



Pearson

## Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE  
In History of Art (9HT0)  
Paper 1 Visual analysis and themes

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## General Marking Guidance

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

## Section A: Visual analysis

Question	Indicative content
1	<p><b>AO targeting</b> AO2: 6 marks; AO3: 6 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors in line with the general marking guidance.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited.</p> <p>Discuss the composition of this painting <b>and</b> consider how the artist has used light and tone to depict the scene.</p> <p><b>Indicative content</b></p> <p><b>Composition</b></p> <ul style="list-style-type: none"><li>• Still life painting of an assortment of objects placed in a seemingly haphazard manner on top of a cabinet/cupboard; detailing of cabinet visible in lower part of the composition</li><li>• The cabinet edge forms a powerful stabilising horizontal; this is balanced by the vertical forms of books at either end and central statue</li><li>• Contrast of rectilinear and curvilinear forms creates compositional interest and harmony; pyramid formed by the large pieces of white paper at the base, rising to the head of the sculpture</li><li>• On the left, two books are placed on their side, so that the red of the pages is presented facing outwards; another book sits at an angle in front of them with a blue cover and well read pages; next to this is a wooden box with drawers, one open, with a palette and paint brushes balanced precariously on top</li><li>• A piece of blue fabric, with a medal attached, is slung over the books and box and falls over the edge of the cabinet; the structure on which painting is composed is disguised by seemingly informal arrangement of objects</li><li>• A small pale statue dominates the centre of the composition; the contrapposto form leads the eye to the surrounding objects including rolls of paper, coins and another book; large sheets of paper and a metal rule protrude from the cabinet and extend into the viewer's space</li><li>• On the right are a metal jug, a large book and a case or portfolio, the colour of which echoes the pages of the books in other parts of the composition</li></ul> <p><b>Light and tone</b></p> <ul style="list-style-type: none"><li>• The background of the painting is dark, as is the bottom right of the composition, which is thrown into shadow by the overhanging sheets of paper; the objects contrast the darkness of the setting</li><li>• Light appears to come from top left of the composition and fall onto the left side of the statue and highlights the lightness of the large sheets of paper; right hand side of statue is in shadow</li><li>• Light also catches the metal of the medal, coins, jug and thimble and the white paint on the palette</li><li>• Strong contrast between the dark background and brightness of the paper and statue</li><li>• Tonal contrasts emphasise the different angles and placement of objects on the cabinet</li><li>• Shadows cast by books, metal rule and jug are particularly prominent</li><li>• Muted, earthy tonal palette of reds, browns and creams dominate the composition</li></ul>

Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–3	Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. [AO3]
<b>Level 2</b>	4–6	Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2] Adequate critical judgement, supported by generally competent reasoned argument and evidence. [AO3]
<b>Level 3</b>	7–9	Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2] Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]
<b>Level 4</b>	10–12	Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2] In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. [AO3]

Question	Indicative content	
<b>2</b>	<p><b>AO targeting</b> AO2: 6 marks; AO3: 6 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors in line with the general marking guidance.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited.</p> <p>Discuss the representation of the figures in this sculpture <b>and</b> consider how the treatment of volume, mass and form contributes to the effect created.</p> <p><b>Indicative content</b></p> <p><b>Representation of figures</b></p> <ul style="list-style-type: none"> <li>• Narrative scene of seven figures surrounding, and focused on, an eighth figure (Christ) lying on the ground in front of them</li> <li>• Four male figures; four female</li> <li>• Four standing, two seated, one kneeling, one lying down</li> <li>• Figures appear to have been made individually and arranged in a tableau</li> <li>• Life size figures, individuality of poses, gesture and emotion, and range of ages all add to the naturalism of the scene</li> <li>• Use of terracotta also enhances the naturalism of the scene through ease of modelling</li> <li>• Range of emotions expressed through hands – clasped together in prayer, outstretched in disbelief and grief; and varied facial expressions – concern, crying out, looking upwards</li> </ul> <p><b>Volume, mass and form</b></p> <ul style="list-style-type: none"> <li>• Volume of figures sculpted in the round leads to them appearing to occupy their own space</li> <li>• Variety of seated and standing figures in different profiles animates the scene and creates a sense of volume and mass</li> <li>• Form of seated male on left is highly animated with one foot forward and one back and hand reaching out, creating a sense of involvement of the viewer</li> <li>• Mass of drapery adds to sense of movement within the scene; woman on left appears to wrap drapery around her arm to emphasise form and add dynamism; knees on woman standing on centre right are visible through the folds of her drapery, showing her movement towards the figure of Christ</li> <li>• Differing forms of standing figures gives greater sense of three-dimensionality contrast of upright female figure on left with others who lean in and bend down; the heavy drapery causes the figures to appear to be weighed down by grief</li> <li>• Central figure (Virgin Mary) appears to have slumped to the floor; the form of her outstretched hand and protruding knee thrust her forward, creating heightened emotion</li> <li>• The rigid, prostrate form of Christ creates a strong contrast with the movement, animation and vertical orientation of the other figures</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–3	Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. [AO3]
<b>Level 2</b>	4–6	Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2] Adequate critical judgement, supported by generally competent reasoned

		argument and evidence. [AO3]
<b>Level 3</b>	7–9	Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2] Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]
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Question	Indicative content																
<b>3</b>	<p><b>AO targeting</b> AO2: 6 marks; AO3: 6 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors in line with the general marking guidance.</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of the points must be included. Other relevant points must also be credited.</p> <p>Discuss the structure and form of the building and consider how the architectural elements express status and importance.</p> <p><b>Indicative content</b></p> <p><b>Structure and form</b></p> <ul style="list-style-type: none"> <li>• Single storey stone structure with classical temple front, stylobate, and huge dome</li> <li>• Symmetrical structure with central focus, regular arrangement of forms</li> <li>• Temple front has steps leading up to entrance; six fluted Doric order columns support an entablature with frieze divided into triglyphs and metopes</li> <li>• Further band of stonework above cornice contains figures and inscription; aids transition from main structure to dome</li> <li>• Dome, on tall drum, behind and above main section emphasises centrality and adds sense of verticality, in contrast with the grounded, block-like structure below</li> <li>• Dome is of the ionic order with peristyle of slender columns, volutes and plain frieze; decorative, articulated band of stonework above and sharply pitched roof</li> </ul> <p><b>Expression of status</b></p> <ul style="list-style-type: none"> <li>• Large scale monument standing on its own in parkland, with paved area leading up to it suggests importance</li> <li>• Classical style, particularly temple front, with grand stepped entrance has connotations of grandeur and learning</li> <li>• Use of the Doric order and monochrome material make this building appear solemn and powerful</li> <li>• Sculptural decoration, particularly the two large winged creatures (eagles) that frame the base of the stepped entrance, mark this out as a structure of significance</li> <li>• Inclusion of large, elevated dome suggests grandeur</li> <li>• Rationality of structure and symmetry suggest sense of order and careful planning</li> </ul>																
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## Section B: Themes

### Nature in art and architecture

Question	Indicative content
4(a)	<p><b>AO targeting</b> AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p><b>Marking instructions</b></p> <p>Answers must apply the level descriptors in line with the general marking guidance. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Those who fail to select at least one work of art from beyond the European tradition should be limited to a maximum of Level 2 (4–6 marks) as only one work will be valid.</p> <p><b>Indicative content guidance</b></p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explore how nature has been represented in <b>two</b> sculptures/3D works of art. At least <b>one</b> of your examples must have been produced from beyond the European tradition.</p> <p><b>Indicative content</b></p> <p><b>Example: Tipu's Tiger</b> 1782–99 (V&amp;A)</p> <ul style="list-style-type: none"> <li>• Nature is represented as dangerous, menacing and yet beautiful in this almost life-size musical automaton sculpture produced for Tipu Sultan, ruler of Mysore in South India from 1782 to 1799</li> <li>• The Sultan had an affinity with tigers, whose forms and stripes dominated the decoration of his palace and possessions; the form of the tiger was synonymous with his rule, with Mysore and its aggression over its enemies</li> <li>• Here, the huge form of the tiger is seen to dominate the prostrate form of the European soldier who lies helpless beneath its massive body</li> <li>• The tiger has its mouth open and teeth visible, it seems to bite the soldier's neck; its claws are sharp and grip onto his arm and thigh</li> <li>• The animation and aggression of the natural form of the tiger are contrasted with the stiff, lifeless soldier who is dressed in full uniform with shiny black hat and shoes; he is powerless as the tiger pins him to the ground in a savage attack</li> <li>• The dominance of nature over man is strengthened by the sound made by this work of art, which emits the growl of the tiger and cries of pain of the soldier when his arm is raised</li> <li>• The beauty of the natural form is shown by the rich patterning of the stripes on the tiger's back in contrast to the plain blocked colours of the soldier's uniform</li> <li>• Tipu's Tiger shows the power of nature over man and of East over West in this highly symbolic work</li> </ul> <p><b>Example: Giambologna, Turkey</b> 1567</p> <ul style="list-style-type: none"> <li>• Nature is shown in a highly naturalistic manner in this sculpture of a turkey by the Mannerist sculptor, Giambologna, commissioned by Francesco de' Medici</li> <li>• The accurate depiction of the bird was in keeping with the Renaissance ideal of scientific observation and capturing of natural forms</li> <li>• Turkeys were brought to Italy in the early 16<sup>th</sup> century and were kept in zoos as exotic specimens; this sculpture was one of a number of birds sculpted by Giambologna for the Medici</li> <li>• This turkey is shown as plump, ruffled and highly textured; Giambologna demonstrates his skill as a sculptor in bronze through the form of the turkey and the variety of textures in the feathers, tail and neck</li> </ul>

		<ul style="list-style-type: none"> <li>• Giambologna first modelled the form of the turkey in wax and this can be seen in the detailed patterning and layering of the feathers and the delicate treatment of the head and neck</li> <li>• The high tensile strength of bronze is exploited through the tail which stands up proudly and the snood which hangs down over the beak; these elements add to the naturalism of the depiction</li> <li>• Giambologna's Turkey contains elements of personification as it appears to puff itself out and strut proudly; its beady eyes and delicate feet give it a slightly comedic appearance</li> </ul>
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. [AO3]</p>
<b>Level 2</b>	4–6	<p>Knowledge is adequate, selected in a way that demonstrates generally competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2]</p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. [AO3]</p>
<b>Level 3</b>	7–9	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]</p>
<b>Level 4</b>	10–12	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. [AO3]</p>

Question	Indicative content
4(b)	<p><b>AO targeting</b> AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3.</p> <p>Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6–10 marks).</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>'Accurate depiction is the best way of capturing the effects of nature.'</p> <p><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p><b>Indicative content</b></p> <p><b>Some may say</b></p> <ul style="list-style-type: none"> <li>Yes, accurate depiction is the best way of capturing the effects of nature as it shows us what nature actually looks like and we can learn from it. Albrecht Dürer <b>The Large Piece of Turf</b> 1503 shows the detail of every blade of grass, flower and leaf from a close viewpoint, which allows us to understand the variety to be seen in a small area of ground.</li> <li>Rachel Ruysch <b>Flower Still Life</b> c.1726 is valued for its accurate depiction of nature; the collection of flowers shows us the texture of paper-thin petals, drooping stems, vibrant colours and even tiny insects which live amongst the blooms, conveying the complexity of nature and the range of flowers that could be found in the Netherlands in the 18<sup>th</sup> century.</li> <li>John Constable, described by the French writer, Stendhal, as <i>the mirror of nature</i>, captures the effects of nature perfectly in his famously accurate depictions of the English countryside. Constable, who said <i>I should paint my own places best</i> made outdoor sketches of his home county of Suffolk to capture the changing weather and light effects accurately in his works, such as <b>The Haywain</b> 1821. This work depicts water, trees, plants and sky in an accurate depiction that has become synonymous with the perfect English countryside. The depth of the water is discernible from the wheels of the cart that travels through it and the reflection of the light.</li> <li>Paul Sandby <b>A View of Vinters at Boxley, Kent, with Mr. Whatman's Turkey Paper Mills</b> 1794 captures the effect of nature in this mature, tranquil countryside scene as it looked at the time. The work was described by John Bonehill, curator, as having been painted <i>with an almost hallucinatory, microscopic exactness</i>.</li> </ul> <p><b>Others may argue</b></p> <ul style="list-style-type: none"> <li>Accurate depiction is not the best way of capturing the effects of nature. Though it may have served a purpose in the era before photography, in showing us what a particular place or species looked like, there is little artistic value in works that merely replicate what nature looks like.</li> <li>The capturing of the effects of nature is done best in works which show something of its power and sublime beauty such as Friedrich <b>Wanderer above the Sea of Fog</b> 1817, which shows the scale and power of nature over man and therefore captures its effects much better than any accurate depiction of the scene could hope to do.</li> <li>The effects of nature are best conveyed in works which can capture its fleeting</li> </ul>

	<p>effects in abstracted form. Barry Flanagan <b>Leaping Hare</b> 1981, for example, is not an accurate depiction but a smooth, bronze, gilded sculpture which captures the essence of the speed and agility of the animal as it leaps over its wooden plinth. This is highly effective and visually appealing.</p> <ul style="list-style-type: none"> <li>The effects of nature are best captured in works which convey the vision and emotion of the artist who created it, rather than merely an accurate depiction as these works show how nature can affect the artist and how it is seen through their work. Barbara Hepworth <b>Pelagos</b> 1946 is an abstract work; the Tate says that this <i>hollowed-out sculpture has a spiral form resembling a shell, a wave or the roll of a hill</i>. This is highly effective in capturing the curves and repetitive forms of nature. Hepworth said that the strings which feature in the work express <i>the tension I felt between myself and the sea, the wind or the hills</i>. This adds a further dimension to the work that cannot be gained through an accurate depiction of nature.</li> <li>The effects of nature are best shown, not in works which depict it accurately, but in buildings which can actually capture its effects and harness its benefits. Yeang <b>Mesiniaga Tower</b> 1992, for example, attempts to make the skyscraper design benefit the environment; Yeang said <i>why not try to improve it and make it environmentally sound</i>. His design incorporates natural ventilation, light and shade for the enhancement of the interior and exterior spaces of the building and the growing of plants within the terraces of the structure. This shows that it is, in fact, architecture which best captures the effects of nature.</li> </ul>	
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–5	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
<b>Level 2</b>	6–10	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
<b>Level 3</b>	11–15	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
<b>Level 4</b>	16–20	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
<b>Level 5</b>	21–25	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

## Identities in art and architecture

Question	Indicative content
5(a)	<p><b>AO targeting</b> AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p><b>Marking instructions</b></p> <p>Answers must apply the level descriptors in line with the general marking guidance. Candidates who fail to refer to any named works of art by their specified artist cannot be awarded any marks. Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Those who select works of art from only one side of 1850 should be limited to a maximum of Level 2 (4–6 marks) as only one work will be valid.</p> <p><b>Indicative content guidance</b></p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explore how identity has been expressed in <b>two</b> buildings by your specified architect.</p> <p><b>Indicative content</b></p> <p><b>Example:</b> Richard Rogers <b>Centre Pompidou</b> 1971-77</p> <ul style="list-style-type: none"><li>• The identity of Georges Pompidou is expressed in the modernist style which shows the President's ideas as being forward-thinking and progressive; it also represents his appreciation of contemporary art through the realisation of his vision for this centre for the arts which aimed to bring all the people of Paris together in this exciting, inclusive creative space</li><li>• The identity of the city and people of Paris is expressed in the ground-breaking modernist style which also references the industrial architecture which flourished in the city in the nineteenth century; the iron and glass structure is reminiscent of train stations and market sheds for which the city became famous</li><li>• The identity of the architect, Richard Rogers and his partner Renzo Piano, is expressed in the signature Bowellist architecture; the services for the building are all exposed on the exterior, freeing up the interior space and this provides the bright colours that make the building stand out – red marks out the elevators, air-conditioning ducts are blue, electricity supplies are yellow and water pipes are green</li><li>• Rogers was born in Italy, as was Piano, and their Italian heritage can be seen in the piazza which they designed to hold their structure, making the space welcoming for the citizens of Paris to gather outside the building.</li></ul> <p><b>Example:</b> Richard Rogers <b>Lloyds Building</b> 1978-86</p> <ul style="list-style-type: none"><li>• The identity of Richard Rogers is expressed in his signature hi-tech architectural style of Bowellism where the utilities of the building are moved to the outside to free up interior space; the building is 88m high, contains 14 floors, and has blue cleaning cranes integrated into the top of the building, making it stand out as innovative and modern</li><li>• The glass lifts are particularly innovative, being placed on the exterior of the building and offering views across the City; the open, hi-tech, interior space broken up only by the modern interweaving elevators is also highly original and synonymous with Rogers' style</li><li>• The identity of Lloyds Insurance company and its heritage is expressed in the incorporation of the neoclassical entrance to their original building, at 12 Leadenhall Street, and the Committee Room (designed by Robert Adam and part of their former headquarters) into the design; the building was the result of an architectural competition to capture the growth and progress of the company</li><li>• The identity of the City of London as modern, cutting edge and progressive is symbolised by this challenging architectural style.</li></ul>

Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–3	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. [AO3]</p>
<b>Level 2</b>	4–6	<p>Knowledge is adequate, selected in a way that demonstrates generally competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2]</p> <p>Adequate critical judgement, supported by generally competent reasoned argument and evidence. [AO3]</p>
<b>Level 3</b>	7–9	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]</p>
<b>Level 4</b>	10–12	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. [AO3]</p>

Question	Indicative content
<b>5(b)</b>	<p><b>AO targeting</b> AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p><b>Marking instructions</b> Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3.</p> <p>Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1-5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6-10 marks).</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><b>Indicative content guidance</b> The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>'It is in sculpture/3D works of art that identity is conveyed most effectively'</p> <p><b>Indicative content</b></p> <p><b>Some may say</b></p> <ul style="list-style-type: none"> <li>Yes, the three-dimensional nature of these works means that they are the most effective way to capture identity as they can show the weight and height of an individual realistically, replicating their likeness more convincingly.</li> <li>Donatello <b>Gattamelata</b> 1453 captures the identity and personality of the mercenary in a way that would be difficult to achieve in two dimensions. The scale, expression and form make this bronze sculpture highly effective in capturing the personality and achievements of the <i>condottiere</i>. The three-dimensional work allows for the proportion of horse and rider, the detail of the concentrated expression and his armour to be depicted most effectively.</li> <li>Michel Tuffery <b>Pisupo Lua Afe (Corned Beef 2000)</b> 1994 is a highly effective way of conveying the message of the changing identity of the Pacific Islands that is only possible through a three-dimensional work such as this. It is the materials used and the construction of the form of the bull which make the message of this work so strong.</li> <li>The message of the work comes through the brightly coloured tins of the imported, processed meat product which has contributed significantly to the rise in obesity in the islands, which make up the body of the animal. The fact that the animals themselves have been brought to the islands and have impacted the environment through the destruction of vegetation adds to the message of the damage of commercialisation and consumerism on such indigenous cultures. It is the three-dimensional quality of this work that allows it to convey its message so effectively. As Dr Billie Lythberg says, <i>It's literally a "tinned bull"—solid, hard-edged and weighty. Whereas a real cow has a visual softness suggested by its movements, eyes and coat, Tuffery's tin cans and rivets—overlapping like large metal scales—better convey the capacity of beef and dairy cattle to destroy fragile island eco-systems.</i></li> </ul> <p><b>Others may argue</b></p> <ul style="list-style-type: none"> <li>No, identity can be conveyed equally effectively in two dimensions as some of the most successful works concerning identity are paintings and not three-dimensional works. Rembrandt's Self Portraits, for example, give us great insight into the identity of the artist and it would be hard to imagine a sculpture that could do so more effectively.</li> <li>Laura Cumming says of these works, <i>Every self-portrait convinces you that this is the truth about him, the faithful expression of the man as he was. How remarkable that he can make you feel this not once but time after time.</i> Therefore, these two-dimensional portraits are highly effective at conveying</li> </ul>

		<p>Rembrandt's identity. His <b>Self Portrait aged 51</b> c.1657 (National Gallery of Scotland) seems to reveal so much of the character of the artist as he makes eye contact with the viewer through his heavily lined eyes; his creased forehead and the deep shadow of the work, as well as the intensity of his gaze, reveal so much of the hardship of his life and his character</p> <ul style="list-style-type: none"> <li>It is in architecture, in fact, that identity is conveyed most effectively as the space created allows the architect to express identity by immersing the visitor in the building</li> <li>Christopher Wren <b>St Paul's Cathedral</b> 1673-1711, for example, conveys religious identity of Christianity more effectively than any sculpture could. The overwhelming scale of the architecture, the use of gold, the capturing of light and the perfect circular form of the dome of the cathedral allow the viewer to connect with God and feel His presence in a way that would be inconceivable from merely observing a three-dimensional work, however lifelike. The open space of the interior is particularly effective; <i>Wren's churches are spacious, light and relatively unencumbered, to allow the whole congregation to worship together as the Anglican religion requires</i> (Germain Bazin).</li> </ul>
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–5	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
<b>Level 2</b>	6–10	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
<b>Level 3</b>	11–15	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
<b>Level 4</b>	16–20	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
<b>Level 5</b>	21–25	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p> <p>In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]</p>

## War in art and architecture

Question	Indicative content	
6(a)	<p><b>AO targeting</b> AO1: 4 marks; AO2: 4 marks; AO3: 4 marks.</p> <p><b>Marking instructions</b></p> <p>Answers must apply the level descriptors in line with the general marking guidance. Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1–3 marks). Answers that discuss only one valid example should be limited to a maximum of Level 2 (4–6 marks). Those who select works of art from only one side of 1850 should be limited to a maximum of Level 2 (4–6 marks) as only one work will be valid.</p>	
<b>Indicative content guidance</b>		
<p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>Explore the depiction of participants in war in <b>two</b> works of art. One must have been produced pre-1850 <b>and</b> one post-1850.</p>		
<p><b>Indicative content</b></p> <p><b>Example: Kneeling Archer of the Qin Dynasty</b> c.221–206 BC (Metropolitan Museum of Art, New York)</p> <ul style="list-style-type: none"> <li>• In 1974, 160 kneeling archers were found in Shaanxi Province, China as part of the Terracotta Army of over 7000 life-size figures, who protected the tomb of Emperor Shihuangdi of the Qin Dynasty; this is one example of these figures who are all similar in pose but individualised</li> <li>• The active figure is now missing his bow and arrow but otherwise looks ready for action and completely in control; the archer has his hair in a bun, his back straight, he is staring forward, focused, calm and expressionless</li> <li>• The archer was the lowest rank of nobility amongst soldiers but he epitomises courage in protecting the emperor</li> <li>• His right knee is bent to form a triangle, which provides stability for the figure in both attack and defence; his calm, static position reflects the highest level of archery training</li> <li>• He is dressed in armour, closely fitted to the body to allow movement</li> <li>• The archer would have been painted originally but even in its almost monotone terracotta form, it is highly individualised and detailed</li> </ul> <p><b>Example: El Salahi <i>The Inevitable</i> 1984–86</b></p> <ul style="list-style-type: none"> <li>• The massive, nine-panelled ink drawing has been called 'Africa's Guernica' and represents the tyranny faced by El Salahi in Sudan</li> <li>• The graphic, black and white image shows the chaos of war as figures line up and march forward, their arms held in the air, fists made in gestures of defiance</li> <li>• El Salahi's participants show the importance of people standing up against tyranny and oppression</li> <li>• The style of the piece shows some of the figures as identifiable as armoured soldiers, others are abstracted, stylised or appear to have 'primitive' masks covering their faces, others still appear to have been subjected to Surrealist treatment and lie at strange angles and melt away</li> <li>• The claustrophobic nature of the work confines these participants of war to a dark, enclosed space from which they seem unable to escape; the curved forms of the figures contrast with the sharp lines of the dark space which confines them and the lines which separate the square panels of the work</li> <li>• The lack of identity of any of the participants makes this a work of universal suffering and defiance in the face of oppression</li> </ul>		
Level	Mark	Descriptor
	0	No rewardable material.

<b>Level 1</b>	1–3	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1] Analysis and interpretation are limited, showing basic understanding of visual language. [AO2] Basic critical judgement, with limited reasoned argument and evidence. [AO3]
<b>Level 2</b>	4–6	Knowledge is adequate, selected in a way that demonstrates generally competent understanding of contexts of art. [AO1] Analysis and interpretation are generally competent, showing an adequate understanding of visual language. [AO2] Adequate critical judgement, supported by generally competent reasoned argument and evidence. [AO3]
<b>Level 3</b>	7–9	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1] Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2] Good critical judgement, supported by coherent reasoned argument and evidence throughout. [AO3]
<b>Level 4</b>	10–12	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1] Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2] In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. [AO3]

Question	Indicative content
<b>6(b)</b>	<p><b>AO targeting</b> AO1: 8 marks; AO2: 8 marks; AO3: 9 marks.</p> <p><b>Marking instructions</b></p> <p>Answers must apply the level descriptors in line with the general marking guidance. Markers must keep in mind that the AOs are equally weighted across levels except for Level 5, where there is additional weighting given to AO3.</p> <p>Candidates who fail to refer to any named works of art will be demonstrating only 'basic' knowledge and should be awarded a mark in Level 1 (1-5 marks). Those who refer to only a single work of art will similarly fail to demonstrate an effective argument or knowledge and so should be limited to a maximum of Level 2 (6-10 marks).</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><b>Indicative content guidance</b></p> <p>The indicative content below exemplifies points that candidates may make, but this does not imply that any of these points must be included. Other relevant points must also be credited.</p> <p>'The materials, techniques and processes used to create works of art and/or architecture concerned with war contribute nothing to their meaning.'</p> <p><b>Indicative content</b></p> <p><b>Some may say</b></p> <ul style="list-style-type: none"> <li>Yes, the materials, techniques and processes of works of art concerned with war contribute nothing to their meaning as it is the event being depicted that is important. Works of art which depict war are notable for the circumstances that they strive to commemorate and the way they are produced is not important in this. Paul Nash <b>The Menin Road</b> 1919 shows the destruction of landscape caused by the brutality of conflict during the First World War. It is the scene of destruction, of broken trees and flooded, pitted ground; mud and debris; soldiers battling through the devastated landscape which gives meaning to this work and not the fact that it is painted in oil.</li> <li>It is the experience of the artist that conveys the meaning in these works and the materials, techniques and processes are incidental. Otto Dix <b>War Cripples</b> 1920 gains meaning through Dix's personal experience of the horror of the First World War and the effect it had on individuals who were called up to fight and not the medium of oil in which it was depicted. This is proven by the fact that none of the meaning of the work is lost when Dix experiments with drypoint to depict the same scene in print form. The meaning of the work comes not from the medium or process of production but from the content of the work <i>Yet even while depicting the tragic results of the conflict, Dix imbues the work with caustic humor: the veterans are passing a shoemaker (identified by the boot in the shop window and the word Schuhmacherei), a service for which, thanks to the war, they now have limited need.</i> (MOMA)</li> <li>Similarly, there is no difference between the depth of meaning in Goya's etching <b>Rightly or Wrongly</b> from the <b>Disasters of War</b> 1810-1820 and his oil painting of <b>3<sup>rd</sup> May 1808</b> 1814; both are equally effective in showing the horror, brutality and inequality of the Napoleonic Wars and man's inhumanity in the face of conflict.</li> <li>Highly effective works of art and architecture have been created in all media, materials and techniques. As Alistair Sooke says <i>It is one of the ironies of art history that the destruction of World War I inspired so many painters and sculptors to be more creative than they had ever been before.</i> Sculptures in bronze and marble, paintings in different media and buildings all convey the meaning of war effectively and so this proves that the materials, techniques and processes do not matter in capturing meaning successfully.</li> </ul>

	<b>Others may argue</b>	<ul style="list-style-type: none"> <li>No, of course the materials, techniques and processes used by artists contribute to their meaning. The meaning of a work cannot be separated from how it is made or what it is made from and so these always contribute to its meaning.</li> <li>Picasso <b>Guernica</b> 1937 relies on the use of oil paint for its monochrome colour scheme and this, as well as its abstract style, creates the powerful effect of the work. The meaning is enhanced by the mass of vertical lines, which resemble newsprint, linking to the fact that Picasso read about the bombing of the small Basque market town in a newspaper when he was in Paris. The effect created by his process of painting all these lines is for <b>Guernica</b> to resemble reportage, and therefore deepen its meaning.</li> <li>Works such as Deller <b>We're Here Because We're Here</b> are entirely reliant on their materials, techniques and processes for meaning as they are ephemeral performances. The process of casting, rehearsals, choreography, coordinated performance and the acquisition of original uniforms not only contribute to, but actually provide, the meaning of the work.</li> <li>Architecture, too, is reliant on its materials, techniques and processes to enhance the meaning of works commemorating war. Libeskind <b>Jewish Museum Berlin</b> 2001 gains great meaning through the use of titanium, zinc, glass and concrete. <i>The building zigzags with its titanium-zinc façade and features underground axes, angled walls, and bare concrete "voids" without heat or air-conditioning.</i> The metal exterior means that the floors within the building are concealed from the outside, adding to the feeling of disorientation that the architect wanted the visitor to experience. The titanium-zinc also allows for the asymmetrical form of the building and for the irregular arrangement of lines to be incorporated into the exterior. The use of concrete in claustrophobic, lightless interior spaces is reminiscent of World War II and the feeling of entrapment that is created is hugely evocative in creating meaning.</li> </ul>
Level	Mark	Descriptor
	0	No rewardable material.
<b>Level 1</b>	1–5	<p>Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are limited, showing basic understanding of visual language. [AO2]</p> <p>Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. [AO3]</p>
<b>Level 2</b>	6–10	<p>Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. [AO2]</p> <p>Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. [AO3]</p>
<b>Level 3</b>	11–15	<p>Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. [AO1]</p> <p>Analysis and interpretation are competent, showing a competent understanding of visual language. [AO2]</p> <p>Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. [AO3]</p>
<b>Level 4</b>	16–20	<p>Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. [AO2]</p> <p>Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. [AO3]</p>
<b>Level 5</b>	21–25	<p>Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. [AO1]</p> <p>Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. [AO2]</p>

		In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. [AO3]
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