edexcel

Getting Started Guide

A level History of Art

Pearson Edexcel Level 3 Advanced GCE in History of Art (9HT0)

P Pearson

GCE History of Art 2017

Getting Started Guide

Contents

1 Introduction

Research and key principles

The specification has been developed in consultation with the teaching community, higher education, subject associations and museums and galleries. Teachers and subject experts from a range of schools, colleges and institutions – in focus groups, phone interviews and face-to-face conversations – have provided feedback at each stage and have helped us shape the specification. Academics and curators have helped us understand how to build on the strengths of the legacy specification and advised on how progression to undergraduate study and application to work environments could be improved.

Drawing on feedback from all parts of the Art History education community, the 2017 specification has been built on the following principles:

A balance of coherence and choice – With the move from modular to linear qualifications, there is a greater focus on coherence within courses. The new specification combines visual analysis and broad thematic topics in Paper 1 with a range of choices for in-depth study of selected periods in Paper 2. This allows teachers and students to establish an effective breadth of understanding suitable for their first experience of Art History study together with the opportunity to develop greater knowledge of the art and architecture of two key eras.

A sustained emphasis on core skills – Visual literacy, analysis, interpretation and informed debate remain central to the teaching and assessment of the subject. Acknowledging stakeholder concerns about the limitations of questions in the legacy specification, a greater range of question types has been introduced to suit a range of learners and the practical implications of 3-hour examinations. Shorter initial questions are balanced by longer essays at the end of each Period option in Paper 2 which invite students to explore and evaluate a debate.

Appropriate range and variety – Options are available from War, Identities and Nature as global thematic topics, with required study from both before and after 1850 in each of six categories of study. This gives students the opportunity to explore relevant works across time and place, identifying and discussing change and continuity in aesthetic, technical, functional and cultural issues. There are five options for in-depth Period study, allowing teachers to select two which best match the art and architecture available in their region for first-hand study, their own expertise or the interests of their students.

Clearly outlined course coverage – Acknowledging concerns about the clarity of required areas of study in the legacy specification, the new specification sets out clear guidance for both the **Scope of works** and **Key topics** for study in each Theme and Period. Shortlists of specified artists are provided for each Theme and Period, together with shortlists for the required study of works from 'beyond the European tradition' in each Theme.

Clear mark schemes – The new mark schemes have clear descriptors for each level and Assessment Objective and are worded to reflect how teachers and examiners describe the qualities of student work, so that the expectations are clear for markers and for teachers.

Support for the new specification

This **Getting Started** guide provides an overview of the new A Level specification, to help you get to grips with the changes to content and assessment, and to help you understand what these changes mean for you and your students.

We will be providing a package of support to help you plan and implement the new specification:

- **Planning** – In addition to the Planning section in this guide, we will be providing a **course planner** outlining different approaches, plus a **scheme of work** for every topic that you can adapt to suit your department.
- **Topic guides** – For each topic, we will provide an overview with key questions, a longer list of suitable options for the selection of key works, and initial suggestions for useful resources for teachers which could be used to provide support for the specification.
- **Example student work** for each component with examiner commentaries.

These support documents will be made available on the A Level 2017 History of Art pages of the Edexcel website.

Subject advisor support

Our subject advisor service will ensure you receive help and guidance when you need it. You can sign up to receive e-updates to keep you up to date with qualification news, as well as information about support and resources for teaching and learning.

You can contact our subject advisor in a number of ways:

- Through our website : http://qualifications.pearson.com/en/qualifications/edexcel-a-levels/history-of-art-2017.html
- by email: teachingartanddesign@pearson.com
- by telephone: 020 7010 2181
- Twitter: @Pearson_Art

Learn more at qualifcations.pearson.com

2 What's changed?

2.1 How has A Level changed?

Changes to the A Level qualifications

The new A Level course will be a linear qualification. This means that both A Level examinations must be sat in the same examination period – normally at the end of a two-year course.

Changes to the History of Art subject criteria

The subject content requirements for A Level History of Art have been revised for first teaching in September 2017. The full subject content document can be found on the website of the Department for Education, but the list below highlights the key requirements.

All A Level specifications must require students to study:

- appropriate terminology, visual language and concepts to communicate knowledge, understanding and interpretation of formal features and their effects or intentions
- knowledge and understanding of developments in art and connections between movements/periods in the context of specified Themes, including at least two works by three specified artists
- knowledge and understanding of artists and works of art representative of two specific Periods, including at least three works by two specified artists
- works representing the different types of art (painting/2D, sculpture/3D and architecture)
- at least one critical text relevant to each Theme/Period, artist and/or work studied
- impact and influence of curatorship, setting and environment, both original and subsequent, to the overall impression of works of art.

The main changes of these revised criteria are the introduction of new Themes, the introduction of specified artists in each area of study and the formalisation of the requirement to explore and use critical texts. The key topics of study (subject matter; style and formal features; social and cultural context; materials, techniques and processes; training and status of the artist, and the functions of art) remain broadly unchanged.

Changes to the Assessment Objectives

The new A Level History of Art Assessment Objectives have also been revised. There are now three objectives, with the former AO4 integrated into the new AO3.

AO1	Demonstrate knowledge and understanding of the contexts of art	30–40%
AO2	Analyse and interpret artists' work, demonstrating understanding of visual language	30–40%
AO3	Make critical judgements about art through substantiated reasoned argument	30–40%

2.2 Changes to the Pearson Edexcel History of Art specification

Specification overview

From September 2017, there will be no Pearson Edexcel AS History of Art qualification. The table below provides a structural overview of the new A Level specification. There is no coursework element. Each examination is 3 hours long.

A Level		
Paper 1 (50%) (3 hours) (=1 hour on each section)	Visual Analysis	16%
	Theme 1	17%
	Theme 2	17%
Paper 2 (50%) (3 hours) (=1.5 hours on each section)	Period 1	25%
	Period 2	25%

Works of art studied for one Theme or Period may not be studied for a second Theme or Period, although different works of art by the same artist may be explored across different Themes or Periods.

Key changes to note in the overall structure are as follows:

- In the legacy AQA specification, Visual Analysis accounted for 20% of the full A Level; that has been reduced to 16% of the new Pearson Edexcel qualification. However, the time allowed for students to explore and interpret the works has been left unchanged at 20 minutes per work.

- Themes accounted for 30% of the full A Level in the legacy specification, and that has been extended to 34% in the new qualification to reflect the extension into two specific Theme areas which each include a broad spread of art and architecture. The Period weighting remains unchanged.

Summary of changes to assessment

The table below provides an overview of the assessment in the legacy AQA specification and the assessment in the new Pearson Edexcel 2017 specification.

Legacy AQA specification	2017 specification
HART 1 Visual Analysis Three compulsory questions: ● 'unseen' painting ● 'unseen' sculpture ● 'unseen' architecture.	**Paper 1, Section A Visual Analysis** Three compulsory questions: ● 'unseen' painting ● 'unseen' sculpture ● 'unseen' architecture.
HART 2 Themes Three 30-minute essays, each exploring two works from a choice of six questions.	**Paper 1, Section B Themes** Two Themes selected. All questions are compulsory. On <u>each</u> Theme: ● one extended response, exploring two works ● one essay response, exploring works and critical text/s.
HART 3 Historical Investigation 1 Two 45-minute essays, each exploring three works from a choice of four questions.	**Paper 2, Periods** Two Periods selected. All questions are compulsory. On <u>each</u> Period: ● two short questions, each exploring one aspect of one work ● one extended response, exploring (at least) two works ● one long essay response, exploring works and critical text/s.
HART 4 Historical Investigation 2 Two 45-minute essays, each exploring three works.	**Paper 2, Periods** As above. Included in the same 3-hour examination.

Visual Analysis is only assessed with AO2 and AO3. Students are not expected, nor rewarded, for knowledge about the contexts of art in these questions as this is the 'unseen' element.

All questions on the Theme sections are assessed across all three Assessment Objectives.

The first two short questions on the Period sections are assessed only on AO1 and AO2 as critical judgement through substantiated reasoned argument is not expected here.

The two longer questions on the Period sections are assessed across all three Assessment Objectives.

3 Content guidance

This A Level is comprised of five modules. All students must answer Paper 1 Section A on Visual Analysis. Teachers then select two of the three Theme options for study and two of the five Period options.

Details of the expectations and requirements for Visual Analysis are laid out clearly in the specification (pages 7–8).

Clarification of the scope of works and key topics required for study in each Theme and each Period is clearly laid out in the specification (pages 9–15 and pages 16–31).

3.1 Visual Analysis

No prior study of Art History is expected for students taking this course. Therefore, an initial module of study to introduce students to the language, concepts and elements of visual analysis, types of art and formal features will be required before detailed work on any Theme or Period can begin.

In painting – Students will need to understand how visual language is used by artists to communicate ideas. This will need to span the knowledge and understanding of formal features, the genres and subject matters of paintings as well as the relevant aspects of materials and techniques used. It is recommended that students look at and discuss a wide range of works of different subjects and from different eras in preparation for this element of the course. In the examination, only works from the Western European tradition of art and architecture will be selected for assessment, but this does not preclude teachers from integrating works from beyond this tradition at this stage. It will certainly be useful for later study of the selected Theme and the works may excite students by their variety and innovation.

In sculpture – Again, students will need to know and understand how 3D works are made and the implications of different material choices. Consolidation of knowledge and understanding of visual language, including the manipulation of formal features and the links to meaning are vital. Students will need to look at a wide variety of sculptural work in different mediums and in both relief and the round. Subject matter should be explored as well as the significance of titles and setting in the effect or impact of the work. Works by specified artists will not be included in questions on the 'unseen' questions, but teachers may find using works by these artists a useful way to encourage looking and the development of visual memory, language and articulation as well as increasing student confidence for the Period options.

In architecture – Teachers need to introduce their students to the forms and meanings embraced by Classical, Gothic and Modern architectural terms and to explore these across a wide variety of examples from 500 BCE to the modern day. These should cover a variety of functions and locations, so that students are able to draw connections between aesthetic choices, practical and symbolic functions and meaning and interpretation as well as understanding core conventions.

3.2 Themes

Details of the scope of works for study and the required learning of key topics are clearly set out in the specification on pages 9–15.

Two Themes must be selected from the three options:

- B1 Nature in art and architecture
- B2 Identities in art and architecture
- B3 War in art and architecture

Teachers are free to select their own choices of works, providing that the required numbers of works by specified artists and of art from beyond the 'Western European tradition' are met. Teachers and students may choose to study more than one example in any category in order to build a stronger debate or more coherent understanding. However, students must be prepared to answer on at least one example of each category in the final examination and are reminded that all questions on the papers are compulsory, so all elements of the course must be taught.

B1: Nature in art and architecture

- At least **two** works by each of three specified artists (one in 2D, one in 3D and one building) with at least one having produced works before 1850 and at least one having produced works after 1850.

- At least **one** critical text, either relevant to the whole theme and all specified artists, or at least **one** critical text (or extract from) for each specified artist.

- At least **three** works from beyond the 'European tradition' (one in 2D, one in 3D and one building).

- At least three further works must be explored. Overlap rules (no single work of art may be studied for more than one Theme or Period) must always be respected.

This is a sample selection of works only. Teachers may wish to reuse their key works and resources previously used for the legacy specification where appropriate, or to select alternative works of art from their region that allow students to enhance their classroom learning with first-hand experience of works in museums and galleries. Longer lists of suitable works are given in the topic guides.

Scope of works	Pre-1850	Post-1850
Landscape or seascape in 2D	JMW Turner *Shipping at the Mouth of the Thames* (Tate)	Georgia O'Keeffe *Ram's Head, Little Hollyhock and White Hills*
Animals in 2D or 3D	*Double-headed serpent* (British Museum) George Stubbs *Whistlejacket* (National Gallery)	Barry Flanagan *Leaping Hare* (Southampton City Art Gallery) Barry Flanagan *Bronze Horse* (Jesus College, Cambridge)
Plants in 2D or 3D	Wen Zhengming *Wintry Trees* (British Museum)	Andy Goldsworthy *Hanging Trees* (Yorkshire Sculpture Park)
The elements in 2D or 3D (water, wind, fire, earth)	Hokusai *The Great Wave* (British Museum)	Richard Long *Waterlines* (Tate)
Relationship between wo/man and nature in 2D or 3D	JMW Turner *Rain, Steam and Speed* (National Gallery)	Agnes Denes *Wheatfield – A confrontation* (Manhattan)
Architectural works influenced by nature	*Angkor Wat*, Cambodia	Santiago Calatrava *World Trade Centre Transportation Hub*, New York Santiago Calatrava *Bodgesa Ysios Winery*

B2: Identities in art and architecture

- At least **two** works by each of three specified artists (one in 2D, one in 3D and one building) with at least one having produced works before 1850 and at least one having produced works after 1850.
- At least **one** critical text, either relevant to the whole theme and all specified artists, or at least **one** critical text (or extract from) for each specified artist.
- At least **three** works from beyond the 'European tradition' (one in 2D, one in 3D and one building).
- At least three further works must be explored. Overlap rules (no single work of art may be studied for more than one Theme or Period) must always be respected.

This is a sample selection of works only. Teachers may wish to reuse their key works and resources previously used for the legacy specification where appropriate, or to select alternative works of art from their region that allow students to enhance their classroom learning with first-hand experience of works in museums and galleries. Longer lists of suitable works are given in the topic guides.

Scope of works	Pre-1850	Post-1850
The Divine* in 2D or 3D	*The Sultanganj Buddha* (Birmingham) Rembrandt *Raising of the Cross*	FN de Souza *Crucifixion* (Tate)
Portraits in 2D	Rembrandt *Self Portrait* (National Gallery)	Kahlo *Self Portrait along the Borderline*
Portraits in 3D	Augustus of Prima *Porta*	Grayson Perry *Self Portrait with Eyes Poked Out*
Gender identity in 2D or 3D	Titian *Venus of Urbino*	Grayson Perry *Claire's Coming Out Dress*
Ethnic identity in 2D or 3D	Benoist *Portrait of a Negress*	Ofili *No Woman No Cry* (Tate)
Architecture	Sinan *Suleymaniye Mosque*	Hadid *Heydar Aliyev Centre* Hadid *Bridge Pavilion,* Zaragoza

*God, gods, goddesses or the Son of God. The Virgin Mary, earth-born saints and/or prophets are not included in 'the Divine'.

B3: War in art and architecture

- At least **two** works by each of three specified artists (one in 2D, one in 3D and one building) with at least one having produced works before 1850 and at least one having produced works after 1850.

- At least **one** critical text, either relevant to the whole theme and all specified artists, or at least **one** critical text (or extract from) for each specified artist.

- At least **three** works from beyond the 'European tradition' (one in 2D, one in 3D and one building).

- At least three further works must be explored. Overlap rules (no single work of art may be studied for more than one Theme or Period must always be respected.)

This is a sample selection of works only. Teachers may wish to reuse their key works and resources previously used for the legacy specification where appropriate, or to select alternative works of art from their region that allow students to enhance their classroom learning with first-hand experience of works in museums and galleries. Longer lists of suitable works are given in the topic guides.

Scope of works	Pre-1850	Post-1850
War or revolution in 2D	Goya *What Courage, The Disasters of War* Goya *Third of May 1808*	Picasso *Guernica*
Leaders in 2D or 3D	David *Napoleon crossing the Alps*	Bertelli *Mussolini*
Participants in 2D or 3D	*Kneeling Archer*, Terracotta Army	Deller *We are here because we are here*
Places affected by war in 2D or 3D	*Night Attack on the Sanjo Palace*	Deller *Baghdad/It is what it is*
Memorials in 2D or 3D	*Trajan's Column*, Rome	Whiteread *The Nameless Library*, Vienna
Architecture	*Golden Fort*, Jaisalmer	Libeskind *National Holocaust Monument*, Ottawa, Canada Libeskind *Imperial War Museum North*, Manchester

3.3 Periods

Two Periods must be selected for study from the five options:

- C1: Invention and illusion: the Renaissance in Italy (1420–1520)
- C2: Power and persuasion: the Baroque in Catholic Europe (1597–1685)
- C3: Rebellion and revival: the British and French Avant-Garde (1848–99)
- C4: Brave new world: Modernism in Europe (1900–39)
- C5: Pop Life: British and American contemporary art and architecture (1960–2015)

Although the Periods may vary in length, each has been divided into clear categories outlining the scope of work expected, so that all offer comparable depth and detail. Thus each student must study at least 18 works across the categories as listed in the specification (pages 16–31), exploring the key topics as outlined as well as appropriate critical texts to support in-depth knowledge and understanding of selected specified artists.

Teachers are free to select their own choices of works, providing that the required number of works by specified artists are met. Teachers and students may choose to study more than one example in any category in order to build a stronger debate or more coherent understanding. However, students must be prepared to answer on at least one example of each category in the final examination and are reminded that all questions on the papers are compulsory, so all elements of the course must be taught.

Stakeholder feedback suggested that more guidance on the works and topics to be taught was needed. This has been given in the new Pearson Edexcel specification and teachers are therefore asked to look carefully at the requirements around types of works, styles of art and architecture, permissible dates and artist's nationalities in particular, as these may vary from the legacy specification.

C1: Invention and illusion: the Renaissance in Italy (1420–1520)

- **Three** works by a specified painter (Botticelli, Bellini or Raphael) and critical text reference
- **Three** works by a specified sculptor (Donatello, Michelangelo or Tullio Lombardo) and critical text reference
- At least twelve further works must be explored. Overlap rules (no single work of art may be studied for more than one Theme or Period) must always be respected.
- In this Period, works are defined by their place of production. Therefore, the same artist may be used for more than one city region. Discussion of patronage and location contexts will be relevant.

This is a sample selection of works only. Teachers may wish to reuse their key works and resources previously used for the legacy specification where appropriate, or to select alternative works of art from their region that allow students to enhance their classroom learning with first-hand experience of works in museums and galleries. Longer lists of suitable works are given in the topic guides.

Scope of works	Florence	Rome	Venice
Religious painting	Masaccio *Tribute Money*	Raphael *Transfiguration*	Titian *Assumption of the Virgin*
Religious sculpture	Donatello *Penitent Magdalene* Michelangelo *David*	Michelangelo *Pieta* Michelangelo *Moses*	Tullio Lombardo *Adam*
Mythological in 2D or 3D	Botticelli *Birth of Venus*	Raphael *Galatea*	Giorgione *Sleeping Venus*
Portraits in 2D or 3D	Leonardo *Mona Lisa*	Raphael *Pope Julius*	Giorgione *Portrait of an Old Woman*
Religious architecture	Brunelleschi *New Sacristy at San Lorenzo*	Bramante *Tempietto*	Alberti *Basilica of Sant' Andrea*
Secular architecture	Michelozzo *Palazzo Medici*	Bramante *Palazzo Caprini*	*Ca d'Oro*

C2: Power and persuasion: the Baroque in Catholic Europe (1597–1685)

- **Three** works by a specified painter (Caravaggio, Rubens or Velazquez) and critical text reference
- **Three** works by a specified sculptor (Bernini, Montañés or Puget) and critical text reference
- At least twelve further works must be explored. Overlap rules (no single work of art may be studied for more than one Theme or Period) must always be respected.
- Artists are defined by their nationality, even if the work is produced abroad or for an international client.

This is a sample selection of works only. Teachers may wish to reuse their key works and resources previously used for the legacy specification where appropriate, or to select alternative works of art from their region that allow students to enhance their classroom learning with first-hand experience of works in museums and galleries. Longer lists of suitable works are given in the topic guides.

Scope of works	Italian	Other Catholic European country
Religious painting	Artemisia Gentileschi *Judith Beheading Holofernes*	Rubens *Descent from the Cross*
Religious sculpture	Bernini *Ecstasy of St Teresa*	Louisa Roldan *Ecce Homo*
Mythological painting	Fontana *Minerva Dressing*	Rubens *The Judgement of Paris*
Mythological sculpture	Bernini *Rape of Proserpina*	Puget *Milo of Crotona*
Portrait painting or sculpture	Bernini *Bust of Louis XIV*	Velazquez *Las Meninas*
Landscape painting	Rosa *Landscape with Tobias and the Angel*	Rubens *Early Morning at Het Steen*
Still life or genre painting	Garzoni *Plate with White Beans*	Velazquez *Old Woman Cooking Eggs*
Religious architecture	Borromini *San Carlo alle Quattro Fontane*	Cano *Granada Cathedral*
Secular architecture	Maderno, Borromini & Bernini *Barberini Palace*	Le Vau *Vaux le Vicomte*

C3: Rebellion and revival: the British and French Avant-Garde (1848–1899)

- **Three** works by a specified painter (Holman Hunt, Manet or Gauguin) and critical text reference
- **Three** works by a specified sculptor (Gilbert, Degas, Rodin) and critical text reference
- At least twelve further works must be explored. Overlap rules (no single work of art may be studied for more than one Theme or Period) must always be respected.
- Artists are defined by their nationality, even if the work is produced abroad or for an international client. Equally, works produced by artists of other nationalities who were working in France or Britain are not permissible (e.g. Van Gogh).
- The selected key works must include at least one example of each of the following styles: Academic French art, Realism, Impressionism, Post-Impressionism, Victorian art and Pre-Raphaelite.
- The selected works of architecture must include at least one work in each of the following styles: Art Nouveau and Arts and Crafts.

This is a sample selection of works only. Teachers may wish to reuse their key works and resources previously used for the legacy specification where appropriate, or to select alternative works of art from their region that allow students to enhance their classroom learning with first-hand experience of works in museums and galleries. Longer lists of suitable works are given in the topic guides.

Scope of works	French	British
Painting of working life	Courbet *The Stone Breakers*	Ford Madox Brown *Work*
Painting of leisure	Degas *At the Races*	Frith *Derby Day*
Religious painting	Gauguin *Vision after the Sermon*	Holman Hunt *The Light of the World*
Mythological/literary in painting or sculpture	Cabanel *The Birth of Venus* Rodin *Orpheus and Eurydice*	Holman Hunt *Isabella and the Pot of Basil*
The female figure in painting or sculpture	Manet *Olympia*	Leighton *The Bath of Psyche*
Landscape painting	Monet *Autumn Effect at Argenteuil*	Holman Hunt *Our English Coasts*
Commemorative sculpture	Rodin *The Burghers of Calais* Rodin *Monument to Balzac*	Gilbert Scott *Albert Memorial*
Public architecture	Paxton *Crystal Palace*	Garnier *Paris Opera*
Domestic architecture	Webb *The Red House*	Guimard *Castel Beranger*

C4: Brave new world: Modernism in Europe (1900–39)

- **Three** works by a specified painter (Matisse, Kirchner or Braque) and critical text reference
- **Three** works by a specified sculptor (Brancusi, Epstein or Giacometti) and critical text reference
- At least twelve further works must be explored. Overlap rules (no single work of art may be studied for more than one Theme or Period) must always be respected.
- Artists are defined by their nationality, even if the work is produced abroad. Thus work by Picasso is always counted as Spanish even if the work was produced in France. The choice of work 'by an artist of a different European nationality' may span any European country and may change across different categories.
- The selected key works must include at least one example of each of the following styles: Fauvism, Cubism, German Expressionism, Futurism, Dada and Surrealism.
- The selected works of architecture must include at least one work of Modernism.

This is a sample selection of works only. Teachers may wish to reuse their key works and resources previously used for the legacy specification where appropriate, or to select alternative works of art from their region that allow students to enhance their classroom learning with first-hand experience of works in museums and galleries. Longer lists of suitable works are given in the topic guides.

Scope of works	French	Other European country
Painting of modern, urban life	Delaunay *Homage to Blériot*	Kirchner *Street Scene Berlin* Hannah *Hoch Cut with a Kitchen Knife*
Painting or sculpture influenced by 'primitive' ideas	Braque *Large Nude*	Picasso *Les Demoiselles d'Avignon* Brancusi *The Kiss*
Female figure in painting or sculpture	Valadon *The Blue Room*	Giacometti *Woman with her Throat Cut*
Portrait in painting or sculpture	Vlaminck *Portrait of Derain*	Brancusi *Portrait of Mlle Pogany*
Landscape in painting	Braque *Houses at L'Estaque*	Miro *Catalan Landscape – The Hunter*
Still life in painting	Braque *Glass, Bottle and Newspaper*	Nolde *Masks*
Human figure in sculpture	Matisse *The Serpentine*	Boccioni *Unique Forms of Continuity in Space* Brancusi *The Sorceress*
Commercial or public architecture	Perret *Théatre des Champs-Élysées*	Gropius *Fagus Factory*
Domestic architecture	Le Corbusier *Villa Savoye*	Rietveld *Schroder House*

C5 Pop life: British and American Contemporary art and architecture (1960–2015)

- **Three** works by a specified painter/2D artist (Warhol, Hockney or Ofili) and critical text reference
- **Three** works by a specified sculptor/3D artist (Chicago, Kelly or Whiteread) and critical text reference
- At least twelve further works must be explored. Overlap rules (no single work of art may be studied for more than one Theme or Period) must always be respected.
- Artists are defined by their nationality, even if the work is produced abroad or for an international client. Equally, works produced by artists of other nationalities who were working in Britain or the USA are not permissible (e.g. Marina Abramović).
- The selected key works must include at least one example of each of the following styles: Pop Art, Conceptual Art, Minimalism, Land Art, Performance, Installation, YBA.
- The selected works of architecture must include at least one work in each of the following styles: Brutalism, Post-Modernism, High-Tech, Deconstructivism.

This is a sample selection of works only. Teachers may wish to reuse their key works and resources previously used for the legacy specification where appropriate, or to select alternative works of art from their region that allow students to enhance their classroom learning with first-hand experience of works in museums and galleries. Longer lists of suitable works are given in the topic guides.

Scope of works	British	American
Portraits (any medium)	Hockney *My Parents*	Warhol *Marilyn Diptych* Warhol *Mao Zedong*
Object in 3D	Whiteread *House*	LeWitt *Two Open Modular Cubes*
Non-objective (any medium)	Whiteread *Untitled Green*	Carl Andre *Equivalent VIII*
Figurative (any medium)	Gormley *Angel of the North*	Duane Hanson *Lady with Shopping Bags*
Performance or video	McLean *Performance Work for Plinths*	Warhol *Chelsea Girls*
Installation	Whiteread *The Gran Boathouse*	Chicago *The Dinner Party*
Land or earth art	Long *South Bank Circle*	Smithson *Spiral Jetty*
Commercial or public architecture	Rogers *Lloyds Building*	Gehry *Walt Disney Concert Hall*, Los Angeles
Domestic architecture	*Goldfinger Trellick Tower*, London	Vanna Venturi *Venturi House*

4 Planning

4.1 Two-year calendar

We know that schools have many different ways of organising their timetables, with lesson length and frequency varying widely. Nonetheless, here are some suggestions of how your delivery could be organised. Again, term lengths vary across different establishments and in different calendar years, so we have planned these options using seven 5-week blocks across a 35-week year in the first year and six 5-week blocks in the second year.

The Visual Analysis and two Themes comprise 50% of the assessment; the two Periods make up the second 50% of the assessment. Therefore, we have split each Theme into two 5-week blocks and each Period into three 5-week blocks, to accurately reflect the examination weighting.

Option A

Taught by a single teacher who wants to begin with the broader Themes in the first year before moving on to the in-depth Period study

5-week block	Year 1	Year 2
1	Visual Analysis/Introduction to Art History	Period 1
2	Theme 1	Period 2
3	Theme 1	Period 2
4	Theme 2	Period 2
5	Theme 2	Revision of Visual Analysis and Themes
6	Period 1	Revision of Periods
7	Period 1	EXAMINATIONS

Option B

Delivery shared between two teachers, with each taking responsibility for one Theme and one Period

	5-week block	Teacher 1	Teacher 2
Year 1	1	Introduction to Art History, Visual Analysis, Architecture	Introduction to Art History, Visual Analysis, Architecture
	2	Theme 1	Period 1
	3	Theme 1	Period 1
	4	Theme 1	Period 1
	5	Theme 1	Period 1
	6	Period 2	Period 1
	7	Period 2	Period 1
Year 2	1	Period 2	Theme 2
	2	Period 2	Theme 2
	3	Period 2	Theme 2
	4	Period 2	Theme 2
	5	Revision of Visual Analysis and Theme 1	Revision of Visual Analysis and Theme 2
	6	Revision of Period 2	Revision of Period 1
	7	EXAMINATIONS	EXAMINATIONS

4.2 Outline Schemes of Work for Theme study

B1: Nature in art and architecture

Based on two 5-week blocks

Block 1	
Week 1	**Introduction to Theme** and key concepts
Week 2	Landscape or seascape in 2D: including two key works pre- and post-1850
Week 3	**Specified painter**
Week 4	Animals in 2D or 3D: including two key works pre- and post-1850
Week 5	Plants in 2D or 3D: including two key works pre- and post-1850
Block 2	
Week 1	**Specified sculptor**
Week 2	The elements in 2D or 3D: including two key works pre- and post-1850
Week 3	The relationship between wo/man and nature: including two key works pre- and post-1850
Week 4	**Specified Architect**
Week 5	Architectural works: including two key works pre- and post-1850

B2: Identities in art and architecture

Based on two 5-week blocks

Block 1	
Week 1	**Introduction to Theme** and key concepts
Week 2	The divine in 2D or 3D: including two key works pre- and post-1850
Week 3	**Specified painter**
Week 4	Portraits in 2D: including two key works pre- and post-1850
Week 5	Portraits in 3D: including two key works pre- and post-1850
Block 2	
Week 1	**Specified sculptor**
Week 2	Gender identity: including two key works pre- and post-1850
Week 3	Ethnic identity: including two key works pre- and post-1850
Week 4	**Specified architect**
Week 5	Architectural works: including two key works pre- and post-1850

B3: War in art and architecture

Based on two 5-week blocks

Block 1	
Week 1	**Introduction to Theme** and key concepts
Week 2	War or revolution in 2D: including two key works pre- and post-1850
Week 3	**Specified painter**
Week 4	Leaders in 2D or 3D: including two key works pre- and post-1850
Week 5	Participants in 2D or 3D: including two key works pre- and post-1850
Block 2	
Week 1	**Specified sculptor**
Week 2	Places affected by war in 2D or 3D: including two key works pre- and post-1850
Week 3	Memorials in 2D or 3D: including two key works pre- and post-1850
Week 4	**Specified architect**
Week 5	Defensive or commemorative architectural works: including two key works pre- and post-1850

4.3 Possible allocation of weekly class time for Theme study

Whilst all schools and teachers have different timetables, preferences and lesson lengths, the following tables give a suggestion of how study could be organised. Obviously, this can be adapted to suit your particular environment and students.

The weeks have been divided into different programmes for 'scope of works' weeks – when students may be exploring works from pre- and post-1850 of a particular category – in line with the relevant pages for each Theme in the specification. The 'Objectives' column gives suggestions for the focused exploration of each selected specified artist.

This series of lesson plans is devised for a one-week period of four (approximately) 60-minute lessons. It can easily be adjusted to suit different formats and is only one amongst many possible ways of covering the **scope of works** and **key topics** listed in the specification.

Possible weekly timetable for 'scope of works' weeks

Lesson	Topic	Objectives
1	**1st key work** (Pre-1850)	**Artistic analysis** ● Exploration and discussion of formal elements ● Overview of place in wider genre (works by other artists) ● Artistic influences and style effects and meanings ● Place in and contribution to wider debate on Theme ● Use of materials, exploration of significance and development
2	**1st key work** (Pre-1850)	**Contextual analysis** ● Impact of social, cultural and political factors ● Functions and use of art work ● Motives and impact of patron ● Significance of display/exhibition location ● Place in and contribution to wider debate on Theme
3	**2nd key work** (Post-1850)	**Artistic analysis** ● Exploration and discussion of formal elements ● Overview of place in wider genre (works by other artists) ● Artistic influences and style effects and meanings ● Place in and contribution to wider debate on Theme ● Use of materials, exploration of significance and development ● Comparison and contrast with pre-1850 work
4	**2nd key work** (Post-1850)	**Contextual analysis** ● Impact of social, cultural and political factors ● Functions and use of art work ● Motives and impact of patron (if relevant) ● Significance of display/exhibition location ● Place in and contribution to wider debate on Theme ● Comparison and contrast with pre-1850 work

Possible allocation of time on 'specified artists'

● **Two** works by one painter must be studied from the shortlist given in the specification.

● **Two** works by one sculptor must be studied from the shortlist given in the specification.

● **Two** works by one architect must be studied from the shortlist given in the specification.

One of these must have produced works before 1850, one after 1850 and the third may have produced works at any time. Two works by each selected specified artist must be studied as well as a relevant critical text (or extract) for each artist **or** for the theme as a whole.

Lesson	Topic	Objectives
1	**Specified artist**	**Biographical overview** • Own experience/attitude to issues relating to Theme • Career mapping: training, commissions, success, status and impact • Visual analysis/style: use of formal elements and characteristics across oeuvre • Developments and influences • Place in their era/style
2	**Work 1**	**Applying artistic and contextual understanding to selected key work** • Exploration and discussion of formal elements • Artistic influences and style effects and meanings • Place in and contribution to wider debate on Theme • Use of materials, exploration of significance and development • Impact of social, cultural and political factors • Functions and use of art work • Motives and impact of patron • Significance of display/exhibition location
3	**Work 2**	**Applying artistic and contextual understanding to selected key work** • Exploration and discussion of formal elements • Artistic influences and style effects and meanings • Place in and contribution to wider debate on Theme • Use of materials, exploration of significance and development • Impact of social, cultural and political factors • Functions and use of art work • Motives and impact of patron • Significance of display/exhibition location
4	**Critical text**	**A wider understanding of reception** • Contemporary critical response • Subsequent and/or alternative responses • Place in and contribution to debate on Theme • Evaluation

NB. In some weeks, the key work to be covered will be a work by a 'specified artist'. This overlap allows for additional time to broaden or deepen the debate, practise assessment, to differentiate between learners, to summarise or recap.

4.4 Outline Schemes of Work for Period study

C1: Invention and illusion: the Renaissance in Italy (1420–1520)

Based on three 5-week blocks

Block 1	
Week 1	**Introduction to Period** and key concepts
Week 2	**Introduction to history** and era
Week 3	Religious painting and sculpture in Florence
Week 4	Religious painting and sculpture in Rome
Week 5	Religious painting and sculpture in Venice
Block 2	
Week 1	**Specified painter** (Bellini, Botticelli or Raphael)
Week 2	**Specified painter** (Bellini, Botticelli or Raphael)
Week 3	Mythological works in 2D or 3D in Florence
Week 4	Mythological works in 2D or 3D in Rome and Venice
Week 5	Portraits in 2D or 3D in Florence and Venice
Block 3	
Week 1	**Specified sculptor** (Donatello, Tullio Lombardo or Michelangelo)
Week 2	**Specified sculptor** (Donatello, Tullio Lombardo or Michelangelo)
Week 3	Portraits in 2D or 3D in Rome
Week 4	Secular architecture in Florence, Rome and Venice
Week 5	Religious architecture in Florence, Rome and Venice

C2: Power and persuasion: the Baroque in Catholic Europe (1597–1685)

Based on three 5-week blocks

Block 1	
Week 1	**Introduction to Period** and key concepts
Week 2	**Introduction to history** and era
Week 3	Religious painting by an Italian artist and by an artist from another European Catholic country
Week 4	Religious sculpture by an Italian artist and by an artist from another European Catholic country
Week 5	Mythological painting by an Italian artist and by an artist from another European Catholic country
Block 2	
Week 1	**Specified painter** (Caravaggio, Rubens or Velazquez)
Week 2	**Specified painter** (Caravaggio, Rubens or Velazquez)
Week 3	Mythological sculpture by an Italian artist and by an artist from another European Catholic country
Week 4	Portraits in 2D or 3D by an Italian artist and by an artist from another European Catholic country
Week 5	Landscape painting by an Italian artist and by an artist from another European Catholic country
Block 3	
Week 1	**Specified sculptor** (Montañés, Bernini or Puget)
Week 2	**Specified sculptor** (Montañés, Bernini or Puget)
Week 3	Still life or genre painting by an Italian artist and by an artist from another European Catholic country
Week 4	Religious architecture by an Italian architect and by an architect from another European Catholic country
Week 5	Secular architecture by an Italian and by an architect from another European Catholic country

C3: Rebellion and revival: the British and French Avant-Garde (1848–99)

Based on three 5-week blocks

Block 1	
Week 1	**Introduction to Period** and key concepts/styles
Week 2	**Introduction to history** and era
Week 3	Painting of working life by British and French artists
Week 4	Painting of leisure by British and French artists
Week 5	Religious painting by British and French artists
Block 2	
Week 1	**Specified painter** (Holman Hunt, Manet or Gauguin)
Week 2	**Specified painter** (Holman Hunt, Manet or Gauguin)
Week 3	Mythological/literary works in 2D or 3D by British and French artists
Week 4	The female figure in 2D or 3D by British and French artists
Week 5	Landscape painting by British and French artists
Block 3	
Week 1	**Specified sculptor** (Gilbert, Degas or Rodin)
Week 2	**Specified sculptor** (Gilbert, Degas or Rodin)
Week 3	Commemorative sculpture by British and French artists
Week 4	Public architecture by British and French architects
Week 5	Domestic architecture by British and French architects

C4: Brave new world: Modernism in Europe (1900–39)

Based on three 5-week blocks

Block 1	
Week 1	**Introduction to Period** and key concepts/styles
Week 2	**Introduction to history** and era
Week 3	Painting of modern, urban life by a French artist and by an artist of a different European nationality
Week 4	Influence of 'primitive' ideas in 2D or 3D by a French artist and by an artist of a different European nationality
Week 5	The female figure in 2D or 3D by a French artist and by an artist of a different European nationality
Block 2	
Week 1	**Specified painter** (Matisse, Kirchner or Braque)
Week 2	**Specified painter** (Matisse, Kirchner or Braque)
Week 3	Portraits in 2D or 3D by a French artist and by an artist of a different European nationality
Week 4	Landscape painting by a French artist and by an artist of a different European nationality
Week 5	Still life painting by a French artist and by an artist of a different European nationality
Block 3	
Week 1	**Specified sculptor** (Brancusi, Epstein or Giacometti)
Week 2	**Specified sculptor** (Brancusi, Epstein or Giacometti)
Week 3	Human figure sculpture by a French artist and by an artist of a different European nationality
Week 4	Commercial or public architecture by a French architect and by an achitect of a different European nationality
Week 5	Domestic architecture by a French architect and by an architect of a different European nationality

C5: Pop life: British and American contemporary art and architecture (1960–2015)

Based on three 5-week blocks

Block 1	
Week 1	**Introduction to Period** and key concepts/styles
Week 2	**Introduction to history** and era
Week 3	Portraits (in any medium) by British and American artists
Week 4	The object in 3D by British and American artists
Week 5	Non-objective (or abstract) work in 2D or 3D by British and American artists
Block 2	
Week 1	**Specified painter** (Warhol, Hockney or Ofili)
Week 2	**Specified painter** (Warhol, Hockney or Ofili)
Week 3	Figurative work (in any medium) by British and American artists
Week 4	Performance or video work by British and American artists
Week 5	Installation works by British and American artists
Block 3	
Week 1	**Specified sculptor** (Chicago, Kelly or Whiteread)
Week 2	**Specified sculptor** (Chicago, Kelly or Whiteread)
Week 3	Land or earth art by British and American artists
Week 4	Commercial or public architecture by British and American architects
Week 5	Domestic architecture by British and American architects