



# **Examiners' Report June 2022**

**GCE History of Art 9HT0 02**

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June 2022

Publications Code 9HT0\_02\_2206\_ER

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## Introduction

Overall we were delighted with the performance of candidates this year particularly given the disruption to their education over the two years of the course. We were impressed with how candidates rose to the challenge of their first public examination and in particular the three-hour exam and the varied timings of question sections in this paper. There was little evidence of candidates mistiming their approach. This is proof that candidates had been prepared well for the exam format by centres which is reassuring to know. It was also gratifying to see that many centres had helped candidates to approach each question section in a distinct way.

We were pleased with how focussed candidates could be on the specific demands of the questions, however, the ability of candidates to select relevant material, fully directed to the question, remained a challenge for some, particularly with the short a) and b) sections. It was also good to see that candidates had the right approach to the c) section understanding that this was not a full essay, many going straight into the exploration and evaluation of their two chosen objects or buildings.

The debate required for part d) gave an opportunity for many candidates to select works they enjoyed, understood and could use effectively to engage with the statement. There were few examples of candidates reproducing learnt material with little concern for the exact demands of the question suggesting that all are being expertly guided on developing critical judgement on their works of art and architecture. There were some excellent responses that were a delight to read. The range of candidate knowledge and engagement with individual objects and buildings was sometimes very impressive and considerable scholarship, understanding and independent thought was in evidence. These responses began with an introduction which was used to clarify thoughts and ideas, assist in ensuring relevant material was chosen and set the scene contextually. Equally important was that they drew consistent conclusions summarising the evidence they had presented. They stated clearly whether their examples supported or countered the statement, or indeed argued that they did both. The less successful part d) responses did not contextualise the debate and struggled to come to a clear conclusion. The contextual grounding that the Periods paper requires is often the 'why' – why was modern life a key subject for the French (3d)? Why might materials have been key for sculptors and architects in the early 20th century (4d)? What was the social/historical/political context and how did this change, develop and impact a particular aspect of the period? Using this information to develop AO3 in relation to the statement would have pushed more candidates up the mark bands. Also, building candidates confidence so they have the ability to give a strong conclusion based on their discussion is important; debate in class throughout the content delivery, along with secure knowledge will engender this confidence. Critical text use was at times impressive, but also absent in many instances in part d) responses or not attributed (no credit can be given for a quote that is not attributed). The very best responses will be the ones that offer critical viewpoints and reference those responsible for them, while bringing alternative viewpoints into the response and offer a critical review of the validity of these.

## 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)

This question required the candidate to consider 'the ways in which colour is used', so explain **how** it was used. There were many very descriptive responses here. It is also worth pointing out that 'use of material' is not the same as 'use of colour'. There were examples where there were long explanations about oil or tempera paint which was not given credit. It was pleasing to see there were very few rubric infringements by candidates who did not choosing their specified painter for a).

### Part b)

Candidates found this question more challenging and there were very few accurate definitions of 'Humanism'. However, there was some strong analysis of works that displayed Humanism so implicitly answering the question. Sculptures such as Donatello's **David** or Michelangelo's **Pieta** or **Bacchus** provided good discussion as to the fundamental nature of Humanism.

### Part c)

There were some excellent responses to this question where candidates had full command of architectural language which enabled them to analyse the form and give clear evidence of specific classically inspired features. It was however disappointing that there were not more of these responses. A grasp of architectural language is vital for the course as a whole and is a skill centres should spend time fostering in candidates. There were many vague descriptions of buildings that could not be given much credit. Good examples used for this question were **Bramante's Tempietto** in Rome and **Alberti's San Andrea** in Mantua or **Santa Maria dell Novella** in Florence where the classical influence with some identifiable sources (written or existing) is unequivocal, could be described and explained clearly. Candidates who tried to introduce a counterpoint to this question – arguing where there were no classical influences (e.g. examples of Venetian Gothic Architecture) were deemed not to be fulfilling the demands of the question to explain and evaluate the classical influences. There were a few examples of works from outside the three centres eg. Alberti's Malatesta Temple, Rimini which could not be given any credit.

### Part d)

There were a number of excellent responses to this question where candidates were in full command of relevant examples that were analysed and interpreted to build a debate around the statement. Those with a less secure knowledge of examples found it harder to create a confident, clear debate with the use of quality analysis to support it.

Most examples centred on the use of linear perspective but some delved deeper into other techniques used to convey realistic space. The most successful responses were written by candidates who used three or four examples that argued different sides of the interpretation, and which explained clearly how realistic space made the religious work powerful – this final step in the debate was often neglected. Those responses that gave a clear and confident contrast of works were particularly successful. For example, arguing that Masaccio's rendering of the **Tribute Money** was powerful because of its pioneering use of linear perspective compared to Gentile da Fabriano's **Adoration of the Magi**, where the linear perspective was not used, but the detail and quantity of gold used by the artist was – provided a confident level of insightful judgement. The use of portraits of religious figures were not 'religious paintings' e.g. **Portrait of Julius II** and could not be given credit. Similarly mythological works could not be credited. Unfortunately, critical texts that had little relevance to the argument were often deployed; more successful candidates were able to use their critical texts to support and strengthen the debate directly.

Part a)

(5)

Raphael's *Galatea*, painted in the Villa Farnesina in 1512, uses vivid colour to create drama and convey narrative. The use of complimentary colours reinforces the sense of conflict between Galatea and Polyphemus, with the striking scarlet of Galatea's billowing robe juxtaposing the dominant blue of the surrounding water and sky.\* This bright ~~glare~~ pair of red also helps to distinguish Galatea in the crowded composition, and centralises the design as the core figure, Galatea, stands out.

The use of the blue for both the bright summer sky and the sea creates a sense of enclosure and oppression as it seems Galatea is entrapped in blue, echoing the narrative focus on entrapment and escape. Additionally, the white provided in the breaking waves breaks up the blue of the sea to provide <sup>the</sup> motion and dynamism of her frantic escape. Lastly, Raphael has considered the colour palette of the adjacent Sebastiano fresco, choosing more vivid tones of red and yellow in the figures' clothing to contrast with the ~~darker~~ <sup>more dull</sup> and more natural tones in Sebastiano's ~~potter~~ painting of the sluggish Polyphemus, to enforce the vitality and action of Galatea in contrast.

\* as well as symbolising her striking beauty and sexuality



This is an example of a concise response that sticks to answering 'the ways in which colour is used' with some detailed AO2 while also embedding some strong AO1. Level 3.



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



Part b)

Michelangelo's 'David' (1501-1503) is a result of his training at the Medici Academy in Florence, where he was introduced to humanism by Marsilio Ficino. Taught Latin so he could read ancient texts directly, his study of human achievement, individualism and legacy is evident in 'David', whose monumental 18-foot scale shows human power. His anticipation of him as the character from the Bible. His slight contrapposto in his bent leg and also creates a subtle energy and dynamism of 'terribilità', or pent-up energy, also showing the power that he has as a man, reminiscent of ancient heroes studied in humanism such as Hercules.



**ResultsPlus**  
Examiner Comments

Some strong analysis that implies an understanding of Humanism with AO1 embedded. This section is Level 3.



**ResultsPlus**  
Examiner Tip

Make sure all key terms are defined clearly throughout the course.



Part c)

Bramante showed ~~Brunelleschi's~~ Brunelleschi's interest in ancient ideas of geometry, as we can see in his <sup>early</sup> 16th century 'Tempietto', which draws inspiration from both early Christian Martyria in its central plan and small scale, and further classical influence of the circular temple, which he would have seen exemplified in the Temple of Hercules Victor in Rome. Bramante was heavily inspired by ancient writer Vitruvius, who taught that buildings should always be immediately attributable and connected to who they are dedicated for. This has been exemplified in Bramante's use of the Tuscan Doric Order, a classical influence <sup>with evocative connotations</sup> in itself, and its accompanying entablature of ~~48~~ triglyphs and metopes, each of the 48 metopes containing a liturgical or petrine symbol, such as a double or crossed keys, immediately attributable to St. Peter, to show the building is dedicated. The building centres around the spot where he was said to have been crucified, and is extended by a series of circular forms created by the dome, cella, peristyle, steps, and further circular colonnade, which was planned although never ~~was~~ <sup>conceived</sup>, highlighting St. Peter's centrality to the building's design.



Candidates who cannot use architectural terminology confidently will struggle to gain strong AO2 marks and will consequently find it difficult to use examples effectively which will impact both AO1 and AO3 marks. This is an example of effective analysis and is a Level 5.



Candidates must learn and understand architectural vocabulary to enable them to analyse a building successfully.

#### Part d)

The advancements during the Renaissance period, particularly by Florentine artists of the early period such as Giotto, Brunelleschi and Masaccio, enabled the geometric and mathematical focus when depicting space that crafted realism, allowing religious artworks greater power than ever. For example, the 1425 fresco, Tribute Money, painted by Masaccio, demonstrates the rapid advance in the techniques of linear and ~~the~~ aerial perspective. This can be seen in the blue-tinted and hazily obscured mountains in the background of the piece which convey distance not only through their diminished scale, but also through ~~the~~ Masaccio's carefully selected colour and tone, which suggest that they are on the edge of human visibility. Simultaneously, Masaccio employs overlapping between the figures of the

disciples in the foreground, creating layers of depth in the space in the immediate foreground. He masterfully resolves these two pictorial planes through linear perspective, using orthogonals ~~to~~ (eg the lines of the steps) not only to guide the eye towards Christ but also to suggest recession into the picture plane.

This

realism ~~gives the~~ makes the painting more easily <sup>to</sup> navigate, aiding its use didactically to teach the story of St Peter retrieving the coin from the fish's mouth - one of Christ's miracles, to <sup>the</sup> largely illiterate congregations of 15th c Florence.



**ResultsPlus**  
Examiner Comments

This is an example of strong analysis used to explore the various ways 'realistic space' can be achieved while also concluding how this can make a religious work powerful. Level 5.



**ResultsPlus**  
Examiner Tip

Make sure candidates follow through to the last step by linking their analysis directly with the debate eg. **why** 'realistic space' makes the work of art powerful.

## 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. Also knowledge and understanding of context is important here as well as AO2 analysis and interpretation has 2/5 marks.

### Part a)

There were few very strong responses to this 5 mark question. It is apparent that candidates struggled to name specific artists' influences on their specified artists. Examples by Rubens were the most successful and the strongest responses discussed the impact of Roman artists on his art as well as Flemish influences. The most successful answers could identify and explain at least two distinct artistic sources for their chosen work. Some candidates tried to answer the question using contextual factors rather than artistic or general artistic influences. Centres should be aware of this aspect of knowledge and understanding when studying works by their specified artist.

### Part b).

Spanish polychrome examples (e.g Fernandez's **Dead Christ** or Pedro da Mena's **Ecce Homo**) were the most commonly used works for this question. Some responses did not engage with 'purpose' but gave some strong analysis of the work. The best examples linked their analysis directly with the purpose of the work. Several responses missed that the question required non-Italian *and* religious examples.

### Part c)

This question generated some good responses, but there were responses that wasted time on general introductions about the 17<sup>th</sup> Century rather than embedding context into the specific works chosen. Also, while some analysed the architectural features well in relation to spectator involvement, as with the Renaissance topic, a grasp of architectural language was lacking in many instances making it very difficult for the candidate to respond effectively. This resulted in an explanation of the experience of the visitor in very general terms rather than the impact that architectural features had on the visitor. Those that had a strong command of architectural language were able to make a selective visual analysis of the building that related directly to spectator involvement. The best responses embedded contextual knowledge into the discussion to give a stronger evaluation.



### Part d)

There were some really impressive responses to this question particularly by those candidates who took the time to explain their understanding of distinctions in context the statement implied in their introduction. This seemed to clarify their thoughts and give a clear contrast between the influence of Rome and the Counter Reformation and local influences such as French monarchical powers on art outside Italy. Candidates argued for and against the statement, using a range of different contexts, that include both the influence of (e.g. works produced in Louis XIV court), biographical factors (e.g. Rubens' late works that were painted for self and not for a wealthy patron) or local political factors such as the Thirty Years War. Giving a good account of the local context distinguished those that engaged fully with the statement and those that did not. For example, stating that Rubens' **Elevation of the Cross** was painted for St Walburga Church helps to set the context, but stating that the church is in Antwerp and a brief explanation of Antwerp's relationship with the Counter Reformation makes for a much stronger response. Good examples used for this question were Rubens' **Elevation of the Cross, Consequences of War** and **A View of Het Steen in the Early Morning**, in France **Versailles, the east façade of the Palais du Louvre** and **Apollo served by Nymphs**.

The statement was more challenging for others as they over-complicated their argument or they misunderstood the statement and included the argument that the context of Rome was significant on Italian works of art. The statement states that works produced outside Italy were the focus. Credit was given for Italian works used comparatively to illustrate the influence of Rome, but Italian works used as stand-alone examples that were produced in Italy and used to discuss Italian context were not given credit. The **Bust of Louis XIV** by Bernini was given credit as it was produced outside Italy and governed by French monarchical context and therefore could be used effectively to support the statement.



Part a)

Rubens, 'elevation of the cross', 1611, in St Wulburga church, <sup>commission by church wardens</sup> depicts a scene from Christ's death, he is lifted up to the cross by muscular men and in the centre, this was influenced by Michelangelo and the ignudi in the Sistine Chapel, the muscular men surround Christ as he stretches out on a diagonal emphasis, Christ himself who is placed as the focal point, has influence from the Laocöon, a mythological Hellenistic work by the Rhodian brothers, the muscular twisted form is seen in both the 'elevation' and in the Laocöon. Another artist that influenced Rubens was Jan Bruegel the elder, a friend and 17th century, landscape artist, his focus on landscape is seen in the Olive tree and night register of the large triptych, showing an appreciation for nature and landscape, the dark sky and eclipse in the top right corner. Another artist who influenced Rubens was Titian, a Renaissance Venetian artist, using bold saturated color palette, led to unify which is seen in 'elevation of the cross', from the red that is unified throughout and saturated color palette to create drama and depth.



This is a direct and clear response analysing how three influences can be seen in Rubens' Elevation of the Cross. Level 3



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

Part b)

(5)

Fernandez's dead christ created between 1625-30 is an example of a sculpture for veneration. It is made of wood and light weight <sup>making it easier when it</sup> ~~and~~ would have been paraded around highly catholic Spain during holy week. The ~~of~~ hyper realism of the sculptor with cork used ~~with polychrome~~ painted with polychrome to create a visceral and real reaction from a catholic viewer. The stab wound in christ's chest and real hair and ~~and~~ glass eyes make it more realistic and dramatic encouraging a more visceral reaction reminding of christ's sacrifice. The sculpture also had a purpose as it would have been placed at the altar during the Eucharist ~~to~~ reinforcing the sacrament particularly following the ~~the~~ protestant reformation which questioned the value of the catholic sacraments. Dead christ's horizontal emphasis, viewed in the round and looked down on allow the sculpture to have its desired affect.



**ResultsPlus**  
Examiner Comments

This example discusses purpose directly – some strong AO1 to support the analysis. Level 3.



**ResultsPlus**  
Examiner Tip

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



Part c)

In the case of San Carlo alle Quattro Fontane by Borromini (1640-46), his engagement is more prominent due to his work fully subscribing to Italian High Baroque. This was amplified by the location of the church commissioned by the Trinitarian order on the Quirinal Hill which was heavily urbanised during Early Baroque. The church house stood on a narrow street at an odd angle due to the presence of a fountain, covering small part of land which limited choice of architectural design. To accommodate, Borromini came up with a concave-concave bipartite facade with the central bay projecting, thus engaging the viewer by reminding those passing by of the church's presence. This was amplified by the extensive decoration of the facade such as the curved and broken pediments and cartouches which enhanced the sense of movement or the unusual shape of the floor plan which was oval, thus allowing for greater proximity of worshippers to the tabernacle in line with the writings of Carlo Borromeo.



**ResultsPlus**  
Examiner Comments

This is an example of strong architectural analysis with context embedded. Level 5.



**ResultsPlus**  
Examiner Tip

Avoid long contextualising introductions for c) questions, get straight down to direct exploration and evaluation. Make sure architectural terminology is learnt and can be used effectively in analysis.

Part d)

perfect depictions. Yet, Vermeer conveyed the work "among  
realities we call picturesque while evoking the smell of  
rotting wood", alluding to the landscapes naturalism. And  
indeed, Rubens drew on the local Flemish tradition of  
depicting topographical landscapes as well as the seasons  
with various agricultural activities, showing inspiration  
from artists such as Bruegel. This is reflected in the  
use of naturalistic, earthy colours that convey it is autumn,  
hence the dominant oranges, reds and browns as well  
as the sparsity of leaves or naturalistic pictorial  
space due to use of atmospheric perspective. Furthermore,  
the work is a bucolic landscape, thus evoking the sense  
of daily working life, reflected in the scene harvesting  
in the foreground or local peasants on a cart heading to  
a market. This hence shows that despite a degree of  
idealised realism identification, it is the naturalism and  
realism of the work, typically Flemish, which is of dominant  
influence.



**ResultsPlus**  
Examiner Comments

This is a good example of how AO1, AO2 and AO3 can be integrated. The quote is used well to validate the candidate's argument. Level 5.



**ResultsPlus**  
Examiner Tip

For essay question practice during the course, candidates could write discrete one-work responses to a statement aiming to cover all AOs directed to the statement.

## Question 3

### Part 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 has 2/5 marks.

### Part a)

These responses were particularly impressive with many students doing exactly as they should by giving clear, concise, and precise contextual details and following this up with close analysis to support the contextual observations. Madox Brown's **Work** was the most popular choice. Strongest candidates addressed the cholera epidemic, Marxism, influx of migrant workers to Victorian London, Carlyle and Maurice. There were some very good AO2 responses from candidates who emphasised Brown's use of light and colour to idealise the navvies in the centre of the composition. Limited responses focused on a more general discussion of the centrally placed working class versus the middle-class figures sidelined to the margins. Courbet's **Stonebreakers** was also used well.

### Part b)

**Red House** was used quite successfully by a large number of candidates for this question. The better responses considered the plan, function, materials, Gothic features and ethos of the architect and patron against the rise of mass-production. Less able responses tended to generalise without really knowing or explaining key aspects and lacked direct analysis of the house. **Watts' Chapel** was also a popular choice but fewer of these reached the top band due to less secure AO1 knowledge and repetition of AO2 material. There were a few candidates who did not know an Arts and Crafts building to discuss so it is worth pointing out to centres that the Specification (Scope of Works) states that there are certain architectural styles that must be covered.

### Part c)

Many candidates did well discussing the innovations of their specified sculptor (Rodin predominantly) especially if they avoided detailing the narrative of the sculptures and instead focused on the sculptor's approach to materials and subject matter. Some found it difficult not to relate the whole narrative before settling to some AO2. Centres may find it beneficial to review this issue again. The best responses contrasted Rodin's innovative approach to traditional commemorative sculpture and used contemporary quotes to support their discussion of how innovative Rodin's sculptures were. Burghers of Calias and Balzac produced the most effective responses. The Kiss was less successful as it gave less opportunity to compare to conventional works and technical innovations.



### Part d)

There were some super responses to this question which not only analysed works which they felt showed that the driving force of French art was modern life, but also countered this by exploring the rejection of modern life as a driving force, citing Gauguin at Pont Aven and technique – Impressionism and later the influence of Japonism as evidence. Some candidates explored other 'driving forces', one good response argued it was the female nude that permeated French art irrespective of style and used Cabanel's **Birth of Venus**, Manet's **Luncheon on the Grass** and **Olympia**. Manet's works were by far the most popular choice for candidates.

The strongest responses worked chronologically and stylistically – beginning with Courbet or Manet, then Impressionism and Post-Impressionism and tracked the role of scenes of modern life, or not, within these styles. Less successful responses picked three examples that showed modern life without demonstrating an understanding of what the 'driving force' meant in this context. Unfortunately, some candidates used British works as a counter argument which was not part of the debate at all.

It was interesting to note that the use of critical texts (particularly by Baudelaire, Zola and Nochlin) seemed more prevalent in this topic and these were often embedded well, used by the candidate to support or refute a point.

Part a)

Courbet's *The Stonebreakers* (1849) depicts a scene of working life influenced by contemporary politics. We are presented with two men, one seemingly too old for such backbreaking labour, and one too old (Harris and Zucker). They wear torn and tattered clothing and work under the heat of the hot sun, as indicated by Courbet's use of bright white paint.

Courbet uses this modern and political subject in order to show the public the harsh working conditions of the rural poor after many peasant revolts in the 1830's. Inspired by his own socialist political beliefs, Courbet evokes pathos for the two figures by presenting us with the truth of the plight of the labouring class. It is also influenced by contemporary politics due to Karl Marx's *Communist Manifesto*, published the same year and swiftly gaining traction at the time. Courbet paints on a large, heroic scale, a convention of Academic painting, but refuses to give us an uplifting moral narrative, instead showing us the harsh realities of the working conditions for the rural poor, hoping to inspire a change in the political climate in France.



**ResultsPlus**  
Examiner Comments

A Level 3 response with AO1 supported by AO2.



**ResultsPlus**  
Examiner Tip

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

Part c)

Instead of casting Balzac in finery, Rodin presents him in a dressing gown which he often wore whilst producing his work; however, the literary society admonished Rodin's portrayal of Balzac, arguing that it was "crude and unflattering" (Le Société de Gens Lettres, ~~1889~~ 1889), once again Rodin's honest and truthful portrayal proving to be too progressive and innovative for France's tastes, even prompting Zola, a good friend of Rodin's, to resign as head of the committee due to backlash.



**ResultsPlus**  
Examiner Comments

This is a good example of AO1 used to support AO3 (and AO2 that preceded it) with the quote also strengthening AO3. This section is Level 5.

Part d)

Olympia is a modern prostitute: she is depicted in an unidealised way, without the sexualised fleshy curves found in Academic nudes, and she cups her genital area, thus giving herself agency and control, rejecting ideals about female passivity. She is a modern woman. Baudelaire argues modern art should capture "the gait, the glance and gesture of modern life" and Manet's painting exemplifies this.

In contrast, Monet's Autumn Effect at Argenteuil does not capture modern life, but seeks to represent a landscape with modern techniques, which some may argue was the driving force of French art in this time.

However, these formal elements, although innovative and avant-garde, alone are not the driving force of French art. Monet's work, whilst featuring new approaches to landscape painting, fails to be as avant-garde and staggering as the previous examples, which feature modern life and are therefore more memorable and unconventional at this time.



**ResultsPlus**  
Examiner Comments

This is an example of a good use of contemporary critical opinion to support AO3. Also note how clearly it reminds the reader why work of art has been chosen in relation to the statement. These sections are Level 5.



Make quotes work for you in your debate and constantly reinforce why you are using a work in relation to the statement.



## Question 4

### 4a) 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, Also knowledge and understanding of context is important here as well as AO2 analysis and interpretation has 2/5 marks.

### Part a)

A range of understanding of 'Primitivism' was demonstrated here. The strongest answers were able not only to cite specific aspects of artworks which emulated 'Primitive' forms/artworks, but to link artworks to the underlying concepts which underpinned 'Primitivism' (eg the desire to find a route through art back to 'nature' in the context of a rapidly changing world). The majority of candidates wrote about **Blue Nude** or **Demoiselles D'Avignon**. There were some lower graded responses that got caught up in anecdotal discussions on Picasso's treatment of the female figure and his relationship with them as things to be feared.

### Part b)

There was range of responses to this question with some candidates struggling to specify what features of the work associated it with Surrealism. The strongest were able to link artworks to at least two aspects of Surrealism. Weaker candidates tended to explore only one aspect and/or forgot to add AO2 in the midst of their contextual detail. Dali's **Persistence of Memory** and Giacometti's **Woman with Her Throat Cut** were the most popular works used. Weaker candidates for **Woman with Her Throat Cut** became focused on materials and techniques without fully addressing the question. Likewise, a generalised focus on Giacometti's treatment of the female figure without linking to the style was quite common.

### Part c)

This question seemed tricky for those candidates whose specified artist was Matisse. Successful candidates discussed French colonialism and new ease of travel that allowed Matisse to be influenced by North African cultures. Higher achieving responses had a stronger knowledge of the context of Matisse's time: the significance of the Van Gogh, Gauguin and Cezanne retrospectives and the technical influences of Signac, working alongside Derain at Collioure. Many candidates missed the opportunity to discuss Matisse's work in relation to a desire to escape from the modern world which would have been a valid line of enquiry. Less successful candidates wrote only about how his work fitted into Fauvism.



Kirchner was not as popular a choice. Candidates using this artist focused more on the political and economic climate of Germany for his Berlin Street Scenes series and followed this with his experiences of the war. The AOs were all addressed more equally in the Kirchner discussions than they seemed to be with Matisse as candidates struggled to specify context for Matisse and link it directly to the works chosen.

### Part d)

There were some fantastic responses to this question and again it tended to be those who laid out their understanding of the debate in their introduction who remained on track throughout the essay. Those who performed best tended to have quite a straightforward argument. Eg. Some drew a distinction between architecture and sculpture (architects drew inspiration from materials whilst sculptors were more influenced by contextual factors) and this worked well. Many wrote about Le Corbusier and Perret with this argument – the strongest were able to support their argument with very clear evidence in the buildings themselves and the freedom materials gave the architects in the design process. As well as the **Villa Savoy**, the **Théâtre des Champs-Élysées**, **Notre Dame du Raincy**, and the **AEG Factory** were used well. For sculpture, many chose to write about Brancusi; the strongest answers referencing his belief in the importance of 'truth to materials' and 'direct carving' whilst also gleaning influence from Romanian folk art, Rodin and the 'primitive'. Fewer candidates mentioned found objects, possibly because they didn't class these as 'materials' in the conventional sense. The stronger candidates who did use Duchamp's **Fountain** or Hausmann's **Mechanical Head** did so in an appropriate way and identified these as materials which were the inspiration for those works. Some, however, used these examples as a counter argument suggesting that the found object was less important than the concept and social context. E.g. some candidates who had Epstein as their specified sculptor gave lovely discussions on his **Female Figure in Flenite** where they understood clearly why he used that material for that subject. His **Rock Drill** was also a popular choice and here the use of the found object very successfully argued.

One important note to centres is to remind candidates to identify works properly. This is particularly relevant to this topic as there may be multiple versions of a sculpture. Eg. Brancusi's Kiss. A lack of secure identity can lead to a loss of marks. Please note the guidelines for identifying works is in the Specification "Students must identify art works by their artist and title. However, if the name of the artist is unknown or if there are multiple works with the same title, students will also be expected to give the date and location for clear identification."

Giacometti's 'Woman with her Throat Cut', created in 1932, is a Surrealist <sup>sculpture</sup> ~~depiction~~ of a brutalised woman. The non-naturalistic symbolic forms created through curvilinear shapes suggest femininity rather than directly show it. ~~The use of~~ Materials are utilised to show features of Surrealism: the sculpture is in bronze cast through the lost wax process, and this allows for sharp edges and negative space due to its high tensile strength, the tarnished surface creating associations with garden tools or weapons in order to heighten an emotional response. The taboo subject matter, sexualised by the woman's open form and spread legs, aligns with Surrealist aims to depict the deeper recesses of the human consciousness, inspired by the theories of Freud. The likening to an insect through a long serrated spirall form and the sharp material like an exoskeleton relates to Surrealist associations with the praying mantis. The taboo <sup>also</sup> subject matter links to the sexism of the Surrealist movement and tendency to depict femininity in a negative light.



A sound response with some AO1 supporting the analysis. Level 3.



Practise selecting only relevant material for these short questions throughout the course. Aim to have a clear idea of stylistic features and contextual influences for each of the artistic movements in this topic.

Part d)

The development of materials <sup>the</sup> <sup>they used</sup> <sup>(30)</sup> have undoubtedly served as ~~an~~ a source of inspiration for sculptors and architects of the Modernist era. However, as critic ~~critic~~ ~~argues~~ the chief inspirations ~~to~~ Clark argues, the chief inspirations for Modernism were more founded in <sup>the new</sup> ideas of modern life: 'a turning from past to future, an acceptance of risk, the omnipresence of change and the malleability of time and space.' While in some cases materials were ~~essential~~ important, almost all Modernist buildings and sculptures take influence from modern philosophies and contexts.



**ResultsPlus**  
Examiner Comments

This is an example of an introduction that gives a clear contextualised response to the statement, supported well by the T.J.Clark quote. Level 5.



**ResultsPlus**  
Examiner Tip

Use an introduction to clarify thoughts and ideas, assist in ensuring relevant material is chosen and to set the scene contextually.

However, ~~the work is a~~ ~~1932 sculpture~~  
Hansmann's 1920 Dadaist sculpture  
'Mechanical Head (Spirit of our Time)' takes  
chief inspiration from modern ideas and  
contexts. ~~The~~ Materials are important, as  
the work is a work of assemblage, ~~taken~~  
~~from~~ assembled <sup>upon</sup> a barber-shop wooden  
head dummy, whose blank expression and  
lack of high polishing connote simultaneity  
and a lack of individualism. A Hatched



objects create a <sup>contrast</sup> clashing of materials: metal from a collapsible cup, snakeskin from a purse, all communicating ideas of materialism and human fragility. The chaotic composition symbolic of Dada ~~is present~~ is present. However, more important than the materials in this work are the ideas behind them. As Herzfelde wrote in the pamphlet introducing the 1920 International Dada Fair, "Dada is concerned with 'current events, current in time and place'. No Modern contexts, such as the human cost of the First World War which the Dadaists rallied against, as well as modern ideas such as Hegel's 'Spirit of Phenomenology', as hinted ~~at~~ in the work's title, are the underpinning and chief inspiration behind this work."



**ResultsPlus**  
Examiner Comments

A balanced discussion of Hausmann's Mechanical Head with strong AO1, AO2 and AO3. Also note how clearly the work, date and style are identified in the first sentence. This may seem like a simple observation, but it reveals secure knowledge at the outset. Level 5.



Make sure the discussion of each work contributes to all AOs.

Identify works clearly in first sentence.

## Question 5

### Part 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, Also knowledge and understanding of context is important here as well as AO2 analysis and interpretation has 2/5 marks.

### Part a)

There were a significant number of candidates who did not know a building that is Deconstructivist. These candidates mostly used buildings by Rogers which were not given credit. It is worth pointing out to centres that the Specification (Scope of Works) states that there are certain architectural styles that must be covered in this topic.

There were also some very strong responses that gave good analysis of the building that was linked securely to the style and context. The best responses came from Frank Gehry's **Guggenheim Museum, Bilbao** and the **Walt Disney Concert Hall, Los Angeles**. The **Gehry Residence, Santa Monica** was also used effectively as a discussion of his early development of the style.

### Part b)

There were some great responses here, particularly those using Warhol's **Marilyn Diptych**, **Mao Tse-Tung** or **Race Riot**. Most were confident in linking the work with its context. The least successful were those using Hockney as many struggled to pinpoint the social or political context to the work. Ofili's **No Woman No Cry** again was less successful as surprisingly the knowledge of context was not always secure.

### Part c)

The key for this question was including some discussion of why the performance or video work was important. Some candidates struggled to do this and got caught up in describing what happened in the artwork, so losing significant AO3 marks. It is a difficult balance to strike in these genres of art; enabling candidates to give a succinct analysis without reverting to a full account of the performance/video is important, as is pushing candidates to include sentences which aim to evaluate the artworks. Some works were invalid, such as installations by Himid.

There were some excellent responses however, that managed to embed some reasoning for importance into a strong analysis and contextual knowledge. Wearng's **2 into 1**, Gilbert and George's **The Singing Sculpture** and Rosler's **Semiotics of the Kitchen** were all used very successfully.

### Part d)

There were a number of excellent responses to this question where candidates were in full command of information concerning materials, and subject matter of their chosen examples and contextualised each very well. Many began with well-handled analysis of works that focused on materials, techniques and processes; Minimalist works such as Morris' **Untitled (Mirrored Cubes)** or Land Art, such as Smithson's **Spiral Jetty** were very popular and the use of materials was contextualised well. The most successful responses took this as starting point for a survey through artistic movements and their relationship to materials. This made for a thorough review and enabled candidates to explore several ways in which one or other of these features was most important. This approach avoided the somewhat binary response of others. For example, some candidates had counter arguments that completely downplayed or did not discuss the materials, techniques and processes at all which did not give a balanced discussion and could not lead to a strong AO3 score. It is important to encourage candidates to build a more nuanced approach to critical judgement that allows them to acknowledge how a feature (materials, techniques and process in this case) is an integral part of a work, but may not, in their opinion, be the most significant.

Part b)

Warhol's *Red Race Riot, 1963* has been influenced by both social and political factors of racism. In 1963 the bombing of a motel where Martin Luther King Jr previously stayed happened by the Ku Klux Klan in co-ordination with the Birmingham, Alabama police on the night of the 11th of May, in Birmingham Alabama. In response African Americans, burnt business and fought police. This is depicted in Warhol's red and black silk screen print of the event, in 3 images taken by the photographer Charles Moore, whom was there, at the riots.



**ResultsPlus**  
Examiner Comments

This is an example of scoring highly on AO1. The political context the work reacts to are identified clearly and good contextual detail is stated. Level 5.



**ResultsPlus**  
Examiner Tip

Make sure AO1 as well as AO2 are addressed. Remember there are 3 marks for AO1 and 2 marks for AO2.



Part c)

The work is projected on ~~at~~ a large screen onto a gallery wall, therefore engulfing the viewer and ~~the~~ all their senses in order to re-evaluate and think about their familial relationships and the importance of them. Weaving was inspired by the documentary 7Up which follows a group of 7 year olds all from different backgrounds in different stages of their lives therefore exploring their different attitudes and views as they grow up. Like Weaving is doing here. As being a YBA she is busting the taboo of having to have 'perfect' family dynamics, however she explores the importance of acknowledging their complexity but getting a mother and sons to speak about each other in brutal honesty. Therefore showing the gritty realism of families.



**ResultsPlus**  
Examiner Comments

This response focuses on the importance of the work by linking it to social context and the artist's aims. This section is Level 5.



**ResultsPlus**  
Examiner Tip

Make sure you read both parts of the part c) question. The 'explore and evaluate' instruction will be linked to an aspect of the period – see key topics in the Specification.

Part d)

The material Morris used was mirrors. This material is so significant to the work due to that the reflection will create a ~~strong~~ complete interaction between the viewer and the work. Morris was extremely interested in Gestalt Psychology which tries to understand humans through their experiences. This work highlights this due to that everytime the a person sees the work it will be different due to the reflection in the work being different each time, thus making the material becoming very significant.



This is an example of a candidate in full command their knowledge of materials, subject matter and contextual concerns. These are deployed expertly to support the statement. Morris Untitled (Mirrored Cubes)  
This section is Level 5.



Work on the skills that help link context and works of art – don't develop an understanding of each in isolation – they are always linked.

However, subject matter still is very significant to this period in art due to its ability to ~~exp~~ critique the world we live in. For example works like James Rosenquist's F-111 using a multitude of subject matter to critique how the American dream overrides the barbarities of the Vietnam War, 1959-1975. Therefore making the subject matter extremely significant. Robert Hughes suggests that the Vietnam War cast America into an age of Anxiety and did some of works reflect this? How could it not, 'F-111' reflects this anxiety due to the middle class girl juxtapositioned where the pilot of the F-111 would sit with a missile shaped hairdrier on her head, thus reflecting the lack of control and immorality in the war, expressing America's Anxiety it was cast into. The use of the subject matter of the plane stretching the whole 55m of the installation art piece signifies how the plane not only is a killing machine but an economic proposition due to the building of it having would have provided jobs in Texas and Long Island leading to GDP rising thus boosting the economy. Therefore this use of subject matter is very significant due to its ability to critique the militarism and consumerism of the USA by ~~making~~ fusing them together and making haunting connections.



This is another example that reveals how important it is to link contextual knowledge with the analysis of a work of art to strengthen the debate. This section Level 5.



Work on the skills that help link context and works of art – don't develop an understanding of each in isolation – they are always linked.

## Paper Summary

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

- For short questions part a) and part b), ensure points are selected in response to the particular demands of the question. Remember the distribution of marks across the AOs is AO1: 3marks and AO2: 2marks so a response that only analyses the work will not score well; knowledge and understanding of the work in relation to the question is important.
- Becoming conversant with architectural language is important – it is not possible to analyse a building successfully without this. All questions will have an architectural element, so this knowledge is vital.
- Part c) responses should not be full essays – they do not require an introduction or conclusion – but evaluation of the significance of the work or building in relation to the question is necessary.
- A strong contextualised introduction that states the candidates understanding of the statement and a concise evaluative conclusion are important elements of a successful part d) response.
- Part d) can be successfully answered with a straightforward argument – over complicating the debate may not be advantageous. Secure appropriate evidence supported by relevant contextualisation and critical judgment embedded in a straightforward but well-reasoned argument can make for an impressive response.
- Centres are reminded that they should avoid works that are on the periphery of the date and location parameters of each period. Examples which are of only marginal validity, and could therefore be called into question, do not set the candidate up for success in the examination.
- Centres are reminded that candidates must identify a work of art by date/location/medium where many versions of the work exist. It sets the candidate at an immediate disadvantage if an examiner is not sure which version of a work is being discussed.



## **Grade boundaries**

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

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

