

Please check the examination details below before entering your candidate information

Candidate surname					Other names				
Centre Number					Candidate Number				

Pearson Edexcel Level 3 GCE

Monday 3 June 2024

Morning (Time: 3 hours)

Paper reference **9HT0/02**

History of Art
Advanced
PAPER 2: Periods

You must have:
 Question Booklet (enclosed)

Total Marks


Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer parts (a) to (d) of the **TWO** questions for which you have been prepared.
- You must identify all the works of art and architecture that you refer to by giving the name of the artist and the title of the work. If the artist is unknown or if the title is insufficient for identifying the specific work, you must give the location and date of the work.
- Answer the questions in the spaces provided
 – *there may be more space than you need.*

Information

- The total mark for this paper is 110.
- The marks for **each** question are shown in brackets
 – *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- Individual links to questions and texts can be found at the bottom of some pages and are shown by a link symbol .

Turn over ►

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Answer parts (a) to (d) of your FIRST chosen question here.

You must identify all works of art and architecture that you refer to by giving the name of the artist and the title of the work. If the artist is unknown or if the title is insufficient for identifying the specific work, you must give the location and date of the work.

Indicate which question you are answering by marking a cross ☐. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☐.

Chosen question number:

Question 1:

Invention and illusion: the Renaissance in Italy (1420–1520)

Question 2:

Power and persuasion: the Baroque in Catholic Europe (1597–1685)

Question 3:

Rebellion and revival: the British and French Avant-Garde (1848–99)

Question 4:

Brave new world: Modernism in Europe (1900–39)

Question 5:

Pop life: British and American contemporary art and architecture (1960–2015)



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Part (a)

(5)



Part (b)

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Part (c)

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Question 1



Question 3



Question 5



Question 2



Question 4

Part (d)

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Question 1



Question 3



Question 5



Question 2



Question 4

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Question 1



Question 3



Question 5



Question 2



Question 4

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(Total for Question = 55 marks)



Question 1



Question 3



Question 5



Question 2



Question 4

Answer parts (a) to (d) of your SECOND chosen question here.

You must identify all works of art and architecture that you refer to by giving the name of the artist and the title of the work. If the artist is unknown or if the title is insufficient for identifying the specific work, you must give the location and date of the work.

Indicate which question you are answering by marking a cross ☐. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☐.

Chosen question number:

Question 1:

Invention and illusion: the Renaissance in Italy (1420–1520)

Question 2:

Power and persuasion: the Baroque in Catholic Europe (1597–1685)

Question 3:

Rebellion and revival: the British and French Avant-Garde (1848–99)

Question 4:

Brave new world: Modernism in Europe (1900–39)

Question 5:

Pop life: British and American contemporary art and architecture (1960–2015)



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Part (c)

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Question 1



Question 3



Question 5



Question 2



Question 4

Part (d)

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Question 1



Question 3



Question 5



Question 2



Question 4

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Question 1



Question 3



Question 5



Question 2



Question 4

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(Total for Question = 55 marks)

TOTAL FOR PAPER = 110 MARKS



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History of Art

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Question Booklet

Do not return this Booklet with the Answer Booklet.

Turn over ►

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Answer parts (a) to (d) of the TWO questions for which you have been prepared.

Write your answers in the answer booklet.

Question 1: Invention and illusion: the Renaissance in Italy (1420–1520)

- 1** (a) Explain how **one** secular building in Venice has been affected by its political, social **and/or** cultural context. (5)
- (b) Explain the ways in which **one** mythological work conveys meaning. (5)
- (c) Explore and evaluate the contribution and importance of your specified painter in **two** works produced in this period. (15)
- (d) 'It is in paintings of this period that the characteristics of the Renaissance are most apparent.'
- How far do you agree with this statement? To support your answer, you must refer to:
- named works of art **and/or** architecture
 - your critical text(s).
- (30)

(Total for Question 1 = 55 marks)

Question 2: Power and persuasion: the Baroque in Catholic Europe (1597–1685)

- 2** (a) Explain the ways in which **one** painted or sculpted portrait, produced by a non-Italian artist, shows status **and/or** character. (5)
- (b) Explain the ways in which **one** secular building has been affected by its political, social **and/or** cultural context. (5)
- (c) Explore and evaluate the representation and significance of **two** mythological works of art produced during this period. (15)
- (d) 'Above all, Baroque art and architecture is concerned with propaganda and persuasion.'
- How far do you agree with this statement? To support your answer, you must refer to:
- named works of art **and/or** architecture
 - your critical text(s).
- (30)

(Total for Question 2 = 55 marks)



Question 3: Rebellion and revival: the British and French Avant-Garde (1848–99)

- 3 (a) Explain the ways in which materials and techniques have been used to convey meaning in **one** sculpture produced in this period. (5)
- (b) Explain the ways in which **one** British painting has been influenced by political, cultural **and/or** social factors. (5)
- (c) Explore and evaluate the relationship between form and function in **two** buildings, constructed during this period, **one** by a French architect and **one** by a British architect. (15)
- (d) 'It was the invention of photography that freed artists from the Academic style.'
- How far do you agree with this statement? To support your answer, you must refer to:
- named works of art
 - your critical text(s).

(30)

(Total for Question 3 = 55 marks)

Question 4: Brave new world: Modernism in Europe (1900–39)

- 4 (a) Explain the ways in which the female figure has been represented in **one** painting or sculpture. (5)
- (b) Explain the ways in which the form of **one** building, designed by an architect **not** of French nationality, reflects its function. (5)
- (c) Explore and evaluate the form and meaning of **two** works by your specified sculptor. (15)
- (d) 'It was the emergence of new types of patrons, such as art dealers, and new exhibition spaces that drove innovation in this period.'
- How far do you agree with this statement? To support your answer, you must refer to:
- named works of art **and/or** architecture
 - your critical text(s).

(30)

(Total for Question 4 = 55 marks)



Question 5: Pop life: British and American contemporary art and architecture (1960–2015)

- 5 (a) Explain the ways in which **one** building is associated with Post-Modernism. (5)
- (b) Explain how **one** work of art by a YBA artist in any medium is innovative. (5)
- (c) Explore and evaluate how **two** portraits from this period represent the subject. (15)
- (d) 'Debates on race and gender are the key to understanding the art of Britain and America in this period.'
- How far do you agree with this statement? To support your answer, you must refer to:
- named works of art **and/or** architecture
 - your critical text(s).
- (30)

(Total for Question 5 = 55 marks)

TOTAL FOR PAPER = 110 MARKS

