



Examiners' Report Principal Examiner Feedback

Summer 2025

Pearson Edexcel Advanced Level In History of
Art (9HT0)
Paper 2

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Introduction

There were several positives to responses in this year's exam. Among these were all parts of questions being attempted; more candidates acknowledging rubrics related to location and nationality; both AOs for parts (a) and (b) being addressed as per the Levels. Such improvements contributed positively to marking.

However, many centres must reassess how they deliver subject content to learners and prioritise exam technique. As stated in previous Examiner's Reports, all past question papers, mark schemes and reports are available on Pearson Edexcel and should be accessed for support and guidance.

There is evidence that not all centres are following the **Specification**, particularly in ensuring all styles in each topic are covered, this was most prominent in Q3. Additionally, **Scopes of Work** within part (c) of Q3, 4 and 5 were not always applied successfully. It is crucial that candidates are given the opportunity to study appropriate works, therefore centres are urged to refer to the **Topic guides** for support and follow these rigorously.

Equally noticeable was the practice of every candidate at some centres completing part (d) first, followed by (c). In almost all instances, these responses overran, leaving little time for parts (a) and (b). There is no guarantee that an overly long essay will reach top levels but instead jeopardises achieving marks available across parts in the same question. Such an approach is risky and should not become standard practice. Examiners felt these overly long essays lost their thread of argument and read as a potted history of the era being investigated.

Often, more than half the time available in the exam was given to completing the first question, impacting time remaining for the second question.

The use of critical texts proved less successful than in previous series and this was evident across all questions. Frequent issues included candidates applying critical texts and theorists to both part (d)s. There was a sizeable overlap between Q3 and 4, with Baudelaire often quoted in Q4 (c) and (d) in representations of modern life in the 20th century. Similarly, Bergson's ideas on 'duration' and 'flux' were applied to Impressionism and the 'fleeting moment'. Such usage read as highly incongruous.

As with the last series, many candidates continue to use critical texts across all parts of questions. It is vital that centres prioritise how to apply texts successfully in part (d) only as this is where marks are available.

Centres are dissuaded from training candidates to memorise generic introductions to part (d) as these did not address the question. There was evidence of this approach in every period, in many cases running to over a page of writing. This severely impacted time available to debate convincingly. In each example, a quotation was included that had no connection with the argument and could not be credited. A single general comment on the period by critics such as Robert Hughes was found in many such introductions for Q4 and 5, and for those candidates whose sole critical text was used in this manner, their AO3 was negatively affected. The contributions of such an approach to the argument was negligible, depriving candidates of the opportunity to demonstrate independent and original thinking.

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)

Most candidates provided valid examples, with popular choices being **David** by Donatello or Michelangelo. Donatello's **Penitent Magdalene** was discussed very successfully by many with more convincing connections made between material and meaning. This allowed those candidates to access the higher levels. However, too often, less successful responses focussed on a description of the materials and techniques used to sculpt, where their knowledge was sound and often extensive. Much time was given by some to a step-by-step description of the lost-wax process, specifically in relation to Donatello's **David**. This approach failed to engage with 'meaning'. Weaker responses often showed a greater focus on AO2, for which there are only two marks available, AO1 in these examples was often underdeveloped. Some technical terms were not always secure; 'undercutting' was routinely mentioned without any evidence of where this technique appeared in the chosen work.

Part (b)

This question divided candidates. Those at the higher levels were able to produce excellent answers concerning line, along with the development, use and importance of linear perspective and geometry. Most candidates discussed either Masaccio's **Holy Trinity** or **Tribute Money**. At the lower levels, there was a tendency to focus on outline with few other references beyond that feature. At all levels, candidates recognised the innovative use of line, particularly in perspective and could successfully credit Renaissance pioneers in its development. Less successful examples fell into more descriptive writing about a piece; the narrative in the Tribute Money often superseded the use of line. Some discussed 'disegno' as a synonym for line and became sidetracked away from the question focus. Several candidates conflated linear perspective with atmospheric perspective and such errors could not be credited without links back to the use of line.

Part (c)

Most candidates were able to give two valid examples and the majority recognised the rubric of location. The **Palazzo Medici Riccardi** was ubiquitous, though there was sometimes confusion as to which of the Medici was the original patron. **Ca' d'Oro** and the **Tempietto** also featured prominently. Where the patron was not named, AO1 and AO3 were impacted negatively. Discussion of the external appearance was usually stronger than internal features and higher-level responses demonstrated a strong use of architectural vocabulary. Issues with timing often resulted in the first example being more detailed than the second. At all levels, candidates were able to make competent comment regarding design choices, composition, ornamentation and materials. Candidates at the lower levels had difficulty connecting their observations to patronage. Some candidates resorted to discussions of function rather than the influence of patronage, impacting AO3. There is an increase in centres treating part (c) as an essay, including an introduction that evaluated the role of patronage and considered other influences such as location, materials as being more important than the patron's demands. Part (c) does not require a debate outside of that being directly asked.

Part (d)

The strongest essays clearly outlined the ideals of the Renaissance in their introductions, with the most popular 'ideals' including naturalism, humanism, scholarship, Christian devotion and the revival of classical antiquity. Answers placed in the mid-levels addressed the question in a similar way that generally neglected comparison of works, meaning that they were not able to discuss which genre 'best' expressed the ideals of the Renaissance. Weaker responses only considered mythological paintings, while others appeared as paragraph 'lists' of examples and their features without deeper discussion of 'ideals' and how they were met. Most candidates remembered to use critical texts, the strongest of those not only included examples but then examined the validity of the expressed opinion with counter examples of other texts and art works. At the other end, a critical quote was more simply appended to a discussion of an example. The most popular works were Michelangelo's **Bacchus**, Botticelli's **Primavera** and Bellini's **Feast of the Gods**. Several students wrote about Giorgione's **Sleeping Venus** without clearly analysing its mythological content. Popular counter arguments included the **Tempietto** with some candidates providing excellent reasoning that it was Christian worship reworked via classical architecture and patronage that best exemplified Renaissance ideals. Most candidates understood and explored elements of Renaissance ideals, although those at the lower end misconstrued 'ideals' with 'idealism' and focussed their discussion on idealised representations of the human figure irrespective of genre. More problematic were those candidates that discussed Raphael's **The School of Athens** as a mythological subject. As stated in previous Examiner's Reports, this work cannot be accepted as a mythological painting. Compared to part (d)s in previous years, this series showed an increase in unsubstantiated points with candidates stating a work was linked to Humanism or Neo-Platonism but failing to evidence where or why. Such an approach could not be credited.

Materials and techniques are used to convey meaning within Mino da Fiesole (1453) Portrait Bust of Piero de Medici through the demonstration of familial status, wealth of the patron and understanding of Humanist thought. The carrara marble used for the bust, quarried in Tuscany, was a material highly prized during the Florentine Renaissance due to its cost and appearance, conveying the wealth of the patron, Piero de Medici. Fiesole reduction carved from a singular block of marble, through point and blow chiselling to achieve the necessary undercutting for the realistic depiction of the sitter. This conveys meaning through the extent of realism in the bust, characterised by asymmetric folds of skin, intended to accurately capture Piero and serve as a partially idealised likeness. As it was placed above a doorway in the Palazzo Medici, such meaning as a result of Fiesole's techniques would be understood by customers of the banking family in Florence. Fiesole depicts Piero clad in a velvet brocade, achieved by gentle enlaid relief carving of his dress, the extent of such an expense would have violated the sumptuary Laws of 1450, Florence vice to the textiles, creating meaning through the representation of Piero's civil importance and wealth. Fiesole further uses materials and techniques to convey meaning that the feathered diamond carved in carrara marble through the *punta di acicella* and subsequent gilding with emery stone, ^{signifying} the Medici's familial legacy. This creates meaning through the creation of the patron's contemporary status and societal standing.

Examiner Comment; This is an excellent Level 3 response where the candidate has a clear understanding of the artist's process, ensuring accurate AO1 that supports AO2.

Examiner Tip: 'Materials/techniques' and 'meaning' were the crucial terms to consider in this part. Underline key words and focus your response on these only.

Massaccio's Holy Trinity (1427) uses line to reveal the strong interest in perspective and geometry with Massaccio employing Florentine draughtsmanship to convey his subject matter and to highlight the compositional focus: the crucifixion. Commissioned by Lorenzo Gori and his wife for the Gori family chapel in Santa Maria Novella, one of 600 in 15th Century Florence, we can see the crucifixion at the base of the fresco, facing each other and depicted by a very strong, dark outline. Massaccio shows the importance of sketching and drawing, with hard outlines used to depict each of his figures rather than modelling shadow. The composition is linear, and the figures are arranged in a pyramidal composition with the lines of perspective receding into the distance, beyond the barrel-vaulted coffered arch ceiling of the picture architecture. Massaccio employs the perspectival techniques of line developed by Brunelleschi and Alberti, and the orthogonal draw the focus to Christ on the cross in the centre of the fresco. God stands behind the cross, partially obscured, yet still clearly delineated by the "disegno" of the outline. Thus, Massaccio uses line to develop a sense of perspective and highlight the 6 figures in the fresco.

Examiner Comment: This candidate demonstrates an excellent understanding of artistic practice in the Renaissance era, ensuring full marks were achieved.

Michelozzi 1444 Palazzo Medici ~~is~~ ~~is~~ is influenced by patronage in an attempt to exert the power of the Medici family and establish them as the de facto rulers of Florence. Repeating the previous 4-5 floored ^{building} ~~style~~, the this palazzo set the new ~~tradition~~ new style for the coming years. Each of the floors correlated to a different function dictated by the patron. The heavily rusticated ground floor is where the patron would have conducted business, the piano nobile, with its light rustication is where they would have lived and entertained guests, whilst the top floor, with its ashlar finish, was reserved for lesser guests and servants. The composition of the building with its twin light windows and colonettes, ~~also~~ ~~also~~ echoes the form of the Florentine tower hall, establishing the patrons as the de facto rulers of Florence. This is amplified by the Medici family crest which diagonally on the building not pointing towards the Duomo, amplification only by ~~that~~ its location in the centre of the city, cementing their status, civic pride, and role as de facto rulers. The ^{high} status of the patron is exerted through the monumentality of the building, the fortress-like structure, and the classical allusions, through the internal courtyard with a corinthian colonnade, echoing that of a Roman atrium, ~~and~~ the pedimented windows, added into by Michelangelo, and the projecting proportionate, projecting cornice which has a dual function. The cornice both caps the structure, providing ~~the~~ high status to the patron through classical allusions, whilst simultaneously by protecting those ~~bottom~~ ~~from~~ waiting to visit the patrons for business, with protection from the elements.

Examiner Comment: An impressive use of architectural vocabulary to support AO3. This candidate strikes an even balance between all AOs, producing a top-level response.

Yet Renaissance ideals can be conveyed within works of architecture, as demonstrated through Bramante's (1502) Tempietto and the reference to ideal geometric proportions and classical architecture. The work marks the site of the martyrdom of St. Peter, with the chapel intended to both commemorate but also to function as an expression of Renaissance ideals. The sixteen Doric columns topped by an interrupted frieze of triglyphs and metopes meticulously divide the building into halves by the peak of the pediment, with the internal decorative pilasters of the cella denoting identical ratios to the external peristyle. The hemispherical dome, cella and pediment are intricately measured to form a 1:2:3 ratio and are intended to reflect classical ideals posited by Vitruvius in Dei Architectura III which describes the ideal forms of architecture. These were consequently adopted during the Renaissance and served as the physical embodiment of Renaissance ideals. The architecture pays heed to the Temple of the Vesta at Rome in the interlocking cylinders indicative of the influence of classical ideals upon the building and Bramante's expression of the Renaissance. Indeed, Murray remarked that "this could hardly be a clearer expression that Bramante's view had grown out of the Ancient world", with the classical freestyles adopted to reflect contemporary ideals. While the building's

function is not inherently associated with Renaissance ideals, with the inclusion of the cross of St. Peter visible at the chapel, the form of architectural expression and heed to antiquity unequivocally expresses the ideal thus refuting the pure attribution to mythological works posited in the statement.

Examiner Comment: This was an excellent use of a key work to challenge the opening statement. The candidate has a full understanding of how this work embodies a set of ideals and uses a relevant critical quotation to support their argument.

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

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)

A significant number of candidates responded with enthusiasm to this part and struck a very good balance between AO1 and AO2. In all instances, 'meaning' was well considered. The works of Caravaggio featured most prominently, and these examples dealt ably with light *and* tone. Some responses focussed solely on 'light', failing to address 'tone' but nevertheless secured high marks. It was a delight to read many thoughtful analyses of Ruben's **View of Het Steen in the Early Morning** with 'meaning' applied to light and tone in relation to Rubens' personal and professional life. The interpretation of that work was generally very strong with convincing links made in relation to the question.

Part (b)

This part lent itself well to AO1 but with the challenge of linking points to appearance (AO2), and it was reassuring to see so many candidates rise to the challenge. A geographically broad range of sculptures was discussed. Particularly successful was **Apollo Served by the Nymphs** which extracted a more varied selection of social and cultural influences than those examples that focussed entirely on the Counter-Reformation and therefore resulted in repetitive AO1. A minority of candidates overlooked the requirement to link their observations to the work's appearance, discussing in general terms the sculpture's influences, this will have impacted scores. Influencing factors included religion, patronage, status of the artist, political change. There were some impressive discussions that commented on the influence of previous practitioners, for example Michelangelo's artistic legacy as a spur for Bernini.

Part (c)

There was few errors in overlooking the rubrics of location or secularity in this part, indicating candidates had given time to reading the question and this is commendable. **Château de Vaux-le-Vicomte** dominated responses and in most instances was discussed in greater depth than the candidate's second example. This will result in some uneven scoring, and it is an important reminder that to securely reach the top level, both works must be treated equally. Lower performing responses tended to discuss the layout or form only, more successful were those that also considered use of materials, interior decoration and with a fluent use of architectural vocabulary. It was reassuring to see responses with this part (c) have few, if any, introductions or conclusions, resulting instead in more fully analysed key works. This part required the use of architectural vocabulary and examiners were impressed by some responses that highlighted and evaluated aspects of vernacular French Baroque architecture.

Part (d)

Responses were mixed to this question's statement. All candidates could ably express the meaning behind both painting and sculpture but only some could evaluate the effectiveness of one art form against the other. Many candidates described their chosen works but failed to demonstrate what was contributing to the meaning. The most successful responses were those that included an introduction debating the pros and cons

of each art form before then using the main body of the essay to select and evaluate the case studies. Those agreeing with the statement generally argued the broader range of colours available to painters and opportunity to include multiple figures in a scene was more advantageous than sculpture. More impressive was the consideration of spatial depth and especially atmospheric perspective, a technique not achievable in sculpture. Rubens' **Raising of the Cross** which conveys its narrative across three separate panels was among the most widely discussed paintings. Opposing this were debates in favour of the polychromatic sculptures of Montañés and the *bel composto* of Bernini. In such instances, the argument was generally stronger as in most cases a single figure was being discussed, requiring candidates to be more roundly emphatic with their ideas. Critical texts for this part (d) were often more considered and contributed well to discussions, this was noticeable with Specified artists, indicating successful delivery of content in centres. Weaker responses relied upon more generalised extracts from Counter-Reformation decrees that scored AO1 rather than AO3 marks.

(5)

Zurbaran
In ~~Caravaggio~~'s portrait of St Serapion, light tones are used in the saint's robes, creating disguised brushwork and light white tones to highlight the gap in his robes. This would remind viewers at the time of Serapion's martyrdom and how he died. The gap reflects a gash, suggesting a wound - supposedly Serapion died as a sacrifice for the Mecedonian order of Monks, and freed captive Christians in return. His death is said to have been much more brutal than is conveyed in the painting, and it is unclear as to whether or not he is even dead in the painting. This conveys a sense of timelessness and preservation, suggesting his sacrifice will always be remembered in his martyrdom and connection to God. We can see this connection conveyed in the faint warm tones coming from an unseen source in the top left of the painting. ~~These~~ This feels almost like an opening of the heavens, and a Holy connection as the light gives St Serapion a warm glow. Tenebrism is also used in this piece, creating a stark contrast between the bright tones of his robes and the dark space behind him. This draws the figure forward in the plane of the painting, putting him in direct sight of the viewer. The generally subdued tones of the figure also contrast the bright vibrant reds and yellows used to colour his badge of the Mecedonian order. This ~~then~~ highlights his identity as a Monk.

Examiner Comment: This top-level response remains entirely focused on the question asked and is not sidelined by irrelevant contextual information.

Pusot's 'Milo or Colossus' exemplifies the characteristics of the French Baroque, appealing to Louis XIV's absolutism in its manner, balance and purity. Milo is located in Louis' Garden of Versailles, approved by him personally after its commission by Colbert. Pusot appealed to Louis by substituting the worker in Milo's narrative, that denounced him following him getting his hand stuck in a tree stump in a demonstration of his legendary, Olympic strength. In this, Pusot creates the impression that Louis' divinity and physical strength as 'Sun King' are superior to brute strength, flattering the King's intellect. Milo's body contours in the pose, following a zig zag or diagonal movement characteristic of the Italian Baroque, however this is restrained by the staccato parallel of the running through his torso and legs and through the tree stump, characteristic of the French Baroque. The purity of Colossus marble, carved Neoclassically by Pusot to create differentiation between the texture of highly polished marble, coarse bark and the thick lion's mane, indicates the wealth of the French monarchy. The mythological subject matter also serves to project the erudition & classical sophistication of Louis XIV, located in his palace.

Examiner Comment: This candidate demonstrates a broad but accurate understanding of their key work and fully explains each of their observations.

Examiner Tip: Explain each point made in part (a) and (b). Fully explained observations that are relevant to the question will ensure marks.

Similarly, Louis le Vau's 1624 "Val-de-Vicogne" in
Maincy, France, displays the patron's political
significance and high taste. The superintendent
for King Louis XIV, ~~Enquet~~ Nicolas Enquet ~~ended~~
manipulated Le Vau's architectural brilliance
to ~~display~~ mirror the king's absolute power and
France's extravagant style of the Baroque.
An ~~prominent~~ articulated facade, the structure
is intensely horizontally focussed, however
equally balanced by the tall, multi-paned windows
and receding roofline. The high and varied
use of glass creates an intense regularity in its
symmetrical design whilst allowing for a geometric
balance against the horizontal structure.
The fenestration allows for grand views out
and into the building, whilst displaying the
patron's extreme wealth in their lavishly
pricing. The portico is raised, the steps billowing
~~into~~ down to invite viewers in, the architect
purposefully orchestrating the repeating forms and
receding facade to emphasise the entrance
way's grandeur. Full of banquet halls and
ball rooms, the lavishly fenestrated exterior
complements the interior's high ceilings and
large open ~~space~~ rooms fitting Enquet's purpose.
Overall, epitomising the French Baroque style,
Le Vau employs the design and structure
skillfully articulating the exuberance of wealth,
sterility and grandeur in the exterior.

Examiner Comment: This analysis considers the qualities each architectural element possesses but also the effects these features have singularly and collectively. As such, AO2 and AO3 were positively scored.

~~The Baroque period~~ One may argue that the ~~Baroque~~ period's spiritual and didactic emphasis during the Baroque period was most successfully conveyed in painting, where artists followed Paleotti's advice to create 'pictures that should ~~would~~ persuade the people and encourage them to embrace things pertinent to religion'. This is often successful through the Baroque's rich color, light and shade, and theatrical compositions. However, the naturalism of and emotionaly fueled sculpture during the period was arguably as successful with an often & mimetic likeness which emotionally and spiritually resonated with the viewer. Despite this, one may argue that the attempt to resemble the carnal form in the wake of Protestant iconoclasm, a key aim of the Baroque, was most successful through painting which ^{arguably} conveyed a greater sense of vitality through a greater range of techniques.

Examiner Comment: This introduction from a Level 5 essay focuses entirely on the question, picking apart what is being asked and identifying what some of the features of painting and sculpture are before setting forth an argument. A critical text that is relevant to one part of the question is included.

Examiner Tip: Introductions should focus on the question asked. Avoid simply giving an overview of the period without any considerations of the question's statement.

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)

There were some good responses to this part with many candidates choosing to discuss the **Palais Garnier** and signposting clear visual evidence to the patronage of Napoleon III. This was applied not only to the obvious features of the building but also the materials used and the impact they and the location had on the form of the Palais Garnier. Answers at the higher levels were able to consider the influence of patronage in detail, but many responses defaulted to a focus on function, ignoring the requirement to address 'appearance'. Paxton's **Crystal Palace** was used less successfully, with candidates struggling to link patronage to the building's appearance. **Red House** was likewise dealt with unevenly and often tended to focus entirely on AO1 or alternatively, AO2. Inaccurate AO1 was evident in this part (a), with the most frequent errors including incorrect patrons or indeed failing to name the patron entirely.

Part (b)

It was highly concerning to see so many candidates use invalid works for this part. The Specification for this period clearly states that at least one key work in a range of styles, including **Realism**, must be studied. Invalid examples greatly outnumbered valid. Whether through misunderstanding or being unprepared by their centres, many candidates discussed 'realistic' and 'reality' as if appropriate, using Academic examples by Leighton and Cabanel in support of this. Impressionist, Post-Impressionist and Aesthetic works of art were also used, and, in all such instances, examiners struggled to find information that could be credited. It is hardly worth repeating that such works cannot be categorised as Realist. Concessions were made for works by the Pre-Raphaelite Brotherhood as they feature in Linda Nochlin's *Realism* (1971) and address the use of real people and unidealised details. However, these will not have reached the same level as those candidates discussing the art of Courbet, Manet, Daumier or Millet. Such errors were not isolated but evident across whole centres, indicating that some styles are being entirely overlooked. The loss of five full marks will for many candidates mean a difference in their overall grade.

Part (c)

As with part (b) in this question, it is evident that not all centres are delivering content in line with the Specification's requirements for Question 3. A sizeable proportion of works that are not considered landscapes were used, including genre scenes by Renoir, Seurat, Powell Frith and Madox Brown. Responses that addressed the landscape setting within such examples were credited, however the tendency was for a discussion on the figures instead, resulting in responses that were firmly Level 1 or 2. Such works would have been more appropriate for part (d). Of the valid examples, **Our English Coasts** was generally well used, and for the French landscape **Autumn Effect at Argenteuil**. The stylistic aims of the Pre-Raphaelite Brotherhood and the Impressionists were discussed in terms of 'purpose', while the symbolic meaning of Hunt's work was explained effectively. Some candidates felt the need to extract 'meaning' from Impressionist paintings with limited success and this was not necessarily required as the question asked for meaning **and/or** purpose. Inaccurate AO1 included Darwinism being applied to interpretations of Our

English Coasts (1852), despite Darwin's book not being published until the end of that decade. Both Baudelaire and Ruskin were erroneously cited as influences on the work of Monet's rural landscapes. Too often, examples from Monet's **Haystacks** or **Waterlilies** series were discussed without the candidate specifying which work in particular was under consideration and in the case of the Waterlilies, if the work was produced pre-1899. These issues all impacted marks negatively.

Part (d)

Across all questions, this part (d) performed least successively, highlighting a concerning lack of knowledge for this period. A majority of candidates seemed compelled to discuss academic works of art despite the statement focusing on the avant-garde. In many instances, candidates seemed under the impression that all artists studied in this period were avant-garde including Watts, Cabanel, Bouguereau and Leighton, arguing that their subjects were therefore compatible with avant-gardism. It appears that some centres have taught more academic artists than avant-garde practitioners, as evidenced by essays where discussions focused entirely on a range of British and French academicians and with no reference made to their opposition. Such issues will have impacted AO1 marks, but to a greater extent AO3. A common mistake was candidates agreeing outright with the statement and analysing historical subjects by academicians to support their argument. Such an approach provided little to credit for AO3. Equally problematic were discussions on Hunt and Rodin where the candidate demonstrated little understanding of what was radical about the works of those practitioners. Hunt's **The Light of the World** and **Isabella and the Pot of Basil** featured prominently but with a limited judgement of the avant-garde aspects of these examples. Religious works by Millais and Gauguin were used much more successfully and critical texts for **Christ in the House of His Parents**, **Vision After the Sermon** and **Yellow Christ** were more specific to the works and therefore the argument. Those candidates who failed to outline any of the aims of the avant-garde and simply analysed historical subjects were limited to the lower levels. Social commentary was often cited as an aim of the avant-garde which is not entirely accurate, and this view was further undermined by overly long discussions of Watts' **The Minotaur** and Powell Frith's **Derby Day** where there was a failure to realise such examples are not radical or transgressive. Some responses addressed scenes of everyday by Manet, Caillebotte and Renoir as being more in line with the aims of the avant-garde and used Baudelaire to support this argument. Use of critical texts was very uneven. Ruskin's '*go to nature*' was used in analyses without then signposting where this was evidenced in the work. Hunt painting en plein was routinely mentioned in relation to **The Awakening Conscience** and **The Shadow of Death**, showing the most basic understanding of the artist or his work. Ruskin's theories were also applied to the Impressionists while Baudelaire was repeatedly linked with British works that were produced before the publication of his seminal essay on modern life. In all such instances, this use of critical text could not be credited. There were some successful debates arguing that in the hands of French practitioners, historical subjects could be reworked through avant-garde methods while their British peers such as the PRB were somewhat more traditional in their treatment but still anti-academic.

Napoleon III's patronage of the 'Palace Garnier' significantly impacted its appearance, the building was made as part of Haussmann's renovations of Paris that Napoleon wished to transform into the entertainment hub of Europe, the building was therefore central to the plans and very overly decorated. Charles Garnier's design was unanimously chosen for the opera hall due to its Neo Baroque flair and flattery of Napoleon. Along the Façade the initials of N. and E. are ~~inscribed~~ depicted in gold reg. stand for Napoleon, Emperor this flattery made Napoleon pay for the entire building in full. Napoleon named the opera house to be the 'crown-jewel' to the city so it is therefore very overly decorated the gilt allegorical relief sculptures on the roof as well as the busts of composers on the façade indicate the building's expense and wealth. Napoleon was also made a separate 'honour' entrance for his personal admission into the opera. Ticket holders came on the opposite side of the opera and others through the main entrance this was due to an assassination attempt that occurred at the previous opera building which caused Napoleon to want a safer entrance.

Examiner Comment: A concise, top-level response that clearly signposts precisely where the patron's influence has impacted the appearance of the building discussed.

Examiner Tip: Find other past Part (a) and (b) questions on Pearson Edexcel that also focus on patronage and appearance in paintings, sculptures and buildings. Use these for practice.

The Stone Breakers was painted by ~~Robert~~ the realist artist Courbet was painted in the realist style, the first avant-garde style in France, and shows how the artist wished to depict only what he saw around him. The subject of his painting is not mythological or allegorical. Instead, it shows two working class men breaking stones in the early industrial period in order to make roads connecting rural French towns. The colour palette is dull with browns and greys, lacking bright bold colours, this is a feature of realism and it mirrors the grim conditions and lives of those in the working class. The two figures look away from the figure and have no personal identity, this could be a comment on how the upper classes viewed those in the working class. The clothes appear tattered and stitched up with patches showing the relentless nature and physical bearing aspect of their occupation. The figures are not idealised, one appears sun burnt which mirrors the harsh conditions and long hours the older figure has been working. The stone breakers depicts machinery, there is a lack of traditional horizon line, and the figures are spotlight to give them a representation in a society they are dismissed in.

Examiner Comment: This candidate has selected the most appropriate work for this part and ensured the stylistic features of Realism are explained both in AO1 and AO2.

Examiner Tip: Essential practice in Question 3 is to consider the style of all key works studied; what are their characteristics and where are they evident in case studies.

Similarly, Monet's Grave St Lazare (1877) is an Impressionist work from France that is interested in the effects of light, yet more specifically, is the effects of light and atmosphere on how we perceive a landscape. Monet differs from Holman Hunt by presenting an urban scene of modern life that lacks an overt meaning or moral message. Rather, Monet seeks to capture how Grave St Lazare looks at a specific moment in time, and the interest in atmospheric conditions is evident in the fact Monet painted this same subject four times for the third Impressionist exhibition. In the background we can see modern apartment buildings, part of the Haussmannisation of Paris, yet they are obscured by clouds of steam. Indeed, objects that are substantial and solid in reality appear indistinct, with the steel frame of the engine shed obscured by steam, especially on the left, as is the locomotive in the centre. Significantly, Monet breaks from the Academic tradition where everything is painted according to local colour. Instead, the smoke in the background appears white, yet the smoke and steam of the foreground appears blue as Monet captures the effect of perceived colour, with the glass of the engine shed filtering the light. Monet exposes the significance of atmospheric conditions in altering how we perceive landscapes - this is the purpose of the painting, and the human figures by contrast are reduced to vague quick brushstrokes. Thus, unlike Holman Hunt's landscape, Monet's lacks a clear moral message or meaning, yet its purpose is clear and Monet shows the effect of light and atmosphere on how we perceive a landscape.

Examiner Comment: This extract from a Level 5 response avoids spurious speculation and instead develops and expands upon what the candidate does know about this work. Here, the discussion on light is addressed in different ways that are all separately credited.

It is difficult to agree with the statement, since there are numerous examples of avant-garde works of art that employ historical subjects, yet treat them in a different way to those values upheld by the Academic tradition and consequently are still compatible with the aims of the avant-garde. Admittedly, the aims of the avant-garde varied and when we consider avant-garde movements such as Impressionism, which focussed on painting modern ~~the~~ life as encouraged by Baudelaire in his The Painter of Modern Life 1863, it does seem historical subjects are not compatible. Similarly, Manet typically painted modern urban life in his avant-garde paintings, thus moving away from historical subjects. Nevertheless, his religious works such as Dead Christ with Angels (1866) ~~and~~ ~~the~~ demonstrate that historical subjects were compatible with their aims, where we consider these aims to be the desire to expose painting as an artificial representation of reality, treat the subject matter in a more naturalistic way and consciously reject the idealism of the Academic tradition. This is similarly evident across the Channel with PRB works by Millais and Holman Hunt that are using religious subjects, yet still conform with the aims of the avant-garde. Thus, historical subjects were compatible with the aims of some avant-garde movements.

Examiner Comment: This introduction evaluates those avant-garde practitioners that did depict historical subjects and what their aims were in doing so. This is precisely what this part (d) required, and the response was placed in Level 5.

Examiner Tip: If a part 3d specifies avant-garde art/architecture, then the expectation is to use examples of those in the response.

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)

Epstein's **Rock Drill** and Hausmann's **Mechanical Head** provided rich material with which to answer this question and these two works were popular among students. AO1 in these examples was used well to support AO2. At the lower level, Boccioni's **Unique Forms of Continuity in Space** proved more difficult for some in terms of experimentation with bronze, resulting in candidates making the same point repeatedly. While accepted as a valid example, this work prompted some inaccurate debate. Candidates spoke of Boccioni experimenting with polishing and patina, despite this sculpture being cast posthumously. Brâncuși also featured prominently, and the most successful examples of his work were those that used more than one material in their production, eg **Adam and Eve**. There was some uncertainty with discussions on **Mlle Pogany**, candidates often conflating distinct material and technique features between the marble and bronze versions. Also erroneous were the frequent references to direct carving in relation to bronze sculptures.

Part (b)

It was reassuring to see very few invalid examples appear in this part and **Villa Savoye** proved to be the most popular case study. Some buildings provided opportunity for a broader range of influences, particularly noticeable in the use of **Église Notre-Dame du Raincy**. At the highest level, we saw a detailed knowledge of the context of the period through social change, patronage, developments in building materials. At lower levels, explanations of how the historical context shaped design choices were sometimes superficial or repetitive, and there was a frequent lack of architectural vocabulary at the lowest levels.

Part (c)

There were surprisingly mixed results in this part. Several candidates used less than ideal works for this question, including Picasso's **Les Femmes d'Alger (O. J. R. M.)** and Valadon's **The Blue Room**, where urban location was barely mentioned and instead focussed on representation of the female figure. Examples of war art also featured prominently, especially Severini's **Armoured Train in Action** which often failed to link to urban setting. Examples with no connection to modern urban life included Matisse's **Open Window at Collioure** and Braque's **Houses at l'Estaque**. These issues were not isolated to a handful of examples but widespread. Where possible, examiners sought to credit relevant information, but results were limited, and centres are reminded that the Specification for Question 4 does state two paintings of *modern urban life* must be studied. Of the valid examples, almost all students chose Kirchner's **Street, Berlin**. While there were many strong answers based on the work of Robert Delauney, not all students seemed confident in describing the urban context, frequently veering into discussions on Orphism and overlooking the question's requirement. The strongest responses established intelligent links between formal features and meaning, supporting this with secure AO1.

Part (d)

As with part (c) of this question, it was unfortunate to see many mixed responses appear in Question 4 part (d). Unsecure AO1 and AO3 impacted candidates' abilities to form a convincing argument and too often, this era was generalised, lacking the synoptic approach required at this level. Often, there was an uncertainty as to what 'the past' constituted in relation to the modern era. Introductions that failed to acknowledge 'the past', instead immediately proffered counter arguments relating to war, 'primitivism' or technology as influences on modernism but overlooking the focus on 'innovation'. This lack of engagement with the question will have impacted AO3. Non-Western art was frequently referred to as being from 'the past' but with no clear reference to the period in which those objects were produced. This weak contextual understanding was compounded by statements in the same essay then stating 'primitivism' drove modernism. Similar confusion surrounded the influence of Van Gogh who candidates decided was not an artist from the past while countering that Post-Impressionism did contribute to modernist innovations. Further problematic decision-making included repeated citing of Bergson and Einstein as influences on a range of highly unsuitable examples including **Madame Matisse in a Hat** and **Open Window at Collioure**. These poor decisions undermine the credibility of a candidate's writing and could not be accepted for AO1 or AO3 marks. It was therefore reassuring to see stronger arguments being made using Futurist art where an emphatic rejection of the past was established and the inclusion of secure quotations from the manifestos of Marinetti and Boccioni. The Futurist examples often featured supporting texts from art critics that were specific both to the work and the argument. There were further well-argued debates using works by female artists including Modersohn-Becker and Valadon that not only showed how they rejected the past but also what made their works innovative. Likewise, Höch and Dadaism were argued with a greater understanding. Although architecture was allowed for this part (d), only some candidates used this as an opportunity to discuss where innovations and rejection of the past could be found in modernist buildings. The **AEG turbine factory** suited a partial agreement made by many and was generally well argued. A recurring issue with this part (d) was the repeated use by some centres of a pre-learnt introduction offering an overview of the era and accompanied by a quote from Robert Hughes or Henri Bergson. As stated in this report's introduction, such an approach made minimal positive contributions to marking.

Constantin Brancusi's 'The Kiss' (1907) is a direct carving of two hugging figures onto a block of limestone. The form, unlike his ~~former~~ ^{former} teacher Rodin's work and 'The Kiss' (1882), is very simplistic. Brancusi eliminates all detail, reducing any sort of resemblance or mimetic likeness. The stone is cube like in form and contrasts the round curves usually created to depict a female figure. Brancusi's technique of direct carving was likely the influence of his upbringing in Romania, where he was surrounded by talented craftsmen who often used the direct carving technique. Brancusi suggests form through signifiers. ~~Such~~ such as the round almond shape eyes that join together becoming a symbol of unity. The cube like form and simplicity was likely the influence of Derain's ^{crouching} ~~The Crouching~~ 'Figure', which is similarly non-descriptive. The stone it remains in its original natural shape, with minimal dramatic change of form or large excavations. ~~The~~ Brancusi likely would have used a mallet, and chisel to create indentations of form. The unification of the material creates a sense of harmony, into the colour and patina the same all over. ~~the~~

Examiner Comment: This is a top-level response that achieves its marks through succinct writing. All points are explained in a concise manner.

Villa Savoye' (1930) by Le Corbusier is the Modernist architecture ideal. The framework of the villa draws on Le Corbusier's theoretical ideas of mathematical purism and simplicity as the ideal for living in. The house is "a machine for living". The Villa adheres to Le Corbusier's five points of architecture: cantilever, flat roof, continuous penetration, freedom of interior, and freedom of exterior. The Villa is raised above the ground by ~~the~~ pillars and cantilevered to create a space for a car. In the 20th century technological change brought about adjustments to the familial life, the car for example. The villa creates a space for such car without losing space as it resides under the cantilevered section. The continuous penetration allows natural light to pour into the villa, an essential for health and happiness, whilst the lack of interior walls create an open glow to the space. This is possible with the innovation of steel frame ~~and~~ concrete and glass as tools for building. The white, angular appearance follows Le Corbusier's belief of geometric purism as the best mode for living in the modern era.

Examiner Comment: The candidate produces a succinct analysis of the Villa Savoye and uses three contextual points that are all separately credited and linked to AO2.

'Street, Berlin' was completed in 1913 by Ernst Ludwig Kirchner during the period of German Expressionism that responded to the anxieties behind modern urban life. Kirchner was a part of the Die Brücke group that published their first manifesto 'Programm' in 1906, following the start of German Expressionism in 1905, as they wrote about the uncertainty of modern life. The movement came with a distinctive style that was harsh with angular brushstrokes, something that Kirchner included in 'Street, Berlin' as the saturated pinks and black outlines scrape over one another. Although the Die Brücke group originated in Dresden, Kirchner moved to Berlin in 1911 alone. During this period he experienced extreme isolation and alienation due to the fact that he was in an urban setting, surrounded by thousands of people he did not know. Kirchner expresses this within the piece by elongating the figures so that they appear tall and intimidating, as well as geometric facial features that made their identities ambiguous. The figures stride forwards into the foreground of the painting, the men wearing top hats and the women in fur coats, forming unusual silhouettes that divide the viewer from the subjects. A motor car is pictured in the background, demonstrating evidently the setting of a modern, urban environment due to the motorcar's associations with the machine age and modernity. The German Expressionists believed that the most valuable

art was those that expresses the artists inner feelings, and so therefore 'Street, Berlin', along with the other 13 works in this series, expresses how modern urban life isolated Kirchner, representing how it is a chaotic, uncertain period. This is all emphasised by the fact that the women in the painting are prostitutes, symbolising how all human interactions in the modern world, even those intimate and sexual, are reduced to transactions and meaningless payments, again demonstrating the non-humanistic experience Kirchner felt whilst living in the modern city of Berlin. Wilhelm Worringer expresses this abstraction used in the painting by realising that 'abstraction is more powerful than empathy because there is nothing challenging about empathy, it is only appreciation and beauty'. Hence Worringer suggests that Kirchner had to use the harsh style of this period to convey such a powerful scene of complexity and uncertainty in urban life.

Examiner Comment: This response remains entirely focussed on how modern urban life has been represented. The candidate has ensured all their context and visual analysis contributes to the AO3, ensuring a Level 5 response.

Avant-garde artists in their innovative and unconventional methods of depicting form ~~was~~ were certainly seen to reject the past. Artistic innovation, however, was not only due to a rejection of the past, but also social, cultural and political factors. Further, it was not an 'outrageous rejection' of the past as many artists emulated the work of Post-Impressionists, African art, Egyptian art, ~~the~~ and the theories of philosophers; all works of the past. The driving force for innovation was largely the impact of a radically changing world, as Compton explained; "a reassuringly certain world became an disturbingly unknown quantity."

Examiner Comment: Although concise, this introduction identifies some precise examples of art and cultures from the past that they will discuss in greater depth in the essay. Rationale is provided for why artists of the modern era might deviate from the past. The candidate also refers to 'innovation', as mentioned in this part (d) opening statement.

Examiner Tip: Do not overlook prompts such as 'innovation', 'experimentation', 'challenged' in part (d) statements. These are crucial to the argument.

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)

This part produced some very strong, carefully considered responses. Warhol's **Race Riot, Vote McGovern** and **Marilyn Diptych** were often all well answered. Not only were the obvious political and gender factors addressed, but also the changing art scene that Warhol was part of. It was impressive to see candidates acknowledge and follow the breakdown of AO marks for this part, linking their AO2 successfully to the context of the works. Ofili's **No Woman No Cry** was equally popular, eliciting many thoughtful discussions on the experiences of both Doreen Lawrence and the artist. There were very few invalid examples, but it was noticeable that some candidates failed to answer this part of the question or part (b), suggesting timing issues.

Part (b)

Despite most candidates using valid examples, not all were confident in demonstrating their understanding of the Brutalist style. The highest-level responses were those that explained at the outset what Brutalism was. **Trellick Tower** and the **Barbican Estate** were popular choices although AO1 was often less secure. Weaker responses discussed the function of the building but in a manner that did not reflect Brutalist architecture. The strongest responses referred to the egalitarian ideals of these buildings and candidates clearly understood this concept and where it was evidenced in their case studies. As with part (a) in this question, some candidates failed to answer this part, indicating issues with timing.

Part (c)

Responses to this part were uneven and generally those placed in the lower and mid-level bands lacked solid AO3. A range of works were discussed, with Whiteread's **House** amongst the most frequently discussed with Warhol's **Brillo Boxes** popular for the American side of this part. Works using fewer materials or objects generally limited the amount a candidate could link to AO3, for instance Andre's **Equivalent VIII**. By contrast, examples from Lucas' **Bunny Gets Snookered** series offered more scope for addressing all AOs equally and provided some excellent discussions on the artist's use of materials and what they represented, as individual objects and when combined. This part saw a more uneven treatment of the works being considered. In some instances, the first work was discussed in much greater detail than the second, this will have prevented responses reaching Level 5.

Part (d)

There were very engaging debates in response to this part (d) with most candidates only partly agreeing with the statement. Examples of key works challenging the statement included **Spiral Jerry** and **Equivalent VIII**. However, often it was those who disagreed with the statement who produced excellent, carefully considered arguments. Candidates recognised the importance of the human figure as a tool for innovation in the development of performance art. Works by Gilbert & George, and Carolee Schneemann were deftly applied to discussions on innovation and the human figure. Additionally, there were some insightful comments on the viewer/spectator providing the 'human figure' that then

engages with the art of this period. Such an approach demonstrates a deeper understanding of works studied and were a pleasure to read. As with all other part (d)s, some candidates began their essays with a pre-learned introduction that offered a generic overview of the era and contributed little to credit for AO3.

Marilyn Diptych was made by Andy Warhol in 1962 and depicts a series of prints of Marilyn Monroe, taken from a frame shot from her film 'Niagara'. One half of the prints are bright, with oversaturated colours and little facial modelling, flattering and dehumanising Monroe. Warhol makes reference not only to the mass production and growing culture of consumerism in the 1960s, but also to the growing phenomenon of the celebrity - people becoming commodified and idealised, their faces ubiquitous (expressed through the endless repetitions) and inescapable. This ubiquity combined with the use of diptych implies that celebrities are almost deified in today's society, replacing religion (arguably the case for ex-Catholic Warhol). The other side of prints are fading black and white, a stark dark reminder of her tragic death that same year. Perhaps Warhol is implying that one has led to another - the seemingly fun, glamorous celebrity life is ultimately dehumanising and has severe consequences. Equally, the prints may be referring to the 'rise and fall' of Hollywood, which reached its 'golden age' during the 1950s. The work could be interpreted as a comment for the Hollywood and celebrity, evoked by the stark deaths of Monroe still shrouded in taboo and mystery. The ink Warhol makes is cool and thoughtful, providing his take on many pop stars he does not offer opinions, just reflections.

Examiner Comment: A very complete response that ably addresses both AOs. This response scored full marks, using language that demonstrated a meaningful understanding of celebrity culture and consumerism.

Portrait Brany by Sarah Lucas uses multiple objects ~~to make~~ to make the objects adapt a feminist message. ^{Influenced} ~~Inspired~~ from Dadaism, Sarah Lucas used many 'ready-made' objects such as lights, chair and a clamp. The ^{black} lights seem filled with kapok making it seem like the leg of a woman (a woman not a man due to lights' association with women's wardrobe) and the wide-coloured lights seem to be the skin or body of a woman. This makes the sculpture appear like a female figure, nearly anthropomorphising the objects. ^{*} Additionally, the clamp that holds the stuffed lights from the back of the chair makes it seem like a loss of control. This is especially because Sarah Lucas aimed to criticised the objectification of women and how they lack autonomy in the contemporary society. Hence the clamp too is represented to be loss of control in a negative way like chairs. The chair also acts like a symbolic representation of women through the associations with postures and domestic cares. As the lights are bounded to the chair, with its pre-existing feminist connotations, the chair also seems to be meaning how women are expected to be passive and focused on domestic concerns as ~~care~~ ^{usual} chairs like those this is regularly seen in houses.

^{*} Also, influenced by Hans Bellmer's stuffed doll-like sculptures, the stuffings with lights being a source of soft material, the object seems to ~~represent~~ represent a woman who is being dehumanised to a doll. Hence, Lucas adds complexity to the representation of figures as the ~~unintentional~~ arrangement of ~~material~~ objects makes it seem ~~known~~ ^{known} from the materials itself ~~reverts~~ ^{reverts} & backwards.

Examiner Comment: This extract excelled at discussing the use of/and purpose of the objects in their chosen work. As such, the AO3 in this response achieved a high score.

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

Another performance art which represents feminist acknowledgment includes Carolee Schneeman's 'Up to and Including Her Limits' from 1971-76, which became an installation in 1973.

Schneeman uses her own figure as the path through in her art, as she hangs from a rope and harness to swing herself across paper walls and a floor, drawing on them with charcoal and colour pencils.

Schneeman's ~~female~~ ~~work~~ involvement in the feminist movement and study of painting in University of Detroit allowed for her knowledge of art history to create new methods of innovation and use her nude female figure in an innovative way, subverting traditional art representations and solidifying her place as a woman in the art world. By ~~exploring~~ exploring a male-dominated abstract expressionism style seen by Jackson Pollock at the time, Schneeman draws on current movements

and also past inspirations such as Cezanne's use of space compared to her physically mapping the space to showcase how her skills as a female artist are equally as significant. Most importantly, her endurance and uncomfortability is striking ~~about~~ in 'Up to and Including the Chairs' as her naked female nude figure is not seen for pleasure or eroticism but as strength during exhaustion, reinforced by her bodily fluids of sweat and blood that litter the canvas as she rushes around. When watching this live, one can only feel impressed by her determination to make art and foregrounding her female attributes, paving the way for other feminist artists such as Martha Kester and Judy Chicago, therefore using Edward Lucie-Smith's idea of an "absence of hierarchy" to create innovative performances involving the female body.

Examiner Comment: This analysis impressed examiners through the candidate's ability to consider both the 'human figure' and 'artistic innovation' - the key prompts for this part (d)'s statement.

Examiner Tip: Do not overlook prompts such as 'innovation', 'experimentation', 'challenged' in part (d) statements. These are crucial to the argument.

Paper Summary

- Centres must ensure that all artistic **styles** and **Scopes of Work** are sufficiently covered, as per the requirements of the **Specification** and **Topic Guides**.
- Practice completing past exam questions under timed condition and sticking rigidly to the recommended times allocated for each part.
- Use past papers to aid the development of writing introductions for the part (d). Introductions are not required in any other part and are therefore not awarded marks.
- Refine contextual understanding of key works and the periods they were produced in.
- Continue to be vigilant about the distribution of AO1 and AO2 for parts (a) and (b).
- 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.
- For those studying Qs 4 and 5, refine architectural vocab for buildings produced in this period. Prioritise using accurate modernist and contemporary terminology in written responses.
- For those studying Q3, broaden use of critical texts beyond the simple application of quotations from John Ruskin and Charles Baudelaire to all works produced during this period. Refer to **Topic Guide** for recommended reading list.
- For those teaching Q4, ensure candidates have a proper understanding of how the theories of Henri Bergson, Friedrich Nietzsche, Georg Simmel, Sigmund Freud and other thinkers from this period are relevant to the appropriate works studied.