



# **Examiners' Report June 2023**

**GCE History of Art 9HT0 02**

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## Introduction

On the whole, we were very pleased with the performance of this year's cohort. We were delighted to see some excellent responses across all topics. There was clear evidence that candidates managed their time across the three hours very well, with the majority of all parts of each selected question being answered. This was reassuring to see and is indicative of centres providing appropriate guidance and preparing their candidates in advance.

Some refinement is still required for the part (a) and (b) sections; it is crucial that candidates consider the three AO1 marks available in each of those parts and select relevant contextual information that will enable them to reach the top level. Additionally, the approach to the part (c) proved that those candidates who avoided including introductions and conclusions typically produced stronger responses than those who used up valuable time constructing generic introductions, that ultimately added very little to marks.

By contrast, introductions were crucial to the success of a candidate's argument in part (d) sections. The inclusion of relevant AO1 in the essay introductions provided a solid foundation upon which debates could be formulated. Secure knowledge that addressed the opening statement was fundamental to candidates reaching the top levels. Centres are strongly advised to access past exam papers (available online) and use these in classroom learning to explore responses to all questions, but in particular the part (d), and consider ways of constructing introductions for that part. In a number of examples, works were chosen which agreed or disagreed with the opening statement but generally lacked the synoptic approach expected in part (d) and which an introduction can provide. Similarly, it is only in this part that candidates should include a conclusion. Critical texts are likewise a requirement in part (d) only. There has been a notable increase in the use of critical texts, something we were pleased to see. It is important that any quotations have the appropriate attribution, those without cannot be credited. Furthermore, critical texts need to contribute to the argument and support a candidate's stance rather than simply being used to fulfil an exam expectation. Examiners carefully consider the use of critical texts and how these contribute to AO3 marks in part (d).

It was concerning to see many candidates use invalid examples in specific questions, most notably architecture, where domestic and residential buildings were used with increased frequency in Q4(c) and Q5(b), each of which required public architecture. Erroneous examples could not be credited and this had a significant impact on overall marks. Again, using past exam papers and practising under timed conditions may help redress this issue.

Selecting the most relevant information on a case study is fundamental to a candidate's success. All too often there was the temptation to write down everything one knows about a work of art or architecture, but this ultimately suggests weak judgement, results in lost time and impacts all the AOs collectively. It is not enough to simply choose the most appropriate key work to answer a question, but it is how aspects of that example are then used appropriately that distinguishes the performances of candidates, determining their final score.

Finally, it is apparent that not all candidates are familiar with the influences on/achievements of/significance/importance/contributions of their **Specified** artists. This was most obvious in Q2(b) and Q5(c). It is not enough to have studied a sample of works by that practitioner, more study time should be given to their career and those aspects of their lives that have informed their artistic decisions.

## Question 1

### Parts (a) and (b)

As with all topics, the crucial approach to these short questions is for candidates to select the relevant points from their knowledge of an appropriate work to answer the very specific demands of the question. Less successful candidates wrote all they knew about the work rather than selecting precise detail that was relevant to the theme of the question. Equally important is that candidates prove their points with close analysis of the work. It is also worth reminding candidates that for these short questions there are 3/5 marks available for AO1, so knowledge and understanding of context is important here as well as AO2 analysis and interpretation which has 2/5 marks.

#### Part (a)

This question required candidates to explain the ways in which 'materials and techniques' **affected** the appearance of a Florentine painting. The majority of candidates recognised the rubric of location. The most successful responses were those that chose an example with more than one material, for example Gentile da Fabriano's **Adoration of the Magi** (1423), a painting incorporating tempera, gilding and pastiglia. Asked about the effects on appearance meant that simply listing materials would be insufficient when answering this question. Weaker responses explained the process of fresco painting in some depth without exploring visual effects. Many candidates also addressed linear and atmospheric perspective, chiaroscuro, sfumato, disegno and underdrawing within their analyses and these were all credited as 'techniques'.

It is important that centres ensure their candidates have accurate information regarding key works. A number of responses argued that Botticelli's **Birth of Venus**, **Primavera**, and **Venus and Mars** were created using oil rather than tempera, as such this inaccurate knowledge impacted marks. Equally important is that candidates recognise there are three marks available for AO1 in Part (a) and (b).

#### Part (b)

This question enabled candidates to include more specific AO1 within their responses with regards to 'location'. Among the most popular choices were Michelangelo's **David** and the strongest of those took into consideration scale, figure handling, materials, as well as subject, all in relation to that sculpture's intended original location on a buttress of the Duomo. Other candidates discussed this work's subsequent relocation to the public square in front of the Palazzo della Signoria, this approach was also creditworthy. Donatello's **David** (bronze version) also featured prominently but a number of responses discussed this work more broadly in relation to Florence during the 15th Century, overlooking its placement within the Palazzo Medici. This resulted in a more generalised analysis. The strongest responses were by those who cited location at the outset and then worked methodically through various characteristics of their example in relation to the question.

### Part (c)

There is no requirement for candidates to include an introduction in Part (c) responses, in many cases, some time was given to contextualising religious art in the Renaissance period and this inevitably impacted the depth then given to chosen examples. Masaccio was the most popular choice amongst candidates and there was evidence in many responses that the term 'innovative' was understood and then evidenced in various ways, including but not limited to materials and techniques, figure handling and treatment of subject matter by that artist. Across many responses it was evident that candidates chose their Specified Painters or Specified Sculptors to answer this question. This approach provided mixed results, often veering into biographical discussions with limited links to the question or repetition of the same points. In addition, many candidates who used two works by Raphael, struggled to explain what made particular aspects of his art innovative and produced lengthy descriptions rather than evaluated analyses. By contrast, Michelangelo was used more successfully, citing both 2D and 3D works and his ability to draw upon Early Renaissance characteristics in the development of High Renaissance art. Few candidates overlooked the rubric of religious works; those that did used mythological subjects or portraits and these could not be credited. Likewise, examples of architecture were unacceptable. Less successful responses focused primarily on AO2 without any links to innovation, as such this had an impact on AO3.

### Part (d)

The most successful responses demonstrated a solid knowledge of Venice's history during this period. Social, economic, political and religious context were called upon to support analyses and arguments, thereby addressing all Assessment Objectives. Understanding what made Venice geographically unique allowed candidates to discuss that centre's relationship with Northern Europe and the East and many accredited trade as a large influence on Venetian art and architecture. **Ca D'Oro** was very popular and in many instances used well, with sophisticated answers exploring Byzantine and Gothic influences as well as referencing classical antiquity, thereby providing a more rounded judgement. The works of Titian and Bellini were also used well to argue both sides of the argument and here candidates made successful contextual links to the other centres on this topic. Less successful responses discussed Venetian art in more general terms, for example the prevalence of *colorito* but with only cursory links to the statement. Some candidates discussed works from other locations without any links to the question or indeed Venice, this impacted marks negatively. Interestingly, those candidates who wholly agreed with the statement tended to form a more sustained and convincing argument.

Those who struggled most with the opening statement instead focused on locations such as Florence and exclusively discussed that place, leaving very little to credit. It is important for centres to recognise that the **Specification** for **C1** requires candidates to consider all three locations equally when studying this topic.

## Part (a)

Boticelli's ~~Portrait~~ 'Man with a Medal' portrait (c. 1474-75) depicts an unknown figure, surrounded by a vast Tuscan landscape. Sense of depth is created through the use of ~~an~~ aerial perspective with the hills and landscape that becomes bluer the further it recedes into the distance, lending itself towards a realistic depiction of space. The man, most likely a scholar or Humanist scholar (as is signified by the red cap he wears) holds a medal which is in fact a pastiglia and made of gesso which the artist has then gilded, and depicts the profile of Cosimo de Medici. Boticelli's painting therefore simultaneously incorporated ~~et~~ sculptural elements, making this a paragone that ~~pits the craft~~ in the way it pits sculpture and painting against each other. Boticelli's use of tempera results in distinguished forms that lack much shading and 3-dimensionality. It also results in a paler, ~~water-colour~~ watercolour-like consistency of the paint ~~or~~ that is evident in the hills and landscape that fade into the distance. ~~But~~ this <sup>bust</sup> ~~portraiture~~ <sup>display</sup> as the use of aerial perspective further displays the emphasis of Flemish artworks on the artist.



A good response with some solid AO1 supporting the analysis.

Level 3. Good use of artistic terminology supported by specific AO2.



Select only the most relevant contextual information and visually analyse in a manner which make links to the question. This response demonstrates the candidate's ability to make a successful critical judgement.

## Part (b)

Michelangelo's sculpture 'Moses' <sup>(1513-1515)</sup> is a larger than life marble sculpture commissioned by Pope Julius II for his funerary monument. This sculpture is in a church in Rome which houses ~~the~~ ~~the~~ relics of the chair that were used in the crucifixion of St Peter. This is symbolic as St Peter was the first Pope and represents the foundation of the church, 'petros' meaning rock. Therefore, Pope Julius II links himself to the first Pope in a display of dynastic power. The project planned to have over 40 monumental figures, but plans of re-building St Peter's took precedence ~~first~~ financially and also <sup>took over</sup> the attention of Julius II. Therefore only one figure was ever conceived for the monument. Moses' proportions are exaggerated as the figure was meant to be high and lean from below. However it is now placed at ground level so the sculpture's hands are enlarged and beard deeply undercut. Its location in Rome is important because Julius II was trying to restore papal authority and Rome as the 'inheritors' of the classical world. Therefore this sculpture is influenced by Julius II's personal motivations about the location. The prominent location within the church also increases the importance and status of the work. The sculpture itself can be seen as a quasi-portrait of ~~the~~ Julius - the warrior Pope and so being part of his funerary monument pays respect to his strength and power, comparable to that of Moses.



A very good balance of both AOs.

This candidate has been astute at making repeated contextual links to the original location and supporting this with sufficient AO2.

This response reached the top level.



Practise writing under timed conditions using past papers and selecting the most relevant information for Part (a) and (b) questions.

## Part (c)

Masaccio's 'The Tribute Money' (c. 1425) was one of the earliest, most influential paintings of the Renaissance through Masaccio's use of perspective and realistic depiction of space which before had not been ~~definitely~~ present in the ~~medieval~~ in religious paintings.

As one of the first artists to employ chiaroscuro and mathematical perspective in the Renaissance, Masaccio's work signifies a shift from the Byzantine, medieval works that had come before it. ~~Defining~~ The work is a conspicuous narrative painting ~~and depicting an~~, ~~and thus~~ and depicts the Biblical narrative of St Peter obtaining money from the mouth of a fish.

Masaccio uses the eaves of the ~~right~~ building on the right and the gestures of the disciples as orthogonals that lead the eye to Jesus' head as the vanishing point. Chiaro Chiaroscuro is present in the depictions of the drapery, creating a 3-dimensionality. The use of foreshortening ~~is~~ evident in St Peter's ~~the~~ outstretched arm further creates the illusion of realistic space. Aerial perspective is used and present in the way the hills ~~to~~ become bluer and bluer as they recede into the distance.

Shadows ~~on the~~ below the disciples were a new feature that ~~adds~~ conveys even more naturalism,

and further distances the work from the less naturalistic Medieval religious paintings before it. The oblique halos further exemplify how + display how central the new development influence of Brunelleschi's mathematical perspective is to this painting. ~~the naturalism was~~ This is a highly naturalistic painting which is ~~wide~~ is made evident by the wide range of gestures, expressions and poses. Masaccio was said to have used real portraits of faces to influence his depiction of the apostles in this work, lending itself towards the incredible naturalism created ~~through~~ by their outstretched arms, and engrossed, contemplative and ~~convivial~~ conversational expressions that add to the innovative Naturalism of the work.



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This was an excellent response that struck the perfect balance between all of the Assessment Objectives.

This candidate did not get caught up on describing the narrative of **The Tribute Money**, but instead selected the most relevant features that were innovative. Also, a very good use of AO1 in considering what made Masaccio so progressive by comparison to preceding practitioners.



Candidates should think of '**explore**' as picking out key, relevant aspects of their chosen examples, and '**evaluate**' as then using those points to answer the question posed.

## Part (d)

The Renaissance in Venice, though part of the similar revival of <sup>interest in</sup> Classical antiquity as Rome and Florence, possessed characteristics unique and specific to that region. Given Venice's identity as a trading centre, the region had access to pigments and colours as well as textiles that had originated as far as Northern Europe and Constantinople. This had great influence on their art, ~~and~~ and caused the region to hold emphasis on 'colorito' as opposed to 'disegno' putting it very much in opposition to Florence. It's connection to the East gave it access to marble and provided inspiration for their own architecture. ~~As a region that~~ During the Renaissance, the state prided itself on its sense of unity and community and, with the Doge as its leader of state, wanted to assert its identity as unique and individual to Florence and Rome allowing for the inspiration of Northern Europe and the East to become of important significance, possibly even more so than the rest of Italy.



This introduction includes very good contextual information that gives a synoptic overview of Venetian art and includes AO1 which the candidate will call upon to support their argument in specific key works.



Use teaching time and past papers to practise writing introductions under timed conditions and using accurate AO1. This candidate has not mentioned their chosen works in the introduction. Instead, these will appear analysed and evaluated in the essay itself.

## Question 2

### Parts (a) and (b)

As with all topics, the crucial approach to these short questions is for candidates to select the relevant points from their knowledge of an appropriate work to answer the very specific demands of the question. Less successful candidates wrote all they knew about the work rather than selecting precise detail that was relevant to the theme of the question. Equally important is that candidates prove their points with close analysis of the work. It is also worth reminding candidates that for these short questions there are 3/5 marks available for AO1 so knowledge and understanding of context is important here as well as AO2 analysis and interpretation which has 2/5 marks.

#### Part (a)

There were a number of very good responses to this question, many of which demonstrated convincing use of AO1. Ruben's **A View of Het Steen in the Early Morning** was amongst the most popular examples, with candidates successfully linking aspects of his life and career to the question. Claude Lorrain was also used well and AO1 marks were achieved when discussing his contribution to the landscape genre. Weaker responses were more descriptive without any consideration for how nature is portrayed, instead these read as a list of landscape features without any analysis or evaluation. Such an approach showed limited AO2. Some candidates overlooked the rubric of non-Italian artists, but these were in the minority.

#### Part (b)

In general, this question was answered quite competently and while the selection of buildings was appropriate, some candidates often failed to make the connection between architecture and religious purpose. **San Carlo alle Quattro Fontane** was by far the most popular example, with the majority of candidates evaluating both internal and external features. **Sant'Andrea al Quirinale** also featured prominently with some very convincing AO2 to address the question. Candidates often failed to make the connection between architecture and religious purpose. For those examples lacking specific AO1, candidates tended to describe more generically in a way that could be applicable to any religious building rather than their chosen work. Less successful was the facade of St Peter's Basilica by Maderno with candidates struggling to avoid repetition due to the facade only being discussed.

### Part (c)

Bernini dominated responses in this question and there were many convincing discussions on his influences, particularly artistic examples. Less secure were evaluations or evidence of his achievements. Only a few touched on his international reputation, ability to work across sculpture and architecture or his roster of important clients. Instead, candidates explained his achievements in technical terms, and while this was perfectly acceptable, it did become repetitive with the same point(s) being made in both examples chosen. Finding a balance between the AOs proved a challenge for some candidates with lengthy descriptions being given to the subject of a work; eg. the life of Teresa of Ávila with few links to the work itself and this compromised AO2 and AO3. The highest scoring responses were able to cite specific influences, eg. works by Michelangelo and/or Giambologna, or **Laocoön and His Sons** and where these references were visually evident in Bernini's works. This demonstrated strong AO1 which then positively impacted AO2 and AO3.

### Part (d)

There were many excellent responses to this question with candidates understanding what was being asked of them. Discussing both 2D and 3D works did not pose a problem although examples of secular architecture were often less convincing, eg. the **Château de Vaux-le-Vicomte**, where the audience was not securely identified. Many candidates used their introduction to discuss why engagement with the audience was integral to the art and architecture of this time, citing for example the Council of Trent and then addressing scale and/or other aspects of their selected works. There were some excellent discussions on 17th Century Spanish polychrome sculpture which offered a counter-argument and rather than grand scale, it was the life-sized dimensions of such works that engaged with the audience, along with use of materials and realism. This showed a sophisticated handling of the question and demonstrated strong AO3. Very few candidates misinterpreted the question, while the weakest responses argued that it was the tenets of the Council of Trent which had the most impact on audience responses. Critical texts were not always used, with some candidates struggling to support their arguments appropriately.

## Part (a)

In Rubens' view of Het Steen, he depicts the land surrounding his home, Het Steen, as a celebration of his achievements as well as to display his happiness and wealth. As a result of this, the landscape is shown as incredibly picturesque and beautiful. The early morning ~~is~~ <sup>sun</sup> is characterized by a soft yellow glow, inspired by Venetian artist Titian, and the landscape is painted incredibly naturalistically. In the foreground of the painting, Rubens has used browns and greens to depict the changing of seasons ~~as well~~ as well as the start of the new day. Rubens' colour palette is primitive ~~as which~~ ~~embodies~~ ~~the~~ ~~picturesque~~ ~~landscape.~~ In order to show the full extent of the land he owns, Rubens has made the view panoramic as well as using ~~the~~ <sup>of</sup> muted ~~cool~~ cool colour palette ~~in~~ to show distance through atmospheric perspective. Rubens' landscape is undeniably beautiful as man and nature work on ~~one~~, ~~the~~ one with the man and his wife going off to market, presumably, and Rubens, his wife, and their child ~~is~~ <sup>hidden</sup> <sup>by</sup> <sup>the</sup> <sup>house.</sup> In this work, Rubens shows complete ~~the~~ harmony in nature.



This is a very well-judged response where both AO1 and AO2 link to the question; how nature is represented. It was deservedly placed in the top level.



When studying key works in each **Scope**, centres should ensure their candidates have sufficient AO1 points when answering Parts (a) and (b). The candidate above has used Rubens' biographical details and artistic influences to succinctly answer this question.

## Part (b)

In Bernini's Sant'Andrea Al Quirinale we see huge emphasis on communicating the Catholic faith. This is demonstrated in a number of ways. At the facade of the piece we see a sweeping semi-circular staircase which mimics cascading water or perhaps a fishing net, pulling people into the church. This interpretation is suitable for this church as St. Andrew (Sant'Andrea) was a fisherman. The fact that these stairs are hard to avoid, furthers the temptation to follow them into the church as they melt into the street. There's a tall vertical emphasis created through the ~~so~~ large, Corinthian pilasters, causing the viewer to look up at this architectural masterpiece. Ionic columns sit parallel, inside the pilasters which frame the rather small entrance. Once inside the viewer is confronted by the altar on a short, <sup>central</sup> vertical axis. Polychromatic marble creates a belle composition (beautiful composition) which is used on the floor as well as a frame on a central painting. ~~That~~ Polychromatic marble was a unique element and so heightened the grandeur of the church. A dove sits in a lantern. The dove is representative of the Holy Spirit and so when the golden glow through the yellow window hits, illuminates the dove and reminds the viewer of the greatness that is God and the Catholic faith.



Some wonderful analysis that expertly uses architectural terminology in support of the question.

The candidate considers both exterior and interior details and provides enough AO1 references to place this response into the top level.



Consider the visual effects of architectural details and use appropriate terminology when answering architecture questions.

## Part (c)

Bernini's 'Apollo and Daphne' (1623-1625) is made of Carrara marble and carved *ex uno lapide*, this immediately shows the influence of classical antiquity on Bernini as the ancient classical sculptors also used this material and technique, this would have boosted Bernini's prestige to patrons as it was difficult, and the patron, Cardinal Scipione Borghese would have admired his talent. The face of Daphne is influenced by Guido Reni's 'Massacre of the Innocents', in which one of the mothers has a similar anguished and tormented expression. By using the reference of the 'Massacre of the Innocents' Bernini boosts the emotional turmoil and psychological interaction the viewer has with Daphne, a very Baroque trope, and also emphasizes the power of Cupid's arrow of Anteros. The face of Apollo on the other hand is influenced by the classical sculpture of 'Apollo Belvedere' this reference would have appealed to Borghese, but also boosts Bernini's personal ambition as he replicates the much admired classical sculpture. The achievement of this sculpture was highly



This candidate goes straight into a response without any introduction in this Part (c). They make specific links between their case study and pre-existing works of art that influenced Bernini. This approach addresses all three Assessment Objectives collectively and was placed in the top level.



Classroom learning can include establishing visual links between works by **Specified** artists and examples of art by other practitioners. This visual literacy should then be supported by accurate contextual information.

## Part (d)

Fernandez's 'Dead Christ' (1625-30) ~~is~~ in the Museo del Prado. The life sized wooden polychromatic sculpture depicts Christ after his death in an incredibly emotive and dramatic way. The purpose of the piece is to engage the audience by frightening them with a realistic depiction of Christ's suffering. I would argue the subject matter and drama caused by its design is the key factor in its engaging qualities. By using glass eyes and real bone teeth ~~the~~ Fernandez creates the image that the "Sacred (has been) made real" (Peter Campbell) due to its striking realistic qualities. The use of horn for finger nails and thick red blood that drips and coagulates out of Christ's mouth and wound on his side creates a real depiction of suffering which testified to the Council of Trent aims of emotionally capturing the viewer. Due to it being placed in the church ~~being~~ or used as a paso during processions of Holy week, the piece is lightweight but also <sup>was been carefully</sup> ~~designed~~ ~~to~~ ~~be~~ made life size, not a grand scale, to emphasize the sculpture is referencing a real human being creating further engagement.



This extract might appear to focus heavily on AO2, but the candidate has carefully considered how these aspects engage the viewer – which is what this Part (d) question demanded.

The use of language is impressive and evocative. The candidate does discuss the scale of the piece and finds other ways to support their argument. There are repeated links made to the argument and AO1 is also relevant.



As with all key works in every **Topic**, consider audience reception; how were works of art/architecture received at the time? And why? What were the aims of the artist/architect? And how did they achieve these?

## Question 3

### Parts (a) and b)

As with all topics, the crucial approach to these short questions is for candidates to select the relevant points from their knowledge of an appropriate work to answer the very specific demands of the question. Less successful candidates wrote all they knew about the work rather than selecting precise detail that was relevant to the theme of the question. Equally important is that candidates prove their points with close analysis of the work. It is also worth reminding candidates that for these short questions there are 3/5 marks available for AO1, so knowledge and understanding of context is important here as well as AO2 analysis and interpretation which has 2/5 marks.

### Part (a)

Surprisingly, very few candidates reached the top level in this question. Many struggled to successfully explain what made their examples Post-Impressionist, or indeed demonstrate an understanding of what Post-Impressionism is. Pointillism appeared frequently in responses as evidence of the style but with little development or explanation beyond its characteristics. A significant number of responses read as if the candidate was answering a stylistic question on Impressionism. Furthermore, a large proportion of invalid examples were used. It is important that centres look again at the Subject Specification and ensure their candidates study one key work in each style that is listed. Across the entirety of Paper 2, it was this question which garnered the most invalid examples, inevitably impacting overall marks. AO2 was generally used less securely in this question also; 'symbolic colour' was mentioned as a trait of Post-Impressionism with neither a specific colour then mentioned or its purported meaning explained.

### Part (b)

C3 candidates fared better on this question and struck a more even balance between the AOs. There were various reasons given as to the 'purpose' of chosen examples, including a demonstration of style, eg. the Pre-Raphaelites, as well as the more obvious spiritual aims/agenda. Holman Hunt was the most popular choice, with many candidates including relevant biographical information which contributed to AO1 marks. AO2 was generally strong, but in some cases this dominated responses with a focus on describing symbolic meaning. Centres are reminded there are only two marks available for this Assessment Objective and in a number of cases, candidates scored a maximum of 2/5 despite writing an in-depth visual analysis.

### Part (c)

There were mixed responses to this question. Many remained firmly within Level 2; this was due to candidates describing the narrative without any evaluation, therefore demonstrating a weaker AO3. The **Subject Specification** requires candidates to study at least one British and one French Literary/Mythological work of art. As such, it was disappointing to see invalid examples being used by many centres, for example Religious works of art. There was some misunderstanding in terms of what 'literary' means, with a number of responses featuring genre scenes whose narrative was recalled in lieu of valid examples. Some works had very tenuous links to literature or mythology and, again, this hampered candidate performance. Level 5 responses were those which found a balance between meaning and evaluation. Figure handling, formal features, materials and techniques were contributing factors to meaning that the strongest candidates called upon to support their argument. This question also provided the most uneven responses for a Part (c), with the first work typically being written about in much greater detail, impacting the time then given to the second example.

### Part (d)

This question elicited some very good responses with candidates responding enthusiastically to the statement. AO1 was often strong with impressive recall of accurate information regarding Paxton's **Crystal Palace** or the **Eiffel Tower**. The majority of candidates had some understanding of industrialisation and its impact on at least one work of art or architecture. The strongest responses tended to agree with the opening statement but included within their argument evidence of those who actively challenged the rise of industry, for example Morris & Webb, and Ruskin. The Arts & Crafts movement and the Pre-Raphaelite Brotherhood were cited as opponents of industrialisation, yet resulting in changes in art and architecture. Less convincing was the use of Manet's **A Bar at the Folies-Bergère**, where candidates picked out visible evidence of the industrial factors but evaluated this information weakly, if at all. In addition, inaccurate AO1 was prevalent across many responses from a small number of centres; steel was cited as the key material in the construction of buildings, specifically the **Crystal Palace**, **Eiffel Tower** and **Castel Béanger**. Although these examples were all credited, such incorrect information does undermine a candidate's knowledge. In a few instances, candidates appeared to answer with pre-prepared discussions on challenges to academic art in the 19th Century. It was also noted that critical texts were more limited in this Part (d) than in other Topics; Baudelaire was used without adding anything of substance to arguments.

## Part (a)

Gauguin's *Vision After the Sermon* is associated with post-impressionism because of its use of syntheist principles outlined by the painter himself. The first two concerns of syntheism are the physical, outward appearance of the subject matter, and the artist's own subjective, individual response to it. In *Vision After the Sermon*, the subject matter: the laity / congregation and their imagination of Jacob struggling with an Angel is duly depicted. However, this meant that Gauguin had not achieved full abstraction in his painting and the subject matter is still recognisable to the viewer — a typical feature of post-impressionism and reflects the first principle of his syntheism. However, his use of colour is not completely naturalistic or representational: surrounding the Angel and Jacob is a mass of abstracted use of ~~orange~~ unmodulated orange-red: this violent colour could be read as the artist's personal response to the subject matter and reflecting the violent conflict therein. This reflects the second principle of syntheism.

The use of symbolism is also characteristic of post-impressionist paintings: in the composition to the left, there is a cow depicted which symbolises the salvation and Christian redemption of mankind. Then lastly, post-impressionist many post-impressionist artists are influenced by the Japanese print popular at the end of the 19<sup>th</sup> cen Europe. The cropped composition (with human figures cut out of the painting on the left) reflects its characteristic of Japanese influence on post-impressionism.



This candidate endeavours to ensure all points are linked back to Post-Impressionism. Furthermore, AO2 points such as symbolic colour are evaluated/explained rather than simply mentioned. This response includes AO1 via the references to Synthetism and Japonisme and where we see evidence of those.

A well deserved top level score was achieved.



Aim to have a clear idea of stylistic features and contextual influences for each of the artistic movements in this topic.

## Part (b)

Rosetti's *Eve Ancilla Domini* ~~painter~~ recontextualises Christianity for the modern (Victorian) audience. The subject matter is very much traditional as well as its figures: the scene of Annunciation where Gabriel and the Virgin is depicted. However, the posture of the Virgin Mary: (with her knees pulled upwards exhibiting a defensive pose) reveals a deeper psychological truth to the traditional scene of the Annunciation. Rosetti imagined in the painting how would an ordinary human being would have felt psychologically when placed in the place of Mary in this story. Her blank expression on her face reveals her psychological doubt; her pose reveals perhaps her fear or timidity before the Angel. This psychological realism makes the scene more empathetic to the Victorian audience in the 1850s, where scientific advancement and industrialisation obscure the role of faith and spirituality. Rosetti, by recontextualising this age old subject matter with ~~a modern~~ the psychology of a modern person fulfils the Pre-Raphaelite artists' aim of re-discovering spiritualism in a modern age. This spiritualism is sometimes associated with an ~~art~~ archaicism in the PRB, which is also fulfilled and achieved through Rosetti's elongated figures befitting to medieval paintings, and his symbolism of the dove (holy-spirit), white ~~garment~~ and the blue drapery that the two figures wear (purity) and the use of blue, in the sky in the background for instance, which colour represents Mary conventionally.



An excellent response where the candidate immediately establishes the purpose of this religious painting. It does not veer into description but instead selects those aspects of the work most relevant to the question.

AO1 is also fully secure and this combined with the AO2 placed this response in the top level.



Practise selecting only relevant material for these short questions throughout the course.

### Part (c)

The focal point of the composition is the tension of the locked gaze between Hylas and the central nymph, which provides the viewer with the pleasure of witnessing the intimate bond being formed and creating a sense of narrative and expectation for what is to come next. Dominant lines of direction are created through the eyelines of the surrounding nymphs which direct the viewer's gaze back to Hylas - the object of desire and figure of male beauty.



**ResultsPlus**  
Examiner Comments

A very good extract of visual analysis that avoids simply describing the painting's narrative but instead investigates elements that contribute to this mythological work's meaning. Here we see how AO2 supports AO3.



**ResultsPlus**  
Examiner Tip

With works of art heavy with narrative details, it is important to consider how formal features can also be evaluated. All too often candidates engage in overly descriptive discussions of the obvious and can overlook equally important aspects of the artist's toolbox.

## Question 4

### Parts (a) and b)

As with all topics, the crucial approach to these short questions is for candidates to select the relevant points from their knowledge of an appropriate work to answer the very specific demands of the question. Less successful candidates wrote all they knew about the work rather than selecting precise detail that was relevant to the theme of the question. Equally important is that candidates prove their points with close analysis of the work. It is also worth reminding candidates that for these short questions there are 3/5 marks available for AO1, so knowledge and understanding of context is important here as well as AO2 analysis and interpretation which has 2/5 marks.

### Part (a)

For those candidates who correctly followed the rubric of using a work by a French artist, Braque dominated this question. Unfortunately, far too many responses featured works by non-French artists or used less appropriate examples with few specific links to the still life genre. Relevant biographical information relating to Matisse aided AO1 marks, as did Braque's use of still life to assist his development of Cubism. Further accurate AO1 included; the influence of Cézanne on artists at this time, introduction of found objects into 2D art, and the increasing reliance by avant-garde artists on a genre that was previously undervalued by the artistic establishment. Aims ranged from developing new styles to challenging academic conventions.

### Part (b)

There were few issues with this question and candidates used both 2D and 3D examples. The sole concern was the use of works which weren't portraits but were instead from the **Human Figure** scope of C4. These could not be credited unless the stated example was a representation of an actual person. Portraits by both Matisse and Kirchner featured prominently and the formal features of art were discussed very well within the stronger responses. However, it was surprising to see that many candidates overlooked the fundamental point of how their example challenged portraiture; the rejection of an accurate likeness of the sitter.

### Part (c)

It was clear that many candidates were uncertain as to what constitutes a commercial/public building. In a significant number of cases, domestic/residential examples were used and unfortunately these could not be credited. There were some great answers on the **AEG Turbine Factory** and **Fagus Factory**, with students showing a firm understanding of how materials and techniques had affected appearance, and making a link between these materials with form and function. AO1 marks were also less prevalent in this question, with the majority of scores being made in AO2 and AO3. As with all other Part (c) questions, there is no requirement for candidates to provide an introduction or conclusion in their responses, as such time was spent giving a generalised but lengthy discussion on the breadth of new materials available to architects at the time. As a result, analysis of the buildings was less detailed. Equally problematic for some, was the lack of discussion on how the **appearance** of the building was affected by materials and techniques.

### Part (d)

The most successful responses were those which approached the statement chronologically, with works from before 1914 and after that date used to formulate an argument. This question lent itself well to a strong use of AO1 and so it was surprising to see significant numbers of candidates unfamiliar with the dates of WW1 and therefore using works produced before that event as their post-war examples. This was particularly the case with Matisse; **Le bonheur de vivre** and **Open Window at Collioure** were regularly used incorrectly as evidence of artistic optimism continuing after the war as was Kirchner's **Street Scenes** series. More impressive were essays which used Epstein's **Rock Drill** and its subsequent alteration as proof of optimism being crushed by war. Kirchner's **Self Portrait as a Soldier** was typically well argued and quite often set against that artist's 1910 **Self Portrait with a Model** as further evidence of optimism being lost. There were some sophisticated answers using Dada works as both pessimistic and optimistic, eg. Hoch's **Cut With a Kitchen Knife** which explored her criticism of Weimar society but also the rise of female suffrage as a positive outcome of political instability. Surrealism was also discussed in some responses, but its use in arguments was less secure and added little to the AO3. Futurism by contrast was discussed more accurately. It was pleasing to see the various ways candidates structured their thinking; from geographical locales to the direct experiences of the artists or the agendas of specific styles. Critical texts tended to be work specific rather than relating to the period as a whole, although this in itself did not impact marks negatively.

## Part (a)

'Owl at Dusk' by Matisse is a painting in the still-life genre. One main aim of Matisse was to create ~~avant-garde art~~ <sup>avant-garde art</sup>, he has achieved this most notably in his subject matter, where he paints owl at dusk which move, completely opposing the point of still life paintings. Matisse travelled to Morocco for this work in order to break with the use of western subjects; there he found owl at dusk were used as a source of meditation and had a calming effect - he achieves this aim in his painting through the use of complementary colours, seen in the green foliage and red fish, creating a more aesthetic/calming appearance. Matisse also aimed to challenge linear perspective which had dominated art for centuries; here, the proportions are off, as seen in the size of the table legs and elliptical shape of the table top, flattening the entire piece and thus challenging the convention of the still-life genre. Matisse also aimed for his art to be avant-garde through relating it to modern developments; the cropping of the image <sup>seen in the foliage on the left</sup> related to photography, and also ~~the use of the unblended brushstrokes and areas of raw colour such as the top left and table legs, all achieves Matisse's aim of breaking with academic polished~~ <sup>the unblended brushstrokes and areas of raw colour such as the top left and table legs, all achieves</sup> Matisse's aim of breaking with academic polished technique. 15



This candidate clearly and effectively responds to the question. The artist's biography and artistic practice are discussed alongside other cultural developments to demonstrate secure AO1. This is supported by strong AO2, resulting in a top level response.



Practise selecting only relevant material for these short questions throughout the course.

Part (b)

(1937)

(5)

In the portrait "Weeping Women" <sup>✓</sup> oil painting on canvas by Spanish artist Pablo Picasso challenge the genre of portraiture. <sup>①</sup> ~~that~~ ~~traditionally~~ depict the 'likeness' of the sitter, he has moved away from naturalistic approach with high level of anatomical correctness, but focused on conveying emotions of the sitter. This highly distorted, abstracted and stylised depiction of the sitter, Dora Marr, who was Picasso's mistress and a printer and photographer. ~~Work~~ <sup>is</sup> closely with Surrealist group and particularly ~~outre~~ ~~avant~~ ~~garde~~ in grief as she just heard the news of bombing of Guernica ~~in~~ in April 1937. The fragmented form and multiple perspective highlight the style of Cubism, ~~and which depicts~~ <sup>the black bold outline</sup> flattened the pictorial space further reject the traditional approach <sup>(illusionism)</sup> ~~at~~ ~~the~~ ~~use~~. The use of unnaturalistic skin tone with vibrant bold highly saturated colour such as purple, red, blue and the pale yellow and green creates an ill appearance and the juxtaposition of grief and vibrant colour creates an emotional intensity in this portrait ~~as well as~~ ~~subject~~. The colour is symbolic as the pale white colour of the tissue bleached her face with the colour of death which response to the ~~the~~ death of innocent civilians in Guernica that was killed (① Traditionally, as Shearer West stated in her book) 'portraiture', by the aerial bombing ~~is~~ ordered by <sup>fascist leader</sup> General Franco in support by Nazi air force.



This response begins with a direct and relevant point; the lack of an accurate likeness in this portrait. The candidate explains why and then weaves in analysis alongside context to explain why the work was created in the manner we see it.



Avoid over-complicating responses. Instead, consider why the artist has represented their subject in a particular way. What is their agenda? And how is this achieved?

## Part (c)

Peter Behrens' AEG Turbine Factory (1908) consists of reinforced concrete of steel and concrete which allows for its magnificent size and imposing spaciousness. The revealing of the modern material continuously in the design also grants it an austere quality. The concrete also creates a sense of intimidation given its malleability on the facade into thick, vertical pillars and an octagonal loop that allows for an appearance of a classical temple, conveying the magnificent status of the site. The building's scale is



**ResultsPlus**  
Examiner Comments

This candidate has clearly considered the visual effects of the materials used in this example. Their response begins with a clear link back to the question and remains focused throughout.



**ResultsPlus**  
Examiner Tip

Avoid using introductions in part (c) responses. Instead begin with an opening statement that includes the title and maker, and makes links to what is being asked.

## Part (d)

Kirchner's 'Self Portrait as a Soldier', however, is a direct opposite to the attitude of Delauney's work. Kirchner painted this self portrait after he was discharged from the German army in WWI by reason of illness, and he found himself very mentally affected by his participation in the war. Kirchner's art movement, the German Expressionists, focused on depicting emotion through their art, which is heavily utilised in this painting. ~~The figure's eyes are black, the same colour as~~ When criticising those who didn't wish to ~~interact with negativity through the~~ make art inspired by the conflicts taking place in the world, Kirchner stated, 'Marissé wanted to

can <sup>miserly</sup> tragedy and pain, we (German Expressionists) wanted to embrace it'. The negative consequences of the war are heavily emphasised in this portrait. The figure's eyes are painted black, the same colour as his army uniform, suggesting he feels as if he has been reduced to nothing but his military role. His skin is yellow, conveying sickness. The figure's hands are depicted as being mangled, suggesting that Kirchner feels he is no longer able to make one out he once did due to his experience in the war. An unlit cigarette hangs from the figure's mouth, perhaps conveying he can no longer perform the most basic of functions. This painting lacks any hope, suggesting the artist has been irreparably scarred by the war.



**ResultsPlus**  
Examiner Comments

The quotation from Kirchner in this essay clearly links to the question and supports the candidate's argument. It is entirely creditworthy and complements the AO1 and AO2 also in evidence in this analysis.



**ResultsPlus**  
Examiner Tip

Use quotation and critical texts that add to the debate rather than are included simply to fulfil an **Assessment Objective**.

## Question 5

### Parts (a) and (b)

As with all topics, the crucial approach to these short questions is for candidates to select the relevant points from their knowledge of an appropriate work to answer the very specific demands of the question. Less successful candidates wrote all they knew about the work rather than selecting precise detail that was relevant to the theme of the question. Equally important is that candidates prove their points with close analysis of the work. It is also worth reminding candidates that for these short questions there are 3/5 marks available for AO1, so knowledge and understanding of context is important here as well as AO2 analysis and interpretation which has 2/5 marks.

### Part (a)

Responses to this question were mixed. The visual characteristics of Minimalism were tackled well by those who were able to identify a valid case study. However, very few candidates commented on the origins of the movement or how/why it came into being, therefore impacting AO1 marks. Many candidates focused on AO2, but as with all Part (a)s and (b)s, there are only two marks available. Some candidates chose examples they felt had characteristics of the style, eg. Warhol and Hockney and their use of flat areas of colour. These could not be credited. By contrast, Judd, Flavin and Carl Andre were used with more success. Discussion on materials was prominent in all. The strongest responses also considered the audience reception and exhibition space of their examples and how these contributed to the style.

### Part (b)

This was tackled more successfully than 5(a) with very few invalid examples used in terms of the nationality of the chosen architect. However, residential and domestic buildings were discussed by some candidates and these could not be credited. Rogers was the most popular choice amongst valid examples. Form and function was generally discussed well, indicating candidates understood their case studies. AO1 was also better evidenced in this question with discussions on the development of High Tech architecture, and also Bowellism. A small number of responses focused primarily on the pre-existing architecture of Lloyd's building before Roger's additions and this impacted scores.

### Part (c)

Of all the Part (c)s with a focus on a **Specified** artist, this question proved the least successful. Very few candidates had a firm grasp of the contribution and/or importance of their studied 3D artist. Rachel Whiteread was the most popular choice, but AO3 was generally less secure than the other Assessment Objectives. The achievements mentioned centred on Whiteread winning the Turner Prize but with very little evaluation of this. Valid examples of her work were discussed and the majority showed some level of competence in both AO1 and AO2. Judy Chicago by contrast was used more successfully with candidates discussing works from the Minimalist era of her career before then exploring examples with a feminist theme. This allowed for use of biographical information and revealed an understanding of Chicago's career progression and achievements inherent therein.

As per the **Specification**, centres are expected to teach one of three Specified **3D** artists. Video/film and sculptures by Warhol were used by some to answer this question despite the rubric and these could not be credited.

### Part (d)

All candidates had a firm understanding of consumerism and its impact on art circa the 1960s. Few acknowledged its 'persistent rise' and capped their discussion on that theme with Pop art. Race and gender were also explored, again primarily from an American perspective before then taking the discussion to Britain. Stronger arguments worked chronologically, agreeing with the statement to an extent before then arguing that the Civil rights movement and its legacy has had more impact. AO1 was generally stronger for the American side of arguments. Few candidates could successfully pinpoint an overriding focus for British artists at any time and frequently treated American and British art as entirely separate entities. Warhol and Rosenquist were used well and there was some excellent analysis of Martha Rosler. Less secure was the use of Hockney and finding a rationale for his inspirations, especially in works produced by that artist post-1970s. As with the majority of other Part (d) questions, critical texts typically came from the artists themselves and while these might support the use of a key work, didn't give a convincing argument for the era as a whole. Robert Hughes' **The Shock of the New** was frequently relied upon as a critical text but many candidates used memorised quotes which added very little to the argument or indeed linked to the question's opening statement.

## Part (a)

Minimalist movement was founded in America in late 1960s, their work reject conventional approach or Abstract expressionism. They avoided having any emotional and Symbolic context and without having subject matter but focused on the existence and materiality of the work itself. In "Equivalent VIII" (1966) ~~Art~~ Carl Andre used 120 identical firebricks arranged side by side form a large rectangle ~~and~~ are placed directly on the ground. The work occupies viewer's space which as Judd said the world should be seen as a whole and the presence of the work "articulates the space" (Judd) which makes the viewer be aware of their presence. This phenomenological approach highlights the minimalist approach. The repetition of single unit is also important as it breaks down composition effect ~~is~~ nor hierarchy in form, allow the work to be understood by everyone. ~~Without requiring~~ ~~complexity~~ ~~and~~ this egalitarian approach and simple construction method with absence of craftsmanship questioned whether it should be valued on concept or skill. And its dependency on gallery space also highlights minimalist feature.



This is a very strong response that successfully combines broad AO1 with AO2 to explain what constitutes a Minimalist work of art. This candidate has considered not only the formal aspects of the art piece but also the materials, audience response and other figures associated with the movement. This response was placed in the top level.



Aim to have a clear idea of stylistic features and contextual influences for each of the artistic movements in this course.

## Part (b)

Richard Rogers' 'Lloyd's building' is a high rise office block <sup>designed in</sup> for the shipping insurance company in High-Tech Style, located in Lime Street in London. 'Lloyd's building' consists of 31 stories with a massive scale of 60 metres, surrounding an atrium called the 'Underwriting Room'. The building also exemplifies the inside-out tactic, which is evident as infrastructures such as (2) glass lifts are now on the exterior of the building, ~~for~~ maximising the internal office space. The huge glass roof called a Tension is triple glazed, which reflects an environmental awareness, as well as enabling light to flood in, reminiscent of a cathedral-like effect. ~~The first floor~~ ~~The format table~~ The first 4 floors have an open plan which maximises space and enable adjustments to be carried out easily with addition or removal of partition walls. The first 4 floors are also connected by a central elevator system, which adds dynamism and enable easy, quick access between floors. The building is topped by 6 bright blue service cranes, as a symbol of the building is constantly adapting and evolving. The service cranes also enable changes to be carried out easily without interfering with internal space, appropriate for 'Lloyd's' changing need. Rogers originally clad the building with stainless steel, and changed to concrete to meet fire precaution ~~and~~ safety standard. The use of industrialised materials such as stainless steel, rough cast concrete and glass creates a futuristic appearance, rebranding the Lloyd's as forward-looking.



The analysis of this building's form and function is excellent. The candidate clearly understands architectural purpose and has also considered how the materials are linked in some areas to company ethos and identity. There is sufficient AO1 here to complement the very strong AO2 and as such, this response was placed in the top level.



Consider how an architect's choice of materials might also be used to support responses to 'form and function' questions.

## Part (d)

by as religious icon. Furthermore, by the repetition of a single image was achieved by using screen printing technique which creates assembly line feeling echoes with the name of his studio, "factory", which can be seen as a commentary on mass production of consumer culture. The repeating image creates a sense of 'uncanniness' which reduced ~~the~~ Mouse to a symbol of celebrity culture rather than preserving her as an individual. This allows Warhol as a pop artist, to comment on the consumer culture and question the commodification of persons and the proliferation of products and its meaning in the world.



**ResultsPlus**  
Examiner Comments

This contains very strong evaluation of the key work, both in visual and conceptual terms and how these relate to the candidate's argument. All language and phrasing is clearly used in response to the opening statement on 'consumerism'.



**ResultsPlus**  
Examiner Tip

Don't overcomplicate discussions but instead, choose the most relevant key works to support an argument. The candidate above discussed Warhol who might seem too obvious an option, but is a secure choice.

## Paper Summary

Based on performance on this paper, future candidates should ensure that:

- For short questions part (a) and part (b), ensure points are selected in response to the particular demands of the question. Remember the distribution of marks across the AOs is AO1: 3 marks and AO2: 2 marks. Therefore, a response that only analyses the work will not score well. Knowledge and understanding of the work in relation to the question is important.
- No introduction or conclusion is required in part (c). Simply respond to the question using your first example before then moving onto your second chosen work. Critical texts are also unnecessary for this part.
- A synoptic introduction containing accurate AO1 that responds to the opening statement is highly beneficial to a candidate's success in part (d).
- Critical texts and quotations should always have a correct attribution. Use of critical texts should support the candidate's argument in part (d).
- A focus on answering the questions set in each part should be a priority; selecting the most relevant information only that links directly to what is being asked of candidates.
- Consider more carefully, the lives and careers of Specified artists; where can we see direct, tangible links between their works and those of their peers or previous practitioners? What events or developments have occurred that may have had an impact on their practice and where do we see evidence of this? What have they achieved?
- Centres should refer again to the **Subject Specification** and ensure their candidates have studied works that cover any styles and centres that have been specified in each Period.

## **Grade boundaries**

Grade boundaries for this, and all other papers, can be found on the website on this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

