reaction to the statement of the question.</p> <p>Some may agree:</p> <ul style="list-style-type: none"> • That photography had a profound effect on avant-garde artists of this period and helped them develop the freedom from the Academic style that they desired. Arnason believes that from the time that photography was publicly displayed in early 1839 <i>rarely would a Western painter ever again be able to create without some consciousness of the special conditions introduced by the new medium</i> [of photography]. He goes on to argue that although artists had pre-empted many characteristics of photographic form in their paintings: cropping, mid action poses and exaggerated foreshortening for centuries, none of these characteristics, nor the desire to document contemporary life was able to <i>become a commonplace of painting style until the mass proliferation of photographic imagery made them an ubiquitous and unavoidable feature of modern life</i>. • That the most immediate and obvious impact of photography on art can be seen in the work of the Realists <i>eager to achieve the special kind of optical veracity unknown until the advent of photography</i> (Arnason). Courbet's landscape painting Source of the Loue (1864) reveals his response to photographs. He experimented with the form of extreme close-up rocks abruptly cut off at the edges of the painting to create the effect of photographic detail. Its almost monochrome colour also suggests his desire to replicate the effect of the photograph. Realists also wanted <i>to report the world and its life as candidly as possible</i> (Arnason). Photojournalism, such as that emerging from the American Civil War encouraged Daumier to depict an honest image of the human condition in his Third Class Carriage (c1862) along with many biting satirical prints for newspapers and periodicals

- That closely allied to the Realists' response to the veracity of photography is the Impressionist response to the instantaneity of photography and the effects of halation that inspires *en plein air* painting. This allowed artists to capture the instant, fleeting moment of a scene and explore light effects, which challenged the formality of the Academic style. Sisley's (1878) **Allée of Chestnut Trees** studies the play of sunlight through the trees while Pissarro's **Hoar Frost** (1873) depicts sunlight as it thaws the frozen earth
- That as Gombrich states *the camera helped to discover the charm of the fortuitous view and of the unexpected angle* in paintings. Paintings such as Renoir's **Umbrellas** (c1881-86), Caillebotte's **The Floor Scrapers** (1875), Morisot's **Cottage Interior** (1886) and Degas' **The Absinthe Drinker** (1875) reveal the use of cropping, closeup and inventive viewpoints to convey varying aspects of modern urban life. Thanks to the ability of photography to capture the moment, Degas was able to explore his keen interest in horses and examine the different movements of the animal. He studies this in numerous images including **Jockeys Before the Race** (1878). In Britain the Pre-Raphaelite painters were also influenced by the compositional and observational innovations of photography. In Holman Hunt's **Our English Coasts** (1852) the composition has a closeup viewpoint to deepen its meaning and heighten detail.

Others may argue:

- That there were numerous other significant influences embraced by artists that encouraged them to break with artistic conventions of the Academic style in both Britain and France
- That some consider the interest in Japanese prints vital to the break with the Academic style and the development of innovations in painting. *Here they found a tradition unspoilt by those academic rules and clichés which the French painters strove to get rid of. The Japanese relishes every unexpected and unconventional aspect of the world.* (Gombrich). Artists were inspired by the Japanese artists' disregard for the basic rules of composition in European paintings and wanted to convey the unconventional impression of space and form seen in the Ukiyo-e prints. Many used motifs borrowed from the culture as seen in Monet's **La Japonaise** (1876) but they also developed asymmetrical compositions and backgrounds composed of abstract colour and line e.g. Degas' **The Tub** (1886) and Morisot's **The Cradle** (1872)
- That the theories of colour harmony, chiefly those of Chevreul played a significant role in helping artists break with the Academic approach to colour. This was aided by the development of new synthetic pigments, providing vibrant shades of blue, green, and yellow that painters had never used before. The bright colours of Impressionist, Post-Impressionist and Pre-Raphaelite canvases were shocking for eyes accustomed to the more sober colours of academic painting. Manet's **Boating** (1874) features an expanse of the new cerulean blue and synthetic ultramarine. As Margaret Samu (Met Museum) argues *the fashionable boater and his companion embody modernity in their form, their subject matter, and the very materials used to paint them.* Pre-packaged tubes of oil paint also allowed artists to be more adventurous with their working locations as they sought to capture fleeting impressions and light effects of nature *en plein air*
- Arnason argues that patronage played a significant part in shifting artistic conventions in the period. *The new patrons were the newly rich bourgeoisie. Being fundamentally materialistic in its values this increasingly dominant segment of society had less interest in the vagueness and fantasy of Romantic art than in the kind of pictorial verisimilitude that could convey meticulous visual facts, verifiable in the external world of here and now.* An interest in paintings of contemporary life gave artists the commercial support needed in their pursuit of innovation
- That the political upheaval and industrialisation of the period had a significant impact on artists in breaking with both academic subject matter and artistic style. In 1846 Baudelaire called for painters to represent *the heroism of modern life* while in 1865 Proudhon advocated that revolution and humanitarian ideas in art and social thought are intimately linked and that the aim of art should be *to paint men in the sincerity of their natures and their habits, in their work, in the accomplishment of their civic and domestic functions.* Courbet is motivated by his left-wing politics and challenge to

		<p>authority, both artistic and political, in his depiction of the life of contemporary rural workers in The Stone Breakers (1850). This is contrasted by Renoir's subject of modern life in his Bal du Moulin de la Galette (1876) in which the new wealthy middleclass Parisians enjoy an evening in Montmartre. In Britain, art also engages with social realism. Fildes was motivated by sympathy for the poor in his Application for Admission to the Casual Ward (1874) depicting the casualties of modern urbanised society.</p>
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i></p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. <i>[AO3]</i></p>
Level 2	7–12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i></p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. <i>[AO3]</i></p>
Level 3	13–18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i></p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i></p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i></p>
Level 4	19–24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i></p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i></p>
Level 5	25–30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i></p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i></p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i></p>

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>4a) Explain the ways in which the female figure has been represented in one painting or sculpture.</p> <p>Indicative content</p> <p>Example: Paula Modersohn-Becker Self-Portrait on her Sixth Wedding Anniversary, 1906 (tempera on canvas 61cm x 50cm)</p> <ul style="list-style-type: none"> • The artist is nude from the waist up wearing a necklace of yellow amber beads that fall between her breasts and glow warmly against her bare skin. Her hands emphasise the prominent stomach indicating pregnancy, though she was not. The figure stares confidently and directly at the viewer through large almond eyes and is set against a neutral, slightly patterned background • Nude self-portraiture was unprecedented for female artists at the time. Modersohn-Becker depicts herself as an individual who can cultivate herself outside the trappings of marriage and challenges the notion of the 'male gaze' • The work is a declaration of liberation as she has recently decided to stay in Paris and not return to live with her husband in Worpswede, Germany. • The flattened, linear, simplified forms indicate an awareness of Gauguin and Cézanne though the muted, limited palette gives the image a tranquil quality. 	
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>4b) Explain the ways in which the form of one building, designed by an architect not of French nationality, reflects its function.</p> <p>Indicative content Example: Mendelsohn's and Chermayeff's De La Warr Pavilion Bexhill (1933–35)</p> <ul style="list-style-type: none"> • Originally constructed as a sea front public entertainment complex comprising of an auditorium for 1500 people, a restaurant, reading room, lounge, sun terrace and flat roof for deck games • The patron, 9th Earl De La Warr and socialist mayor of Bexhill, spoke of the desire to give the public relaxation and pleasure and stimulate community culture and spirit. The design brief included spacious interiors, large windows, terraces and canopies to allow maximum exposure to light and air. A planned lido and pier on the south side were never built • The Pavilion has a central entrance, a north and south stairwell, and between these, fully glazed regular bays on the south façade with cantilevered balconies for public use. The interior is also modernist with plain white walls and stainless-steel fittings • To achieve this functional building a welded steel-frame and reinforced concrete construction was used creating non-loadbearing walls that produced an airy open-plan interior and large areas of metal framed fenestration - a British expression of the International Style. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
4(c)	<p>AO targeting AO1: 5 marks; AO2: 5 marks; AO3: 5 marks.</p> <p>Marking instructions Answers must apply the level descriptors on the next page in line with the general marking guidance (pages 3–4). The question clearly asks for named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>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>4c) Explore and evaluate the form and meaning of two works of art by your specified sculptor.</p> <p>Indicative content</p> <p>Both sculptures must be by Brancusi, Epstein or Giacometti</p> <p>Example:</p> <p>Some may explore the sculptures of Giacometti: Giacometti Spoon Woman 1926–27 (cast 1954), (bronze 143.8cm x 51.4cm x 21.6 cm)</p> <ul style="list-style-type: none"> • A set of simple blocks represent the head, torso and legs of this life-size, abstracted female figure sculpture. The woman's wide, curving womb is represented by the concave section of a spoon-like form • Giacometti inverts the metaphor employed in ceremonial anthropomorphic spoons of the African Dan culture in which the form, emblematic of honour and status, is charged with spiritual interpretations. For Giacometti the woman becomes like a spoon rather than the spoon like a woman which intensifies the theme of fertility, sexuality and totemic vision • The first attempt by the artist to create an abstracted form that still retains the presence of a figure and shows the sculptor's interest in 'primitive' objects • One of Giacometti's early Surrealist works which combines his initial influences: the geometric characteristic of Cubism and the formal simplicity of Brancusi. <p>Giacometti Woman with her Throat Cut 1932, (Bronze, 22cm x 87.5cm x 53.5cm)</p> <ul style="list-style-type: none"> • A Surrealist representation of a hybrid animal seemingly part woman, part crustacean and part insect • There are some recognisable elements of the female form: breasts, legs, arched torso, extended neck, open mouth and arms anchored to the floor by spoon-shaped hands. All forms are considerably distorted or abstracted • Rigorously horizontal composition intended to rest directly on the floor as part of the real world rather than in the elevated realm of art • The body of the female figure appears simultaneously in the throes of sexual ecstasy and the spasm of death – legs splayed, and torso torn open giving a macabre and threatening meaning of sexual violence. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Giacometti was a major contributor to Surrealist sculpture in his early career. He realised that sculptures only presented themselves in a complete state in his mind, so rejecting observation from life. For this reason, he worked from memory in this period • Giacometti's fully Surrealist works challenge the dense, compact masses of conventional sculpture, replacing it with skeletal, deconstructed, abstracted forms that have an irrational, disturbing meaning

		<ul style="list-style-type: none"> • Woman with her Throat Cut introduces a new relationship between the object and the spectator, bringing it painfully close to the attraction-repulsion, pleasure-pain experiences that mingle inseparably in life • The form can be read as an example of the misogynistic imagery frequently presented in Surrealism, an attitude emphasised by the display; the viewer looks down on the form and is almost invited to walk over it.
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.</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>4d) ‘It was the emergence of new types of patrons, such as art dealers, and new exhibition spaces that drove innovation in this period.’</p> <p>How far do you agree with this statement? To support your answer, you must refer to:</p> <ul style="list-style-type: none"> • named works of art and/or architecture • your critical text(s). <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"> • That without the patronage and competitive atmosphere generated by art dealers the innovation of avant-garde artists of the period could have been crushed by the standards set by the official Salon • Painters and sculptors demanded artistic freedom, unrestrained by the single standard-setting Salon system and art dealers were willing to champion avant-garde artists. Dealers such as Durand-Ruel, Vollard and Kahnweiler bought and sold works by avant-garde artists. For example, Whitfield states that Vollard made deals with Derain (1905) and Vlaminck (1906) <i>to buy their work on a monthly basis, making it possible for the painters to devote their time to painting at a critical moment in their development and even may have given the artists a sense of urgency as they worked.</i> Derain went off to London in 1905, supported by Vollard, to paint numerous impressions of the city in his celebratory Fauvist style e.g. Pool of London (1906) and The Houses of Parliament (1905 -06). Such support also gave him the freedom to travel to L’Estaque in the summer of 1906 to produce iconic Fauvist paintings such as The Bend in the Road, L’Estaque (1906) and Trees, L’Estaque (1906). Whitfield states that <i>from 1907 each Fauve painter, except Matisse, was with a dealer and was able to live, if only very modestly, from the proceeds of sales.</i> • That Kahnweiler opened his first gallery in Paris in 1907 and from the start was determined to deal only in work of young artists. He exhibited their work when it was rejected by the progressive Salon d’Automne. Picasso

acknowledged this in his **Portrait of Kahnweiler** (1910) in which he applied his Analytical Cubist method so consistently that he all but dissolved the subject. *Kahnweiler almost singlehandedly shaped the history of Cubism, thanks, in part, to the exclusive deals he had inked with four of the movement's key artists: Pablo Picasso, Georges Braque, Juan Gris, and Fernand Léger.* (Alex Greenberger ARTnews)

- That the support of dealers in turn inspired the emergence of a new, more daring art-buying public. Clients, from the new professional middle classes, wished to buy small scale paintings for their homes. Whitfield states that: *The increasing success of modern art had been largely due to Durand-Ruel who, almost single handed had created a new public* and goes on to suggest that the dealer's success introduced the possibility that modern art might be regarded as an investment.
- That a similar evolution took place in other art centres as the authority of established institutions was challenged, new exhibition groups formed, and commercial galleries developed their presence and role in supporting artists' careers (Malcolm Gee). The model developed in Paris was closely mirrored by dealers in Berlin and Munich. That the dealer Herwarth Walden sold works by French Fauvists, Cubists and Italian Futurists as well as works by *Die Brücke* and *Der Blaue Reiter* at *Der Sturm* in Berlin is testament to the growing internationalism that was engendered by art dealers of the period too
- That exhibition spaces for artists improved dramatically in this period giving them alternative exhibiting opportunities besides the official Salon. In 1903 the *Salon d'Automne* was formed, to which artists could send their work of the summer months without waiting until the following year to exhibit. This gave avant-garde artists greater publicity. At the 1905 *Salon d'Automne* the art critic Vauxcelles not only gave the Fauves their name but also far-reaching publicity when he wrote about paintings such as Matisse's **Open Window** (1905) and Derain's **Fishing Boats at Collioure** (1905). The retrospective exhibitions of artists including Gauguin, Cézanne and Manet that it also showed gave confidence to avant-garde painters: *If Cezanne is right, I am right* said Matisse.

Others may argue:

- That the collaborative nature of new artistic groups which developed in this period drove innovation, making artists self-motivated and determined to create a new visual language for the new century. The common need to challenge tradition and focus on the question of *how, by shoving sticky stuff like paint around on the surface of a canvas, could you produce a convincing record of process and transformation?* (Hughes) was the driving force for artists of this period. For example, the Futurist and *Die Brücke* manifestos looked to the future: *But we want no part of it, the past, we the young and strong Futurists!* (Marinetti: Futurist Manifesto). Severini's **Dynamic Hieroglyphic of the Bal Taberin** (1912) uses segmented planes to express the excitement of modern urbanisation. *Der Blaue Reiter*, founded by Kandinsky and Marc, wished to investigate the spiritual and empathic nature of art, anxious about the modern technology that the Futurist celebrated. Marc's landscape **Yellow Cow** (1911) uses colour and dynamic movement to bring the spirit of the animal and landscape close to each other in a single rhythm.
- That specific commissions for artists still existed in this period and drove innovation. **The Table of Silence**, the **Gate of the Kiss** and the **Endless Column** (1938) commissioned by National League of Gorj Women are three sculptures which make up Brancusi's monument ensemble in the central park at Targu Jiu, Romania commemorating Romanian soldiers who defended the town from German forces in 1916. Inspired by his native folk art, the commission gave Brancusi the opportunity to develop his belief that *what is real is not the external form but the essence of things* with radically simplified form in the three works
- That architecture was highly innovative but still relied on a system of traditional patronage. Le Corbusier's **Villa Savoye**, Poissy (1928-29) was commissioned by M and Mme Savoye as a rural weekend home near Paris. Le Corbusier makes use of industrial materials to create a simple square form on slender reinforced concrete *pilotis* with ribbon windows, roof terrace and

		flexible interior space. Tugendhat House , Bruno (1928-30) by Mies van der Rohe and commissioned by Greta and Fritz Tugendhat uses a steel and concrete construction that enabled Mies to replace supporting walls with glass, filling the interior with light and giving panoramic views. <ul style="list-style-type: none"> • That the drive of commercial patrons also created architectural innovation. The Hoover Building, London by Wallis, Gilbert and Partners (1933) was commissioned by the Hoover Company as its main office and factory in Britain. The principle of 'form follows function' is exemplified by the expanse of glass made possible by the white 'snowcrete' reinforced concrete frame creating light, airy open-plan spaces inside for the modern worker. The building spoke of the company's innovatory production processes and outlook. Similarly, Behrens' AEG Turbine Factory (1908-09) commissioned by AEG, designed around a huge interior lifting gantry and given a monumental exterior uses industrial materials to create an innovative machine aesthetic.
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i> Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. <i>[AO3]</i>
Level 2	7-12	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i> Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. <i>[AO3]</i>
Level 3	13-18	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i> Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i>
Level 4	19-24	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i>
Level 5	25-30	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>

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>5a) Explain the ways in which one building is associated with Post-Modernism.</p> <p>Indicative content Example: Michael Graves Portland Public Service Building Oregon (1979-82)</p> <ul style="list-style-type: none"> • The building has Post-Modern features such as the revival of ornament, historicism and a sense of wit and humour – a reaction to the purism of the International Style • The fifteen-storey municipal office building deliberately mixes styles: elements of skyscraper design with detailing from Art Nouveau, Art Deco and Classical references. Large decorative ‘columns’ adorn each side of the building with trapezoidal ‘capitals’ above them on the East and West elevations. • Historical memories are evoked, rather than historical accuracy reproduced: the scale of elements is exaggerated and simplified. However, some traditional symbolic meaning is retained in the use of Classicism to suggest the ideas and goals of civic government • Colour adds a playful, humorous element to the façade, typical of Post-Modernism: stylised festoons of a blue ribbon design decorate the main elevation. The base of the building is coloured green, the middle terracotta and the top blue, symbolic of the natural world - garden, earth and sky. 	
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>5b) Explain how one work of art by a YBA artist in any medium is innovative.</p> <p>Indicative content</p> <p>Example: Damien Hirst The Physical Impossibility of Death in the Mind of Someone Living, 1991 (tiger shark, glass, steel, 5% formaldehyde solution 213 x 518 x 213cm)</p> <ul style="list-style-type: none"> • An artwork for the Sensation exhibition where YBAs from the Saatchi Collection were shown in 1997. Due to its innovative use of a 14-foot dead shark in a large tank of formaldehyde solution – it appears to be surrounded by the sea - this piece achieved extraordinary celebrity status • The artwork is linked to the innovative YBA ideas of controversial subject matter, the use of ready-mades and found objects, art as a spectacle and conceptualism • The conceptual nature of the object and title are innovative. The shark is positioned at an angle and at eye level in the tank so when you walk round it the reflections and refractions of glass and water make the fish appear to swim towards you with open eyes and mouth. As the title suggests, the shark reminds us of our mortality and encourages us to confront the certainty of death. It challenges the viewer to confront death at a time when modern death rituals tend towards an avoidance of the subject. Also innovative is the contrast between the straightforward, neutral, specimen-like, minimal style of presentation, which objectifies the animal, and the emotionality of the subject matter. 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Question	Indicative content
<p>5(c)</p>	<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 named works of art and so candidates must cover at least two named works. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (4–6 marks).</p> <p>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>5c) Explore and evaluate how two portraits from this period represent the subject.</p> <p>Indicative content Example: Some may explore that: Francis Bacon Self-Portrait, 1969 (oil on canvas, 35.5cm x 30.5cm)</p> <ul style="list-style-type: none"> • A bust length, frontal portrait in which Bacon represents himself with twisted features • He has concave deep set eyes which engage with the viewer, a twisted nose, smudged mouth, dishevelled hair and wears an everyday T-shirt and jacket. • The skull beneath the skin is suggested by tonal modelling and white painted lines • The colour scheme of blue and purple hues applied in loose visible brushstroke evokes putrid flesh. <p>Warhol Vote McGovern, 1972 (colour screen-print, 106.5cm x 106.5cm)</p> <ul style="list-style-type: none"> • A bust length silk-screen print of President Nixon appropriated from a Newsweek magazine photograph which Warhol has manipulated with colour and the slogan 'Vote McGovern' beneath the image • It is a politically motivated portrait to be sold in aid of the Democrats' presidential bid in the Cold War period • Colour is used as provocative symbolism to distort Nixon's portrait – usually it is the features of the sitter that are distorted in satirical cartoon portraits • Acidic green and cool blue describes the face and clashes with the fiery orange background, detaching the figure from the background and giving Nixon a ghoulish characterisation. The red tie and pink jacket are ironic as Nixon was a strident anti-communist. <p>And evaluate that:</p> <ul style="list-style-type: none"> • Bacon was the leading British figurative painter of this period who invented a new grammar and imagery for human expression. Bacon successfully reveals the effervescence and fragility of his corporeality in an unflinching image of self. The distortion of the forms and colours convey an intensity of human suffering • Despite being a self-portrait there is no sense of public identity, no suggestion that the sitter is a painter, making it an extraordinarily effective image of self-interrogation • There is an oppositional relationship between slogan and image in the portrait of Nixon. Warhol is suggesting that the facts are looking you in the face - it is a photograph of Nixon – so vote McGovern. The slogan, in the imperative voice and the symbolic, ironic use of colour are used to intensify the political message, making this one of Warhol's most extreme and subversive examples of Pop art • It was not unusual for Warhol to produce portraits of American presidents, but this portrait marked the first time an American presidential campaign

		commissioned a famous artist to create a poster. It was a huge success, raising \$40,000 for McGovern.
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
<p>5(d)</p>	<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.</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>5d) 'Debates on race and gender are the key to understanding the art of Britain and America in this period.'</p> <p>How far do you agree with this statement? To support your answer, you must refer to:</p> <ul style="list-style-type: none"> • named works of art and/or architecture • your critical text(s). <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"> • That many artists have tackled the social construct of race and gender making it central to the understanding of art in Britain and America. Honour and Fleming state that <i>artists have reacted against an iconography reflecting and perpetuating gender distinctions within the structure of patriarchal culture</i> while Nayland Blake argues that <i>new facets of ambiguous or fluid gender are fostered through the use of visual art</i>. Artists of this period have also <i>used their art to expose the inaccuracies of such prejudicial judgments as 'other' and 'primitive' perpetuated by early twentieth century artists</i> (Huntsman) and Stuart Hall suggests that when reflecting on race an artist is <i>plunged headlong into the maelstrom of a continuously contingent, unguaranteed, political argument</i> surrounding decolonisation and multiculturalism • Saville critiqued the traditional canons of female beauty and the 'male gaze' in Plan (1993) an over life-size monumental, acutely foreshortened nude model seen from below with cropped face, and breasts partially covered by arms. Saville's dispassionate depiction of the female form with a high degree of realism and lack of idealisation - pubic hair, blue veins in breasts and stretch marks - confronts issues of female body image and the need to conform to social expectations of size and beauty. The lines drawn by a cosmetic surgeon planning on reducing the model's form reinforces the ambiguity of the vision that neither invites scorn nor appeals for pity. Sarah Lucas creates an ironic critique of gender stereotyping by using edible materials resonant with laddish male culture in her installation work Two

Fried Eggs and a Kebab (1992), forcing the viewer to consider a derogatory perception of women in society

- That artists have also used their work to interrogate historical depictions of gender in art and to propose new narratives. Sleigh in **The Turkish Bath (1973)** confronts the objectifying 'male gaze' by reversing the gender roles seen in Ingres' **The Turkish Bath** (1862) and creates a powerful version of the female gaze. By painting individual, recognisable male models that stare out at the viewer Sleigh gives the models control over their own sexuality making the debate even more potent. The Guerrilla Girls' poster **Do women have to be naked to get into the Met. Museum?** (1989) parodies Ingres' **La Grande Odalisque** (1814) to draw attention to the inequalities of public display for women artists and that women are often considered as the objects of art rather than the producers of it
- That artists have explored the participation of women in history. Chicago's **The Dinner Party** (1974-79) addresses the neglect of many figures in female history and creativity. Chadwick suggests that Chicago's work provides *a framework within which to reverse devaluations of female anatomy in a patriarchal culture*. But other feminist theorists and artists highlighted the risk of objectification that comes with including women's bodies in artworks. Griselda Pollock and Rozsika Parker argue that such images are *easily retrieved and co-opted by male culture because they do not rupture radically meanings and connotations of woman in art as body, as sexual, as nature, as object for male possession*. Artists such as Mary Kelly embraced this by rejecting female forms in such works as **Interim** (1984 -89) in which she deals with the collective memories of women
- That male artists also explored gender and gave voice to different aspects of the debate. In his **We Two Boys Together Clinging** (1961), in which the boys exchange a passionate embrace and kiss in front of a lavatory wall covered in graffiti, Hockney did *something that was profoundly brave; to explore his sexuality in his paintings* (Schama) at a time when homosexuality was illegal in Britain. The crude, child-like scratchiness enhances the fierce lustiness of the illicit embrace and reveals the challenge Hockney felt in finding a way to represent forbidden relationships. Earlier, in his portrait **Mr and Mrs Clark and Percy** (1970 -71) he also makes it apparent that traditional gender roles may be changing in marriage; the standing Birtwell and seated Ossie is contrary to the traditions of English portraiture and suggests that Birtwell is the dominant partner in the marriage. Robert Gober exposes a social structure dominated by heterosexual men in **Cat Litter** (1989) in which the empty white bridal dress is juxtaposed with the painted plaster cat litter bags behind the figure, the 'low' symbol of married life
- Grayson Perry explores gender fluidity by explaining *the mislaid part of a transvestite's spirit* in his **Transvestite Looking in the Mirror** (2009). He uses the visual language of a traditional icon, reminiscent of a religious artifact that is venerated, to strengthen his point. *There is a poignant longing in the act of crossdressing, a seeking for some ineffable femininity and in the mirror we can convince ourselves we have found it. The dressing table is an altar and the mirror the icon lodged within.* (Perry)
- Yinka Shonibare's installation work **The Swing (after Fragonard)** (2001) paraphrases the Rococo image to explore race and cultural hybridity. He replaces the extravagant silk and lace of Fragonard's painting with African print fabric and the woman is dark skinned and headless. These changes create a disjunction – the work is both familiar yet also deeply thought provoking. In his site-specific installation **House of the Future** (1991) in Charleston, California, David Hammons built a structure from the castoffs of renovation and gentrification in the area. Honour and Fleming argue that *no work of art conveys its meaning with greater earnestness and directness by the associations that can be made with each element*
- That themes on race and gender in this period are often symbiotically linked. In Kehinde Wiley's **Napoleon Leading the Army over the Alps** (2005) appropriation of David's portrait debates gender-traditional male power and lineage but also, by replacing the figure of Napoleon with a black man, he raises issues of race. In his portrait of Doreen Lawrence, **No Woman, No Cry** (1998), Chris Ofili's use of multi-media underpins the message about female strength in the face of institutional racism in the UK.

	<p>Others may argue:</p> <ul style="list-style-type: none"> • That with the expansion of consumer culture, widespread political upheaval, globalisation and environmental concerns, issues of race and gender were not the only ways artists enable us to understand art of this period • That Pop artists explored the rise of consumerism and popular culture using processes of mass production and advertising to make the understanding clear. Warhol's Marilyn Diptych (1962), a silkscreen and painted image of Marilyn Monroe, comments on her fame, publicity and Hollywood celebrity in a bland, dispassionate 'manufactured' process based on a publicity photograph of the actress. With his 3D work he promotes the commercial object as art. Brillo Boxes (1964) challenged the viewer to consider the conservative exclusivity of the artworld at the time • That some artists rejected the consumerism of the period and went back to the land where they felt liberated from the city and could show that a total involvement with the forms and experience of reality and nature were necessary. For example Nancy Holt's Stone Enclosure (1977-78) and Mary Miss' Field Rotation (1981) both use their art to shift the viewer from neutral observer to engage with the perception of space and time • That some works aim to help us understand the multiplicity of societal debates in this period that go beyond simply race and gender. David Wojnarowicz's The Death of American Spirituality (1987) is an indictment of the state of America at the time. His description of America as a <i>killing machine, a tribal nation of zombies ... slowly dying beyond our grasp</i> is played out visually with iconography that speaks of a range of issues from gay rights and the AIDS epidemic to the political leadership of Reagan. Gary Hill's Tall Ships (1992) captures a stream of consciousness, rather than that observed by the eye, by using video art. The projections are of people representing the full spectrum of society who interact with the viewer through the innovative technology of the artwork. Hill challenges the viewer to engage with the <i>impenetrable solitude at the heart of consciousness</i> (Honour and Fleming) • That some artists rebelled against the need for art to be socially relevant. The sculptor Serra stated that <i>I've never felt, and don't feel now, that art needs any justification outside of itself</i>. He tries to achieve this with his abstract sculpture Tilted Arc (1981) for the Federal Plaza, New York. Ironically, the controversy that followed its installation, and led to its removal in 1989, labelled it as <i>an anti-authoritarian political gesture</i>. (Honour and Fleming) 	
Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1-6	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
Level 2	7-12	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
Level 3	13-18	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p>

		Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]
Level 4	19-24	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
Level 5	25-30	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

