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In History of Art (9HT0)

Paper 2

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Introduction

This year's candidates responded enthusiastically to all questions set across each topic and it was reassuring to see a number of successful debates in each part (d) in this series.

There has been some improvement in candidates addressing both AOs for (a) and (b) parts of each question. However, this was less evident in those parts with a focus on materials and/or techniques where AO1 was impacted by candidates not making relevant links to the question asked.

As with previous series, those candidates who included introductions and conclusions in part (c) sections frequently encountered timing issues, namely questions that looked at Specified artists in Q1(c) and Q4(c). By contrast, all other part (c)s were based upon Scopes of work and it would have been difficult for candidates to formulate introductions and so therefore didn't. This meant those responses were often more developed than 1(c) and 4(c) responses.

Parts of questions that required candidates to consider the form and function of architectural works were noticeably less well answered than other parts. Many responses overlooked the fundamental function of the selected parts of buildings and instead adopted vaguer arguments that looked at a building from a symbolic rather than practical stance. It is essential that candidates have a secure knowledge of the purpose of their architectural case studies.

A minority of candidates overlooked the rubrics of some parts, most typically in terms of location in 1(a), 2(a) and 4(b). These could not be credited and inevitably impacted final scores.

More pronounced was the use of key works completed outside of the time span of a given period. Centres must ensure they acknowledge the dates of the Topics taught. Works that are completed before the beginning of a period cannot be credited. Similarly, works begun after the end date of a topic are likewise not credited. Some early works by Caravaggio completed before 1597 and examples by Titian begun after 1520 fall into this category. Additionally, a number of candidates used works in 2(c) that were religious rather than mythological.

It is essential that candidates are reminded of their Specified practitioners. 2d works by Michelangelo were used in 1(c) and therefore marked as invalid, and two works by a painter or sculptor not featured as per the Specification were also used in this part and 4(c).

Unfortunately, this series saw a small number of candidates use their case studies from one Period to answer other questions. This was most pronounced with Q3 works being used in Q4. These cannot be credited and naturally will have had a significant impact on overall scores in this A Level. Centres should familiarise their students with the layout and format of question papers and answer booklets; these are freely available on Pearson Edexcel.

Reponses

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 for 2/5 marks.

Part (a)

The majority of candidates acknowledged the location rubric and only a few ignored the **secular** part of the question. The most popular choice was **Ca'd'Oro**, and the strongest responses using this example identified how the building reflected the cosmopolitan, prosperous and politically stable context of Venice. Weaker responses listed the features of the façade without fully explaining how different architectural styles found their way to Venice. Strongest responses did not limit themselves to political, social and/or cultural factors but addressed two or more of these, offering a broader analysis of the work and also increasing AO1 marks.

Part (b)

Popular choices included Botticelli's **Primavera** and **Birth of Venus**. The most successful responses were those that engaged with a discussion on meaning and not simply a description of the subject shown. A number of responses made reference to Neoplatonic and Humanist ideals in their examples but without making secure links between these concepts and the works under discussion. There were some very good meanings established in the iconography of the above works and their patronage. A minority of candidates used religious works or examples that are not categorised as mythological. Conversely, some candidates used Titian's **Venus of Urbino** which was produced outside of the time period. Centres are reminded to acknowledge the beginning and end dates for this question.

Part (c)

Raphael was by far the most popular **Specified Painter**, with fewer responses discussing Botticelli or Bellini. An alarmingly high number of responses discussed invalid artists (e.g. Masaccio), or confused the attribution of paintings, e.g. in a response focussing on Raphael, discussed his **Portrait of Julius II** but also **The Tribute Money**, immediately invalidating half the response. In such instances, marks are capped at Level 2. Many candidates struggled to grasp the central points of 'contribution' and 'importance', instead writing either visual analyses of two works which did not discuss the painter at all, or else listing biographical facts without evaluating the painter's contribution to, or influence on his (and later) period(s). The **Portrait of Pope Julius II** was better represented in answers given and a good number of students shared strong knowledge of the context, linking this to Raphael's contribution and importance. Less successful was his **The Expulsion of Heliodorus from the Temple**, which tended to veer into description of the scene but with very little AO3 provided.

Part (d)

Key to success was establishing at the outset what the characteristics of the Renaissance were. From this, the strongest essays had a framework upon which to structure their argument. Most students demonstrated a good knowledge of key ideas and preoccupations

of the Renaissance; including a growing interest in classicism, use of perspective, naturalism and idealism. The strongest responses were able to connect these to the use of visual language and content of paintings, sculpture and architecture. Most candidates acknowledged that these characteristics were apparent in painting, weighing this against their 3d and architectural examples. The strongest came to a conclusion that all three types equally showed the characteristics of the Renaissance. Masaccio's **Holy Trinity** and **The Tribute Money** were the most popular paintings used in essays. Donatello's bronze **David** and Bramante's **Tempietto** were most frequently called upon to support a counter argument. Some top level responses considered the argument chronologically; beginning in Florence and comparing characteristics of Early Renaissance art with High Renaissance examples from Rome. This provided the opportunity for higher marks to be achieved in AO1 and AO3. Less successful were those responses which mentioned a large number of case studies without giving any time to visually analysing the works in relation to the argument. This not only impacted AO2 but also the overall score. Weaker candidates listed features apparent in all three forms without truly evaluating one art form against another. Some responses only discussed characteristics of the Renaissance (e.g. the innovation of linear perspective, humanism) in painting, missing out on the opportunity to acknowledge other positions either to negate or to strengthen support for the statement. A small number of responses focussed solely on patronage as a characteristic of the period, leading to limited arguments where the candidate discussed how the patron and/or their influence was evidenced in the case studied discussed. It has been reassuring to see that critical texts are being implemented more successfully into part (d) responses in all questions in this series.

Examiner Comment; This is a Level 3 response where the candidate has used accurate AO1 that is clearly linked to the question asked.

Examiner Tip: Highlight or underline the key words of a question. Ensure responses adhere strictly to these.

Part (a)

(5)

The Ca' Doro was designed by Girolamo and Bartolomeo Bon for the Contarini family in 1428. The Contarini family were an extremely prominent and influential family in Venice even leading the republic in a victory against Genoa in 1380. The Contarini family provided 8 Doges. The Ca' Doro mimics aspects of the Doge's palace such as the balustrade, tracing pointed ogee arches in order to publically establish that they are the family who provides the doges for Venice. The style of the Ca' Doro is a reflection of Venice being linked to global trading through their ports and canals as the building reflects a merging of the Venetian Gothic, Renaissance and Mannerist style. The Gothic can be seen in the tracing, pinnacles, finials, and the Renaissance in the entablature, cornice and balustrade and an influence from the East in the ogee arches signifying Mannerist influence. This is a result of Venice's geopolitical positioning and the Ca' Doro house is located on the north bank of the Grande Canal and features an area where gondolas may enter. The patron Marco Contarini was a prominent merchant and so easily importing goods was a necessity. As the Contarini family were aristocrats they were not subject to the suppression of the Medicis meaning they could clearly display wealth. The house was initially entirely gilded in gold. The existing ^{fully} carved stone facade was done by Matteo Perini in 1425. There is a clear entrance and open balconies were public could see in reflecting the family could be open with their displays of wealth due to their status and position in society.

Examiner Comment: This candidate has struck a strong balance between AO1 and AO2, achieving a Level 3 score. The response has not been compromised by an over dependence on AO2.

Part (b)

(5)

b). Primavera, c. 1482, is a mythology painting by Botticelli, commissioned by Lorenzo de' Medici for the 'Letheo' of his new wife Sancia Appiani. In this way, much of the meaning can be interpreted as instructional for Lorenzo's new wife. On the right hand side of the image, we see Chloris and Floa; both have been presented with slight ~~humps of varying sizes~~ a hump, & Floa's is slightly larger. This coupled with the title of the piece, meaning Spring, is an allusion to fertility and fertility and potentially the expectation for Lorenzo's new wife to bear children. The work also contains meaning through its composition; the painting depicts distinct stories and on the left-hand side we see the Three Graces, who we can associate with divine love, and on the right we see Zephyr's rape of Chloris, a carnal, corporeal act. This contrast, articulated by the composition implies a distinction between an earthly realm of labor, and a divine, ethereal realm of love, which is a contemporary neo-Platonic reading. This neo-Platonic meaning is surprising as we know Botticelli and de' Medici patrons were at the vanguard of neo-Platonic scholarly thought. The stylized depiction of an 'unusually found forest floor', coupled with an almost complete lack of a horizon, serve to firmly place the scene in a fantastical, unrecognizable setting. This ~~is~~ conveys meaning in its distinction from our world, with a suitable setting for still not wholly ~~accepted~~ accepted mythological scenes.

Examiner Comment: This extract contains accurate contextual information that contributes to the AO3 score. Visual analysis is likewise strong, and selected in accordance with the question's requirements.

Examiner Tip: Practice Part (c) responses under strict time conditions. Give equal time to both works.

Part (c)

(15)

In 'Pope Julius II' (1511-12) by Raphael, the artist makes a significant and important contribution to the practice of papal portraiture by showing the pope in an unusually personable way, as well as in a specific mood. Raphael places the pope in the center of the room seated in his papal throne; despite the ^{splendor of the} gilded accents on the pinnacles, alluding to Julius' Pella lineage family, he feels more approachable.

This intimate portrayal, unprecedented for a pope, alludes to the close relationship Raphael shared with Julius: 'The Renaissance Pope', to use a phrase spoken by the artist, and Raphael used his access to him. Raphael's portrait is also significant in its contribution to papal portraiture by portraying the pope in $\frac{3}{4}$ view format, instead of the typical profile format. This enables him to emphasize Julius' features and ~~expression~~ expression too make him more identifiable; Raphael presents his face as broad and aged with sunken ^{eyes}, rejecting the usual idealism and generic features seen in papal portraits. The artist spent psychological realism to the portrait, representing Julius authentically as an old man, who was ill at the time and would die two years after. The contribution of Raphael's depiction of the Pope in a specific mood is also important in giving political context to the work; ~~the~~ Julius' document, solemnly gaze ^{and} handkerchief in his right hand allude to his going - nicknamed 'The Warrior Pope' for his aggressive military

Examiner Comment: This candidate begins their counter argument with a succinct distinction between painting and sculpture before then tackling the question in more detail. The overall response achieved Level 5 due to consistent AO3 supported by accurate AO1 and relevant AO2.

Examiner Tip: Access past papers on Pearson Edexcel for practice. Always consider the argument in Part (d) and ways in which to respond using the most appropriate key works.

This being said, masters such as Donatello were able to achieve Renaissance characteristics despite having less fluid and accurate mediums. In his sculpture 'David' (1440-43), the sinuous figure stands in a contrapposto position, a feature of Classical Antiquity, thus a characteristic of the Renaissance. He is a free standing figure, made to be viewed in the round, which was one of the firsts for a bronze nude figure. John Pope-Hennessy remarked that Cosimo de Medici, the patron, 'directed Donatello from marble and stone sculpture to the more expensive medium of bronze.' Through in this way, the sculpture is a demonstration

of wealth, it is also a demonstration of intellect. The contrapposto stance, the attention to physical anatomy, showing an interest in humanism, and the subject matter of David from David and Goliath make the piece a flattering possession for the Medici's to have in the courtyard of Palazzo Medici (Michelozzo, 1445-57). The sculpture effectively shows characteristics of the Renaissance also from the fact that he is in the nude, which, ~~also~~ in Ancient Greece and Rome, was a sign of excellence of character. The detail in his hair and distinct curves of his bones and muscles add to the degree of realism in 'David'.

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 for 2/5 marks.

Part (a)

There was a significant number of very strong responses to this part that allowed students to support beautifully written analyses of their chosen portrait with solid AO1. Rubens' **Honeysuckle Bower**, **The Four Philosophers** and **Portrait of Susanna Lunden** were all used to great effect, with the artist's autobiography providing appropriate AO1 in support of the analysis. Invalid responses included depictions of fictitious, mythological and/or allegorical characters. Likewise, depictions of Christ were deemed invalid. A small number of candidates used works by Bernini which could not be credited. The Specification for this Period states "*works are categorised by the place of birth and nationality of their artist or architect, rather than by the place where the commission or work was executed...Thus Rubens, Claude and Poussin are always examples of 'artist(s) from another Catholic European country', even if they are working in Italy. Equally, Bernini is always considered Italian, even when working in Paris for Louis XIV.*" 2d works outnumbered 3d examples but there was little to distinguish between the quality of analysis in either art form for this part.

Part (b)

Both **Vaux-le-Vicomte** and the **Palazzo Barberini** dominated this part and each was equally well used. As with 1(a), the best responses avoided simply listing architectural features and instead took a holistic overview of their case study; considering patronage, location, function, materials, and formal features to give more thorough response to what was being asked. Only a small number overlooked the rubric of secular architecture.

Part (c) Many candidates used their Specified Painter or Specified Sculptor in this part and this was perfectly acceptable although in some cases limited the 'significance' part of the question through repetition. Works by both Bernini and Rubens featured prominently. Top performing responses considered the *significance* of the art works from a range of stances, including culturally and artistically. More limited were those which retold the myths without any real evaluation of how the subject was represented. As with 1(b), invalid examples included Christian subject matter, portraits of real individuals, landscapes with no mythological content. A number of responses used examples by Caravaggio completed before 1597 and these could not be credited.

Part (d)

Although '*persuasion*' forms part of the title of Topic 2, it was disconcerting to see some candidates struggle to understand its presence in this Part (d). The inclusion of '*propaganda*' in the opening statement caused far less confusion and many arguments focused on this idea. 2d and 3d art, and architecture were all treated equally as vehicles for religious, monarchical or personal propaganda and frequent reference was made to patronage being the underlying reason for the works selected. Arguments centred around formal features and subject matter equally. The majority of debates agreed to a greater extent and typically offered a single work as counter argument. Often, that counter argument was equally as strong if not more so. **A View of Het Steen in the Early Morning** (c1636) was used to great effect in arguing that a challenge to the hierarchy of

genres was one of Rubens' motives with this landscape. For some, his artistic originality was a way in persuading the viewer. It was interesting to note that in this part (d), the majority of responses discussed approximately three case studies, with some making reference to a fourth, and as such AO2 was often stronger than other part (d)s and used more convincingly in support of arguments. It should be noted that is not a requirement for candidates to cap their discussions with a set number of works. It has been reassuring to see that critical texts are being implemented more successfully into part (d) responses in all questions in this series.

Examiner Comment: This Level 3 response contains excellent AO2 that has been supported by relevant AO1. The candidate remains entirely focussed on the question asked.

Part (a)

(5)

Peter Paul Rubens' 'Self-portrait with Isabella Brant in the honey-suckle bower' was a personal artwork painted to commemorate the artist's marriage to his first wife, and was likely given as a gift to her father. The artist utilises the trellis garhage in the background to frame the figures in reverse, illuminating their pale skin against the nearly tenebrous leaves, evoking connotations of purity and health. The artist's affluence is indicated by the ornate jewelry worn by his wife, rendered with highlights of white paint to imply a reflective surface. Furthermore, they are dressed in lavish, vibrantly colored clothing, utilising the complementary tones in Rubens' orange right and the blue sky behind the honey-suckle bower to create a sense of harmony. A sense of intimacy is created between the figures by their right hands ~~to~~ clasped together on the central vertical axis, and their direct gazes outward to the viewer. While Rubens is on a stool, elevated, a sense of unity is evoked by their joined hands and their bodies turned toward each other. Furthermore, the full-length scale of the portrait, complex musculature and symmetry in the face and body, and gold-shortening grant a fine craftsmanship, indicative of the artist's talent and affluence. Rubens' free hand points at their joined hands again, forming a compositional arrow to emphasise their unity ~~and~~

Level 3 responses such as this, contain only context and visual analysis which is directly connected to the question.

Examiner Tip: Candidates must remember that there are three AO1 marks available and two AO2 marks. Responses which focus solely on visual analysis will not reach Level 3.

Part (b)

(5)
The palace of Versailles Commissioned by Louis the XIV and Constructed by Le Vauise and others is an example of a building that has been affected by the political and social context of the time. The static, uniform and symmetrical facade is grand in scale in order to emphasise the power of the king of France, who believed in absolutism. The three story facade has a central theme of a Roman arches present in each story, as well as ~~equal~~ ~~as~~ ~~an~~ ~~equus~~ ~~as~~ the same number of bays on each story. Le vauise Composes the facade in this way to impose order and highlight the power of the king, additionally its level of perfection and a uniformity in its architectural forms was wanted by Louis the ~~XIV~~ ~~fourth~~ XIV in order to intimidate diplomats. The use of yellow to frame the windows and the use of yellow stone for the building links to show ~~that~~ the king believed he was the Sun king, ~~and~~ hence not just the king of France, but the king of the Universe. Louis the XIV ~~also~~ ~~made~~ ~~a~~ ~~decision~~ ~~to~~ ~~move~~ ~~his~~ ~~Courts~~ ~~out~~ ~~of~~ ~~Paris~~ due to political uncertainty, as a result many aristocrats, servants and military aid, followed and were housed in this palace. The fact the building could house over 60,000 people all the more emphasises its grandeur and status because Louis wanted to make a visual statement of his power.

Examiner Comment: This extract from a top level response shows an excellent understanding of the case study. The candidate addresses both the 'representation' of the work but also its significance in terms of meaning.

Examiner Tip: Terms and phrases candidates should familiarise themselves with include; 'meaning', 'representation', 'significance', 'purpose'.

Chardon's "Apollo attended by the nymphs of Thetis" (1668-73) is a multi-figural group of five standing marble sculpture. It was originally displayed in the grotto of Thetis in the gardens of Versailles, having been commissioned by Louis XIV of France. This sculpture, much like Caravaggio's work, uses mythology to disguise a hidden motive. Louis XIV was the "sun king" of France and centre of the French universe. He depicts himself as the "sun god" Apollo. Apollo sits in a chair, ~~resting~~ exhausted after riding the sun through the sky in his chariot. ~~6 women~~

sea nymphs (daughters of Thetis) attend to his needs, two at the front kneeling at his feet and 4 ~~at~~ behind him ~~at~~. The crouching and standing forms bring us to Apollo as the focal point. The surrounding arrangement is a heliocentric concept that the planets revolve around the sun, and the nymphs revolve around the sun god. And because Louis also related himself with such, this concept also shows that Louis the Sun-King is the centre of the French universe, with the nymphs embodying the aristocracy. This is evident as Louis

Examiner Comment: This extract from a Level 5 response sees the candidate choose an appropriate work to support their argument. The candidate then makes consistent AO1 and AO2 points which are all linked to AO3.

Examiner Tip: For all parts of every question, choose the most appropriate works in support of the argument.

What's more, Bernini's Catholic Church in Rome 'sant' Andrea de Quirinale' is a notable example of religious propaganda. The church was commissioned by Pope Alexander VII (Chigi) and was designed for the Jesuits, hence the ~~5~~ five altars for the masses as there was a Jesuit school opposite. The building facade was made entirely of gold travertine, evoking the classical and suggesting the wealth and power of the Catholic Church. The round shaped oval wings act as a sort of embrace, reflecting the religious propaganda as the viewer is welcomed into the Catholic Church. The altar is of maximum visibility as it is directly opposite the main portal as well as being supported by large fluted Corinthian columns creating a sense of grandeur and awe. Thus, there is emphasis on the transubstantiation which invites the viewer as part of this 'bel composto' and Avery even stated "one feels as though one has entered into a lavishly decorated jewel box". The mixture of gold and pink marble creates complex decoration around the gilded dome which welcomes divine light. Ultimately the lavish and over-whelming design of the building reflects its religious propaganda.

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 for 2/5 marks.

Part (a)

Works by Rodin were generally the most popular examples chosen for this part. Most responses attempted, with varying degrees of success, to address the question of 'meaning'. This was explained more emphatically with examples such as **The Burghers of Calais** whereas meaning in **Monument to Balzac** was less convincing. Many responses contained insufficient (or no) AO1 and so were limited to the lower level. Learners that achieved Level 1 and 2 tended to include AO2 focusing on descriptions of the work. Candidates that discussed works with more than one material typically fared better, this was most evident in Scott's **Albert Memorial**. Similarly works with a narrative theme provided meaning that was supported by materials and techniques.

Part (b)

This part lent itself well to a more equal distribution of AO1 and AO2 points, and those candidates with a secure understanding of their case studies tended to be successful here. Weaker responses that merely described the painting showed limited understanding. Among the most popular examples was Brown's **Work**. Hunt also featured prominently, **Our English Coasts** was used to very good effect whereas those candidates that discussed his **The Awakening Conscience** struggled to link the subject securely to a political, social or cultural factor.

Part (c)

Although there was little risk of invalid works being used in this part, it was concerning to see large numbers of candidates struggle to convincingly explain the function of their examples. While most candidates were comfortable analysing the form, many were too vague about what exactly the function(s) of those buildings were. The function of Morris & Webb's **Red House** was frequently given as a showcase of the Arts & Crafts style, overlooking its fundamental purpose as a domestic building. Likewise, the **Palais Garnier** was regularly referred to as embodying Napoleon III's ambitions or Second Empire era elitism, ignoring almost entirely its practical function. This approach impacted AO3 marks significantly.

Part (d)

There was a range of mixed responses to this part. It is essential that accurate AO1 be used across all questions and in this part (d), some candidates referred to works of art where there is no recorded evidence that the artist used photography as a tool for creativity. Often, the fact a composition was cropped was given as proof that the creator of that work had referenced/used photographs. Such inaccuracies undermined arguments. Many debated the influence of photography on artists but not necessarily how it freed those practitioners from academicism. Stronger responses weighed the impact of photography against other factors, such as a rapidly changing social landscape, scientific/technological innovations, trends such as Medievalism. Responses that clearly outlined the Academic conventions from which avant-garde artists were 'freed' fared better in AO3. Some candidates offered an impressive counter argument using Powell Frith's **Derby Day**, acknowledging his use of photography to overturn the academic hierarchy of

genres; working from photographs allowed his scenes of modern life to challenge history painting. Degas was likewise used well by some in agreement with the opening statement. It has been reassuring to see that critical texts are being implemented more successfully into part (d) responses in all questions in this series.

Examiner Comment: This part (a) question has a focus on materials and techniques but the candidate strikes a balance between AO1 and AO2, reaching Level 3.

Examiner Tip: Find other Part (a) and (b) questions on Pearson Edexcel that also focus on materials and techniques. Use these for practice and revision, ensuring AO1 is relevant to the question.

Part (a)

(5)

In Rodin's *Burgundy of Calais* (1884-1889) the use of bronze adds a layer of complexity to the piece. The sculpture portrays the Burgundy of Calais departing the city gates to sacrifice themselves before Edward III who had laid siege to the town. The piece uses of bronze - a tradition harking back to antiquity and a material often used for commemorative sculpture in order to venerate great figures as the Hellenistic Greeks did. However in *Burgundy of Calais* Rodin seeks not just to celebrate their sacrifice but also to humanise the figures and display a complex range of emotions across the figures. The lost wax process allows for expressionistic poses such as that of the weeping Burgundy with his head in his hands and a stooped posture as he resigns to his fate - or the empty stare of ~~Pierre St. Pierre~~ Pierre St. Pierre. The head of Burgundy as he leads the group. Rodin displays the men in humble cloth dresses given weight by the bronze and the ~~weight~~ emotional burden and feeling of sacrifice. The more individualistic expression captures light of their blank, pained surfaces revealing emotional turmoil and unique fear: some figures face death with a smile as they are dragged to their fate: ~~as~~ as optimised in the two lower Burgundy. Rodin ~~subverts the genre~~ had full artistic licence after 1886 and Calais went into financial problems allowing him to defy expectations of bronze pyramidal sculpture and instead this to use bronze to display humanity, fear and sacrifice in the human ~~the~~ psychology whilst venerating the men of Calais for their honour.

Examiner Comment: This part (b) has a focus on context but the candidate achieves a Level 3 score by including sufficient AO2 in support of their argument.

Part (b)

(5)

The *Hiring of the Shepherd* painted by William Holman Hunt depicts a shepherd showing a shepherdess a death's-head hawkmoth, while the sheep stray into danger. Painted in a time of industrial progress and rapid urbanization, Hunt's choice of a pastoral genre scene shows the Pre-Raphaelites rejection of the urban landscape and embracing of the natural world which they believed was the way of discovering 'truth'. The genre scene is also a conscious move away from the conventional academic style of painting typified by Royal Academician Leighton that valued the history paintings based on classical subjects and convention of beauty. The ruddy, rosy checked complexion of the shepherd and shepherdess with realistic, non-idealised faces is an effect of the Pre-Raphaelite movement that encouraged painting people naturalistically using real models, something Hunt did controversially with two peasants. The symbolism of the painting seems to be influenced by the Anglo-catholic movement in the Church of England that Hunt feared was meaning the parsons or 'shepherds' were neglecting 'their flock' or the people. The red of the shepherdess' dress may reference the red outfit of a cardinal or Catholic priest who is in turn enticing the more humbly dressed shepherd or Church of England priest away from watching the sheep who are depicted wandering toward poisonous wheat fields and eating poisonous green apples. The picture illustrates Hunt's concern that ministers were getting distracted by religious debates and neglecting their parishes (50% of England at the time),

Examiner Comment: This extract focuses entirely on the question asked and the candidate considers the function of various aspects of their case study, as per the question's requirements.

Examiner Tip: Consider the fundamental purpose of a building and then explore the practical function of features.

Part (c)

(15)

The 'Paris opera house' by Garnier is an opera house commissioned by Napoleon III. Built in the Beaux arts style of Second Empire France, this building prioritises aesthetics and efficiency. It is entirely symmetrical with the ~~the~~ Napoleon's private entrance (Pavilion d'Empereur) mirroring the ~~public~~ ^{second} private entrance. ~~the~~ ^{the} ~~from~~ ^{the} ~~inside~~ stage inside ~~was~~ ^{is} horse shoe shaped, giving the ~~view~~ audience and an uninterrupted view and also aiding the acoustics/sound quality. At the time it was the largest stage in Europe. Corinthian pilars line the ~~at~~ facade of the building, the most decorative of the pilars, fitting to the decorative and detailed style Napoleon wanted. A large staircase fluidly and efficiently ~~drives people~~ ^{to} the public to exactly where they need to go - ensuring no overcrowding of the ~~main~~ ^{front} foyer/entrance. Relief sculptures and bronze ~~busts~~ ^{busts} of electrotype guided busts of famous composers line the facade of the building. Electrotype was a new and far more efficient way of gilding bronze.

~~Appolo Apollon~~ A large green dome sits at the top of the building, ~~holding~~^{acting as} space for the large chandelier to be stored. The green of the dome ~~also~~ is also a nice contrast to the white stone of the building. Iron was ^{also} used in the framework ~~of~~, ensuring ^{structural} stability and detail, a characteristic of the Beaux arts style.

Examiner Comment: This introduction begins with an excellent use of critical text that establishes the candidate's argument and has been chosen to specifically link to the question asked. This established a solid debate leading to a Level 5 response.

Examiner Tip: Select critical texts that contribute to the argument. No credit can be given for irrelevant quotations or those that add nothing to a candidate's stance.

~~"From to to today painting is dead" - Delaroché~~
de la Roche "From today painting is dead"
was expressed by Delaroché in response to the advancement of photographic techniques in the 19th century. Though undoubtedly photography had an immense effect on artistic language employed and favored by artists, it was its mixture with social attitudes of the period, ultimately in regards to urbanisation and industrialisation, that pushed the avant-garde movement to break away from artistic convention. The dynamism of city-life called by "Baudelaire to be painted, the transitory, the fleeting, the contingent," paired with an inspiring "snapshot" quality of photography; the desire to revise the attitudes towards the very forms of painting paired with the independence from mimetic description that photography took off painting's hands; lastly, the urge to protest against the established conventions of academic painting, all came together.

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 for 2/5 marks.

Part (a) Matisse's **Blue Nude (Souvenir of Biskra)** was amongst the most popular choices here and the strongest candidates were able to keep the focus on figure handling. Less secure analyses of this work tended to discuss the natural setting in greater depth, therefore taking away the focus. His portrait of Madame Matisse, **Woman in a Hat** was generally less successful due to there being less of the female figure to analyse. Centres are reminded to choose examples in each Scope that give their candidates the best advantage. 3d works also featured prominently, including examples by Giacometti.

Part (b) As with all 'form and function' questions in this series, 4(b) was less well answered than other parts. As found with 3(c), a significant number of candidates viewed the function of their case study as being a stylistic statement, ignoring its fundamental purpose. This approach impacted marks significantly. Stronger responses tended to have chosen industrial buildings but there were also good examples where domestic examples provided an opportunity to discuss the practical needs of the patron and apply this to a purpose/function. There were few invalid responses in terms of the location rubric.

Part (c)

Epstein was amongst the most popular choices for candidates and there were some excellent responses in consideration of his **Rock Drill** and **Torso in Metal from Rock Drill**. Equally impressive were analyses of his **Bust of Albert Einstein** with the meanings of all these works being expressed in a thoughtful and considered manner. This was key to success in AO3. Level 3 and above responses provided a critical judgement on the chosen sculptures while also linking with contextual information of the period and biographical information. Choice of materials was also used to indicate meaning and this was likewise credited. Brancusi also featured prominently. Analyses of his **The Kiss** considered that piece in relation to Rodin's work of the same name and too often these veered into a 'compare and contrast' between the two sculptors, impacting negatively on the level of detail given to the Brancusi.

Part (d) This part elicited a range of responses that varied in quality and typically the strongest arguments were those disagreeing with the opening statement. Some candidates who discussed patronage overlooked what was 'new' about those patrons. The most frequently cited patrons included the Steins, Kahnweiler and Shchukin, and secure AO1 was evidenced in many instances in relation to those individuals. A number of candidates did recognise what was new and different about the Salon d'Automne and how retrospective exhibitions there contributed to a rise in artistic innovation. Matisse's **Dance (Second Version)** and **Music** were evaluated very well by many. The AO3 was sometimes compromised by candidates who neglected to explain what was innovative about their case studies. This was most pronounced in discussions on architectural works, especially **Villa Savoye** which often veered more towards a discussion on function and with little argument. Responses that disagreed with the opening statement opined on a range of influences, including the impact of war, the influence of Cézanne and Gauguin, technological advancements, colonialism etc as all driving innovation and these were typically stronger in conviction. It has been reassuring to see that critical texts are being

implemented more successfully into part (d) responses in all questions in this series.

Examiner Comment: This candidate gives specific details to explain the links between this key work and the influence of Cézanne.

Examiner Tip: No credit can be given points that are not fully developed or explained.

Part (a)

(5)

Matisse's 'Blue Nude' (1907) represents the female figure in innovative new ways in order to reject the traditional female nude of the salon ^{style}. The female figure is represented using exaggerated forms, seen in her spherical breasts, attenuated waist and bulbous buttocks. These forms were influenced by ~~the~~ non-western art which Matisse would have absorbed on his 1906 trip to Algeria as well as from artists like Gauguin, who presented primitive-inspired art at his 1906 retrospective at the Salon d'Automne. Primitivism also influenced the figures mask-like face ~~of~~ of block colours. The female figure is represented by ~~vibrant blue~~ ^{colour being} ~~the~~ ^{the underside of} ~~it~~ used to ~~define~~ ^{her} define ^{her} form. For example, ^{the underside of} her thigh is shaded a vibrant blue to suggest depth and shape. This ^{is} influenced by the work of Cézanne who also used this colour to define form. Cézanne also influenced the female figures representation using multiple perspectives. The viewer can see ~~the~~ ^{the figure's} stomach and the back of her legs at once, demonstrating the innovative influence of Cézanne's 1907 retrospective at the Salon d'Automne.

Examiner Comment: This candidate focuses entirely on the question asked and considers the function of various aspects of their case study, as per the question's requirements.

Examiner Tip: Consider the fundamental purpose of a building and then explore the practical function of features.

Part (b)

(5)

In his 'AEG Turbine Factory' (1908-9) Behrens follows the instruction of 'form follows function' to convey the economic and industrial might of the AEG company. The large scale of the building at 122m x 40m x 26m facilitates the large turbine engine production inside ~~within~~ by accommodating ~~the~~ cranes and a lifting gantry. The extensive glazing along the public facing facade reflects the function as it allows for natural light to work by inside, flooding the ^{large} interior and additionally would allow light to pulse out at night to convey the might of the company, world leaders in the production of light bulbs and other technologies. The use of steel brachions along the facade and the exposed steel frame instructed by the fabrication director Oscar Lasche allows for the open interior to allow machines to moved around and lifted. The pediment on the facade is emblazoned with the AEG company logo designed by Behrens as artistic advisor 1907-14 for the company to show the function as a building belonging to the patron. The use of concrete, such as the facing of the stone masonry on the large corner buttresses allows for ancillary spaces for secondary manufacturing process.

Examiner Comment: This extract forms part of a top level response and impressed with the ability to find meaning in various aspects of the key work, including appearance, title and choice of materials.

Examiner Tip: Terms and phrases candidates should familiarise themselves with include; 'meaning', 'representation', 'significance', 'purpose', 'innovation'.

A contrasting piece is 'Genesis' (1929-31) as whilst the form still contains 'primitive' influences it has foregone any love for technology as it was created in a post-war Britain. The title of the piece contains biblical connotations however Epstein grew up Jewish in New York, therefore he left out all Christian iconography to make the work universally readable regardless of your religion. The sculpture was directly carved from marble giving it ~~embuing~~ embuing it with energy through the process. The female figure ~~is~~ has overly wide hips and exaggerated breasts showing how Epstein was portraying the reproductive power of the woman and more widely the eurocentric view that African women had a prur sexuality. The bottom of the form are rooted into the base of the marble giving a strong pyramidal form and suggesting how ~~the~~ by connecting with nature you can find strength. The oversized hands and arms of the figure follow the curve of her ~~be~~ stomach once again highlighting the fertility of the figure. The 'primitive' influence in this case can be down

to Epstein's time spent in Paris working with Amedeo Modigliani in 1912, as the treatment of the female figure is similar to that of his 'Reclining Nude' (1917). Overall, Epstein has used Genesis to show that virility and energy of life can still be represented even without the use of technology through exploring 'primitive' cultures. This was an idea that he thought people would accept due to their ~~disdain~~ distain of technology after WW1 (a feeling he shared due to the loss of his close friends Gaudier-Brezka and Hulme).

Examiner Comment: This candidate establishes their argument at the outset of analysing each work. This informs the A03 scoring and is further secured by keeping the question in mind; patronage and innovation in art.

Examiner Tip: Access past papers on Pearson Edexcel for practice. Always consider the argument in Part (d) and ways in which to respond using the most appropriate key works.

One work which supports the statement is Picasso's "Still Life with Chair Caning", funded by Daniel Kahnweiler. The painting was Picasso's attempt at "synthetic cubism", stylistic experimentation which was possible due to the support of Kahnweiler. His patronage meant that Picasso was able to challenge both academic and other modernist styles whilst still having an exhibition space and audience. The stylistic experimentation allowed through Kahnweiler's support can be seen primarily in Picasso's use of new materials, allowing him to introduce more realism into the cubist style. For example, printed oil cloth with a wicker pattern, which Picasso uses to suggest a chair underneath a glass tabletop. ~~Other printed materials was used to suggest a newspaper on a coffee table.~~ Equally, he has included text ("Jm") ~~and~~ to show a newspaper on a coffee table, inspired by Braque's own experimentation with text in his work. ~~The~~ ✱, a recent invention, collaging seen in Picasso's work was innovative in "high art" and Picasso had the freedom to experiment in this way due to financial support from Kahnweiler. Equally, he has used an unusual ~~vertical~~ oval canvas, to show the shape of the table and force ~~the viewer's~~ the viewer's perspective as one shown above, allowing him to further experiment with features of realism and ~~to~~ innovate the synthetic cubist style. Furthermore, Picasso uses features of

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 for 2/5 marks.

Part (a) There was a surprising number of invalid examples used to answer this question. The majority of these were buildings constructed preceding the rise of Post-Modernism, eg Brutalism, or where the style showed no evidence of post modern features; High Tech architecture. The subject Specification states that candidates must study at least one example in this style. **Venturi House** was the most popular valid choice for candidates and the strongest responses were those which established some features/concepts of Post-Modernist architecture at the outset. A reaction against Modernism, playfulness, and appearance being prioritised over function were cited as aspects of this style.

Part (b) Responses to this part were mixed with many candidates struggling to explain what was innovative about their chosen case study and only a minority achieved full marks. There were some invalid responses with the use of British artists active in the years before the YBAs came to prominence. Emin was amongst the most popular choices and her life experiences were linked to the innovations identified in her works. Innovations in the works of this group included subject matter, use of materials and display choices. Some candidates using Hirst's **The Physical Impossibility of Death in the Mind of Someone Living** often struggled to make sufficient AO1 and AO2 points to reach Level 3 with AO2 in particular being limited.

Part (c) This part produced many strong responses and candidates responded enthusiastically with some insightful analyses of the subjects. Specified 2d artists were used, with Hockney and Warhol causing very few issues. However Ofili proved more problematic with the inclusion of his **The Holy Virgin Mary** and other works by the artist not classified as portraits. As such, the use of invalid works capped this part at Level 2 with a maximum of 6 marks available. The more successful examples involved connections being made between the sitter and autobiographical or social and issues relevant to the time. This approach was best expressed in Ofili's **No Woman No Cry**, Warhol's **Marilyn**, and Hockney's **Mr and Mrs Clark and Percy**.

Part (d) There were many insightful debates in this part and a number of candidates gave thought-provoking discussions on race and gender that were in agreement with the opening statement. The work of Rosler featured prominently with some excellent analysis of her **Semiotics of the Kitchen**. Generally speaking, those that agreed with the statement provided a stronger response than counter arguments, which addressed consumerism, Minimalism, ecological issues. This part also saw more candidates consider both locations in their responses than in part (d)s of other Topics. Many used the opportunity to work chronologically, beginning their debate in 1960s America before moving to the Britain of the 1990s. AO1 was often very strong in the introductions and used to establish the candidate's argument. Very few essays included the use of architecture. It has been reassuring to see that critical texts are being implemented more successfully into part (d) responses in all questions in this series.

Examiner Comment: This response achieved full marks due to the candidate establishing what the characteristics of Post-Modernism were before then identifying them in this case study.

Examiner Tip: Good practice is to consider the style of all key works studied; what are the hallmarks of a style and where are they evident in case studies.

Part (a)

(5)

Venturi Robert Venturi's, the 'Venturi House' of 1962 is an effective example of Post-modernist architecture. Robert Venturi wanted to counteract any elements of modernism in this building, as post-modernism was a open rejection to modernist architecture. Robert Venturi commissioned this design for his mother Varma Venturi's whose age of almost 70 was an influence to the composition of the building, in that, all the main rooms, living room, bedroom, kitchen, conservatory room were all present on the ground floor. Venturi wanted therefore wanted to reject the previous modernist approach of an open ground floor, so blocked the space with walls and used ribbon windows for light source. Modernist architects tended to use glass facades on the ground floor with doric pillars to support the structure. This rejection was again evident in the use of a pitched roof rather than the modern flat roof, but the inclusion of a broken pediment that referenced classical antiquity and composition intrigue to the facade. The exterior is much more simple than its interior. Venturi suggests that 'he likes contradiction and complexity in architecture' and this is evident in its almost unfunctional aspects of its interior, (staircase, ~~to~~ out of bookshelves). In response to Mies van der Rohe's ideology of "less is more" Venturi replied with "less is a bore", highlighting his dislike of modern architecture, ~~from the~~ "I like the elements that are hybrid rather than pure", compromising rather than clean and distorted rather than. The half vaulting from the living room is picked up on the tacked on semicircle arch on the front elevation. The chimney is off-centre but is faced as symmetrical by the left room facade that blends into the hearth at the centre - bisects the building

Examiner Comment: This Level 5 response shows the candidate strike a balance between AO1 and AO2 which is then used to support AO3. The response did not require an intro or conclusion and the candidate discussed both case studies equally.

Examiner Tip: Practice Part (c) responses under strict time conditions. Give equal time to both works.

Pauline Boty and Frank Boshier, Blake was insecure as a boy after attaining an injury after a ~~car~~ biking accident as a ~~big~~ boy that left him with facial scarring. This can be seen in his 1961 self portrait as he holds himself ~~awkwardly~~ awkwardly with his arms at his sides and his face slightly turned. He depicts himself as wearing a very sought after denim suit and Levi 501's that had come into fashion alongside Rock'n' Roll. Blake obtained his first denim suit in 1958 from France. The ~~the~~ badges that adorn his denim jacket show his close allegiance with America and American culture through the American flag on the left as well as the ~~the~~ ~~badges~~ featuring of Elvis on his ~~his~~ ~~zine~~ zine that he holds in his left hand (viewer's right). Moreover, Blake's character is further conveyed through the obvious signs of penitence at the bottom of the canvas as he has changed the way he wanted to depict himself. The garden setting demonstrates

that despite his allegiance with American culture, he remains closely connected to the British style.

Examiner Comment: This extract, part of a Level 5 response, sees the candidate choose an appropriate work to support their argument. The candidate then makes consistent AO1 and AO2 points which are all linked to AO3.

DURING THE PERIOD, CONVERSATIONS OF ~~TO~~ THINKING AND ESSAYS SPILLED ON THE WORK OF CREATIVES. CAROL HANISON'S 'THE PERSONAL IS POLITICAL' (1970). FOR EXAMPLE, CORRESPONDS TO MARTHA ROSELER'S 'SEMIOLOGICS OF THE KITCHEN' (1975). THIS VIDEO ~~AS~~ PERFORMANCE IS IN BLACK AND WHITE, MIRRORING THE SET-UP OF POLITICAL DOMESTIC GODDESS AND COOKING STAR JULIA CHILDE. ROSELER DROVES THROUGH THE ALPHABETISED LIST OF COOKING INSTRUMENTS - THE CAMERA PANS OUT, EXPOSING AN OVERWHELMINGLY LARGE TABLE OF ITEMS AS ROSELER BECOMES VISIBLY VIOLENT AND FRUSTRATED IN ~~HER~~ THE WORDS SHE SAYS, EVEN USING THE ITEMS AS WEAPONS. THIS EMPATHETICALLY DEPICTS THE FRUSTRATION AND BOREDOM OF WOMEN TRAPPED IN THE ROLE OF HOUSEWIFE. IN THE BACKGROUND, THERE IS A BOOKSHELF INCLUDING A SPINE LABELED 'MOTUAL', WHICH CONTINUES TO BRING TO QUESTION THE ROLES OF WOMEN AS PART OF A "SYSTEM OF FOOD PRODUCTION" (ROSELER). BEFORE THIS TIME, AN INDIVIDUAL WOMEN'S PLIGHT WAS SEEN AS INCONSEQUENTIAL, HOWEVER WITH THE WRITINGS OF CAROL HANISON AND WORK OF ROSELER, WE SEE AN ILLUMINATED PATTERN OF DEPRESSION.

Paper Summary

- Candidates need to make continued efforts to ensure they address the two distinct AOs in parts (a) and (b) of each question. Refer to previous mark schemes in **Course Materials** on Pearson Edexcel for guidance on how to reach the top level. Achieving top level scores in these shorter questions can make a difference between grades.
- Practice part (c) under timed conditions, without the inclusion of introductions or conclusions. Divide time equally between each of the two works being discussed.
- Consider in greater depth, the form and function of architectural case studies in all Scopes.
- Centres to reassess the works selected for each Topic and ensure works studied fall within the timespan of that period. This year, a number of candidates used invalid works due to their dates of creation, and these impacted scores.
- Centres and candidates to look closely at the layout of question papers and answer booklets in **Course Materials** on Pearson Edexcel. Candidates must familiarise themselves with the actual title of the Period/Topic they are studying and how/where it appears in question papers and the answer booklets.
- Centres should ensure their candidates understand key terms including; secular, significance, contribution, innovative/innovation.
- Use critical texts which add to or support an argument.
- Centres should refer again to the **Subject Specification** and ensure their candidates have studied works that cover the styles and scopes that have been specified in each Period.

