

Topic Guide

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



A level History of Art

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

GCE History of Art 2017 – Topic Guide

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Introduction

Amid a clamour for social and political change, art in Britain and France responds to the new challenges of modern life and industrialisation. For some, it offers opportunity and new materials, for others a compulsion to demand change and to fight against repression. Students exploring this Period will encounter some of the iconic revolutionary works of art of the Realists, Impressionists and Post-Impressionists in France, as well as that of their peers across the Channel: the Pre-Raphaelites. In both countries, students will also explore the academic traditions that held sway, and the subsequent battle for recognition, which was part aesthetical and part political.

Scope of works

The specification makes clear the requirements for the detailed study of at least 18 works of art and architecture across nine categories of work in each country. All examination questions will refer to the **Scope of works** and **Key topics** explained on pages 23–25 in the specification. The specification clearly lists the expected coverage and detail for all key works, and this is therefore not further elaborated on in this topic guide.

In this Period, works of art are designated by the birthplace and nationality of the artist rather than by the place of production. This avoids confusion for artists who travelled regularly in the course of their careers. Thus Monet is always categorised as a French artist, even when working in London, and any of the work by the British artist, William Holman Hunt, may be included in that category, even when he was working internationally. For the avoidance of doubt, for this specification, it has been decided that Pissarro and Sisley are both categorised as French artists and should be included in that category. By the same measure, the work of the Dutch, Van Gogh, or the American, Whistler, are not allowable in this Period, even when they were working in France or Britain. Van Gogh has instead been included as a specified artist under the Theme of Identities, and resources may be reused as appropriate there.

Key topics

These **Key topics** are clearly explained in the specification and elaborate on what should be taught around each work. Broadly speaking, they are similar to the 'themes' of the legacy specification, but are now set out in a tabular format which should be helpful. Teachers of the legacy specification should be aware that 'form and function' and 'patronage' are now sited within Topic 4 'Ways in which art has been used and interpreted', together with a new requirement to explore the original and subsequent location of works. (Full details of the differences and similarities between the legacy specification and the new Pearson Edexcel specification are given in the **Mapping Guide**.)

Specified artists

Teachers must select one painter and one sculptor from the shortlists given on page 23 in the specification.

This means that students must explore **at least three works** by their selected specified painter (choose from Holman Hunt, Manet or Gauguin) **and three works** by their selected specified sculptor (choose from Gilbert, Degas or Rodin.) Students are expected to have knowledge and understanding of their training, influences (at least two for each artist) and the ways in which they contribute to, or typify, their period and/or country/region.

Students must also have detailed knowledge and understanding of **at least one critical text**, relevant either to the Period as a whole (including both specified artists), or one critical text (or extract) for each selected specified artist. Please make sure that if you select Gauguin as your specified painter, you select three painted works by him. Further sculptural works by Gauguin may also be included but these must be in addition to the paintings. Equally, if Degas is selected as your specified sculptor, you will need three 3D works by him, in addition to any further painted works you may wish to include. (This is so that all students have sufficient works to respond to a question which asked about their specified sculptor or painter alone.)

Selecting your key works

A grid showing an exemplar selection of works is given at the end of this document together with a blank grid for your own selection of works. This is, however, just one way of selecting key works. We have also provided a longer list of possible works. Again, this is not exhaustive, nor intended to be prescriptive, but rather designed to inspire your selection of works and to reassure new teachers.

Obviously, neither the lives of artists nor their works will always fit neatly within the dates (1848–99) selected for study here. These dates have been chosen to allow the best possible fit with the concept of a historical, two-centred (Britain and France) ‘depth’ study and by consideration of works which are available in UK collections. We would therefore ask you to be conscious of these restrictions. This will be particularly important for those who have taught the 19th-century option of the legacy specification and are looking to carry over works and resources to the new Pearson Edexcel specification.

You will probably find it easiest to make your selection of key works by entering the three works by your selected painter and selected sculptor first. Then complete the rest of the categories with at least one example in each box. You may of course feel that it is important to teach and discuss more than a single example of work in each category and that your students will have a fuller understanding of the Period if you do so. You are free to make these choices to suit your own cohort, as long as they have at least one work in each category from each country.

As the styles change quickly over these years, it is important that all students are aware of the visual aims, characteristics and influences of key movements, and therefore your attention is drawn to the note at the bottom of the Scope of Works list on page 24 in the specification. Amongst the key works selected for detailed study, you must ensure that you have included at least **one work in each** of the following styles from France: Academic art, Realism, Impressionism, Post-Impressionism; and, from England, of both Victorian and Pre-Raphaelite work.

Critical texts

The requirement for exploration and discussion of critical text reference is clear in both Theme and Period study in this new specification. It will only be assessed in the final long answer on each Theme and Period, and gives students the opportunity to develop, evidence and counter-balance their argument and response to the question.

Students may explore just one critical text for the Period, **if** this relates to **both** their selected specified painter and their selected specified sculptor. Alternatively, they may explore **at least one text** or extract relating to **each** of their selected specified artists, which might prove easier for teaching. They may choose to refer to their critical text by naming the critic, by summarising their theories or position, or by integrating short quotations into the body of their essay.

In this module, the most obvious and accessible contemporary critical texts are probably those by Ruskin in Britain and Baudelaire in France. Other classic texts also include (but are not limited to) those by Wölfflin, Marx and Engels. All these are included in *Art in Theory, 1815–1900: An Anthology of Changing Ideas* (edited by Harrison, Wood & Gaiger, Blackwell, 2000) together with writings by artists. Fernie's *Art History and its Methods: A Critical Anthology* (Phaidon, 2008) also contains useful essays by Burckhardt and Morris.

Unlike the Theme study, where there are two specified artists **and** a specified architect, each of whom requires a supporting critical text, the focus here in the Period study is on the selected painter and sculptor only. (This is so that there is consistency, in that both areas of study require six works by selected specified artists in total.) Therefore, analysis of critical theory in architecture is not compulsory, although you may of course find that integrating some different opinions offers an interesting way to deliver your course.

Organising your teaching

Obviously, there are many different ways in which this module of the course can be delivered. The following breakdown is an illustration of just one possible approach for a single teacher who chooses to explore one module at a time. (Others may prefer to split the week, with some lessons exploring a Theme and others a Period, or to cover two Periods simultaneously.)

As the Periods are of more value (25%) than the Themes (17%), it seems appropriate to allocate more time to them. In the 19th-century period, with nine 'scope of work' areas each covering two different countries, organisation of delivery by subject-matter could be a convenient solution. However, some teachers may prefer to cover all subject matters in France first and then move out into Britain next, or vice versa. Teachers are reminded that the whole course must be taught as all questions on the final examination are compulsory.

In this Scheme of Work, we have broken the regularity of 'scope of works' weeks by allocating two weeks for a detailed study of each of the selected specified artists. This potentially creates an interesting diversity within the course so that students find they are learning and engaging with the material in different ways in different weeks. It should facilitate the strengthening of key skills such as research, independent reading and evaluative discussion as well as a creating a core point for covering the requirement for the integration of ideas from critical texts. As the works explored in these weeks will also feature in the 'scope of works' weeks (as, for example, portraits or the female figure in sculpture or painting), this suggestion also introduces some flexibility into your planning. This allows you time to cover additional works for a deeper understanding, to set aside class time for timed

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essays, comparisons across styles, consolidation work, or perhaps just to catch up with the inevitable loss of teaching time due to bank holidays, school exam weeks, inset and fire alarms!

Detail of exactly what must be covered for each work is clearly laid out in the specification on pages 23–25.

Outline Scheme of Work

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

Assessment

The Assessment Objectives have been revised in the new A Level History of Art. 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%

Students will be assessed on their knowledge and understanding of two Periods in the 3-hour Paper 2 of this examination. Therefore, it is suggested that students spend 90 minutes on each of their selected Periods – this is unchanged from the legacy specification. However, there is no choice on this new paper: all four

questions, identified as (a), (b), (c) and (d), are compulsory. In recognition of the length of the paper and the range of students taking the subject, the questions are now of varying length and value.

Each Period section begins with two short 5-mark answers. These are not essays, do not need an introduction, and require a student to select only relevant points of information (AO1) and analysis (AO2) from their broader knowledge relating to one work of art or architecture. Whilst the exact allocation of time is obviously up to the individual concerned, we imagine that most will spend approximately 7–8 minutes on each of these short (a) and (b) answers. There is no requirement for critical argument or judgement (AO3) in these questions. There are three levels for assessment on part (a) and (b) answers: see below. It is expected that the weakest candidates will be able to retrieve points of information only, with no meaningful accompanying analysis, and therefore there is only one mark allocated for Level 1. Thereafter, the marks will be allocated on the demonstration of both AO1 and AO2.

Part (a) and (b) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1	Knowledge and understanding are basic. <i>[AO1]</i> No meaningful analysis or interpretation related to selected work. <i>[AO2]</i>
Level 2	2–3	Knowledge and understanding are competent. <i>[AO1]</i> Competent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>
Level 3	4–5	Knowledge and understanding are excellent, detailed and precise. <i>[AO1]</i> Excellent analytical and interpretative comments, linking to selected work. <i>[AO2]</i>

Part (c) questions are worth 15 marks and are therefore expected to take approximately 21–25 minutes. These questions will always ask students to refer to at least two named works of art or architecture. A 'named' work of art does not need to be by a 'specified artist', but this phrase is used to remind students to be precise in their responses – they must always validate their ideas with specific evidence. Most works can be clearly identified by artist and title, but in some cases this may be insufficient for the examiner to identify which particular example the student is referring to. In these cases, students must give further information such as the date and/or location of the work so that the examiner is able to assess their evidence effectively.

Responses are assessed equally across all three Assessment Objectives (5 marks for each). There is no requirement, however, for a student to refer to named critics in part (c) answers, although they may, of course, choose to do so. In this case, it will be assessed as part of their critical judgement (AO3). As part (c) questions always ask for reference to at least two named works, candidates who are unable to cite a second work will be limited to Level 2 credit – a maximum of 6 marks, as they are clearly offering only a partial response.

Part (c) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–3	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i> Basic critical judgement, with limited reasoned argument and evidence. <i>[AO3]</i>
Level 2	4–6	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i> Partially-adequate critical judgement supported by uneven reasoned argument and evidence. <i>[AO3]</i>
Level 3	7–9	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i> Competent critical judgement, supported by appropriate reasoned argument and evidence. <i>[AO3]</i>
Level 4	10–12	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. <i>[AO3]</i>
Level 5	13–15	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. <i>[AO3]</i>

Part (d) responses invite students to build an argument around a question which asks 'How far do you agree?'. Obviously, students are free to entirely agree or disagree with the premise offered or to conclude with a mixed opinion, but it is the quality of their argument, evidence and analysis that is evaluated for credit here. This is obviously the longest and most valuable question of the four, and students are expected to spend between 50 and 55 minutes on this response.

The questions will always ask for named works of art and again this does not mean that they must be by their selected specified artists, but that they are discussing individual works in detail. Obviously, in some years, the questions may ask students to evaluate the works of their specified artists and in this case, they will need to discuss these works to earn credit (although naming influential works by other artists may still be a valid part of this discussion). As with part (c) questions, part (d) responses are assessed across all three Assessment Objectives equally (10 marks on each). Please note that students must refer to their study of critical

texts in these long questions, and the mark scheme for part (d) questions includes an additional strand under AO3 to reflect this.

The questions do not specify exactly how many works of art or architecture a student must discuss, but candidates will need to balance up the requirement for detailed knowledge and analysis together with a full critical argument in order to create and conclude their argument in response to the question. It is therefore unlikely that a student who names many works, but fails to offer detailed contexts or analysis on any of them, could achieve the upper levels of the mark scheme, but similarly unlikely that a student who chooses to discuss only two works (the minimum to clear the 'works of art' rubric) could create a sufficiently convincing argument to reach these upper levels.

Part (d) mark scheme

Level	Mark	Descriptor
	0	No rewardable material.
Level 1	1–6	Knowledge is basic, selected in a way that demonstrates a limited understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are limited, showing basic understanding of visual language. <i>[AO2]</i> Basic critical judgement, with limited reasoned argument and evidence. No relevant reference to critical texts. <i>[AO3]</i>
Level 2	7–12	Knowledge is partially adequate, selected in a way that demonstrates uneven understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are uneven, showing a partially-adequate understanding of visual language. <i>[AO2]</i> Partially-adequate critical judgement supported by uneven reasoned argument and evidence. Some relevant use of view(s) from critical texts. <i>[AO3]</i>
Level 3	13–18	Knowledge is competent, selected in a way that demonstrates competent understanding of contexts of art. <i>[AO1]</i> Analysis and interpretation are competent, showing a competent understanding of visual language. <i>[AO2]</i> Competent critical judgement, supported by appropriate reasoned argument and evidence. Competent use of view(s) from critical texts. <i>[AO3]</i>
Level 4	19–24	Knowledge is good, selected in a way that demonstrates secure understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are coherent throughout, showing a secure understanding of visual language. <i>[AO2]</i> Good critical judgement, supported by coherent reasoned argument and evidence throughout. Secure integration of view(s) from critical texts. <i>[AO3]</i>
Level 5	25–30	Knowledge is detailed, accurate and in depth, selected in a way that reveals excellent understanding of contexts of art throughout. <i>[AO1]</i> Analysis and interpretation are perceptive throughout, showing excellent understanding of visual language. <i>[AO2]</i> In-depth critical judgement, supported by excellent reasoned argument and evidence throughout. Insightful integration of view(s) from critical texts. <i>[AO3]</i>

Resources

This list is wide ranging to flag up the books that you may have in your existing library. We do not, however, wish to give the impression that schools must spend heavily on books in order to offer this course. There is now a wealth of material available via the internet free of charge and these resources are often very engaging, allowing students to see inside and around a building from multiple angles and to hear other voices in their learning. There is also a wide range of monographs which have not been listed here for reasons of space. Any of the following would be helpful:

- Bomford, D et al; *Art in the Making: Impressionism*, National Gallery Publications, 1990
- Britt, D; *Modern Art: Impressionism to Post Impressionism*, Thames and Hudson, 1999
- Callen, A; *The Spectacular Body: Science, Method and Meaning in the Work of Degas*, Yale University Press, 1995
- Carr-Gomm, S; *Seurat*, Studio Editions, 1993
- Clark, TJ; *The Painting of Modern Life: Paris in the Art of Manet and his Followers*, Thames and Hudson, 2000
- Clayson, H; *Painted Love*, Yale University Press, 1991
- Dawkins, H; *The Nude in French Art and Culture 1870–1910*, Cambridge University Press, 2002
- Eisenmann, SF; *Nineteenth Century Art: A Critical History*, Thames and Hudson, 1994
- Facos, M; *An Introduction to Nineteenth Century Art*, Routledge
- Fernie, E; *Art History and its Methods: A Critical Anthology*, Phaidon, 2008
- Frascina, F & Harris, J (eds); *Art in Modern Culture: An Anthology of Critical Texts*, Phaidon, 1992
- Frascina, F et al (eds); *Modernity and Modernism: French Painting in the Nineteenth Century*, Yale University Press
- Graham-Dixon A; *Art: A Definitive Guide*, Dorling Kindersley, 2008
- Hauser, A; *The Social History of Art (Volume 4)*, Routledge, 3rd edition, 1999
- Herbert, RL; *French Cities in the Nineteenth Century: Industry in the Changing Landscape from Daubigny to Monet*, Hutchinson, 1982
- Herbert, RL; *Impressionism: Art, Leisure and Parisian Society*, Yale University Press, 1988
- Herbert, RL; *Impressionism: Art Leisure and Parisian Society*, Yale University Press, 1991
- Hobbs, R (ed); *Impressions of French Modernity*, Manchester University Press, 1998
- Honour, H & Fleming, J; *A World History of Art*, Laurence King, 2005
- House, J; *Impressionism: Paint and Politics*, Yale University Press, 2004
- House, J; *Landscapes of France: Impressionism and its Rivals*, Hayward Gallery, 1995
- House, J; *Monet: Nature into Art*, Yale University Press, 1986
- Leighton, JR & Thompson, R; *Seurat and the Bathers*, National Gallery Publications, 1997
- Lipton, E; *Looking into Degas*, University of California Press, 1986

- McQuillen, M; *Impressionist Portraits*, Thames and Hudson, 1986
- Nochlin, L; *Realism*, Pelican, 1971
- Nord, P; *Impressionism and Politics*, Routledge, 2000
- Parris, L (ed); *The Pre-Raphaelites*, Tate, 1984
- Prettejohn, E; *The Art of the Pre-Raphaelites*, Princeton University Press, 2000
- Rewald, J, Gordon, I & Weitzenhoffer, F; *Studies in Post Impressionism*, Abrams, 1986
- Rosenthal, M; *British Landscape Painting*, Phaidon Press, 1982
- Schneider Adams, L; *Nineteenth Century Art – A Beginner's Guide*, One World Publications, 2014
- Summerson, J; *Architecture in Britain*, Penguin 1953, revised 1993
- Thomas, J; *Victorian Narrative Painting*, Tate Publishing, 2003
- Thomson, R; *Camille Pissarro Impressionism, Landscape and Rural Labour*, New York: New Amsterdam, 1990
- Thomson, R; *Monet to Matisse: Landscape Painting in France 1874–1914*, National Gallery of Scotland, 1994
- Vaughan, W; *British Art: The Golden Age*, Thames and Hudson, 1999
- Watkin, D; *English Architecture: A Concise History*, Thames and Hudson, 2001

The digital, film and online resources available for Art History continue to grow rapidly. Again, initial suggestions would include:

- Annenberg Learner 'Art of the Western World': <https://www.learner.org/resources/series1.html>
- Art UK: www.artuk.org
- http://www.metmuseum.org/toah/hd/sara/hd_sara.htm
- <http://www.preraphaelites.org/>
- <http://www.victorianweb.org/>
- <https://www.bl.uk/romantics-and-victorians/articles/the-pre-raphaelites>
- Open University Open Access podcasts: www.openartsarchive.org/open-arts-objects
- Web Gallery of Art: www.wga.hu
- www.academia.edu
- www.artcyclopedia.com
- www.arthistory.about.com
- www.artlex.com
- www.artuk.org
- www.bubl.ac.uk
- www.khanacademy.org
- www.smarthistory.org.uk

First-hand learning and museum education

We have a huge treasure of British and French 19th-century works in British collections across the country and would urge you to ensure that your students benefit from first-hand investigation of relevant works. Many of these organisations offer excellent insight or workshop days and these are also highly recommended. We have deliberately selected the specified artists and freedom of choice around key works in UK collections so that all teachers may coordinate their choice of key works with those that are on public display in their vicinity. A brief starting list of links is given here:

- Ashmolean Museum, Oxford: www.ashmolean.org
- Birmingham Museum & Art Gallery: www.birminghammuseums.org.uk/bmag
- Brighton Museums: www.brightonmuseums.org.uk
- Bristol Museum & Art Gallery: www.bristolmuseums.org.uk
- Burrell Collection: www.glasgowmuseums.org
- Ferens Art Gallery: www.hullcc.gov.uk/museums
- Fitzwilliam Museum, Cambridge: www.fitzmuseum.cam.ac.uk
- Harewood House: www.harewood.org
- IWM: www.iwm.org.uk
- Leeds Art Gallery: www.leeds.gov.uk/artgallery
- Manchester Art Gallery: www.manchesterartgallery.org
- Museum of Liverpool: www.liverpoolmuseums.org.uk/mol
- National Museum, Cardiff: www.museum.wales
- Scottish National Galleries: www.nationalgalleries.org
- Tate: , www.tate.org
- The Courtauld Gallery, London: www.courtauld.ac.uk
- The Hepworth Wakefield: www.hepworthwakefield.org
- The National Gallery, London: www.nationalgallery.org.uk
- The National Portrait Gallery, London: www.npg.org.uk
- The Royal Collection, London: www.rmg.co.uk
- The Wallace Collection, London: www.wallacecollection.org
- The Whitworth: www.manchester.ac.uk/whitworth
- Ulster Museum: www.nmni.com/um
- V&A: www.vam.co.uk
- Walker Art Gallery: www.liverpoolmuseums.org.uk/walker
- Yorkshire Sculpture Park: www.ysp.co.uk

Internationally, further resources are available from museums and galleries around the world. Some initial suggestions are given here in a very short list:

- Metropolitan Museum of Art, New York: www.metmuseum.org
- The Louvre, Paris : www.louvre.fr
- Kunsthistorisches Museum, Vienna : www.khm.at
- National Gallery of Art, Washington DC: www.nga.gov
- Musée d'Orsay, Paris : www.musee-orsay.fr/en/home.html
- Musée de l'Orangerie, Paris : www.musee-orangerie.fr/en
- Musée Rodin, Paris : www.musee-rodin.fr/en/home
- The Prado, Madrid: www.museodelprado.es
- Alte Nationalgalerie, Berlin: <http://www.smb.museum>
- Rijksmuseum, Amsterdam: www.rijksmuseum.nl

Sample key works

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

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. A longer list of suitable works is given at the end of this topic guide.

Blank grid for you to complete

Scope of works	French	British
Painting of working life		
Painting of leisure life		
Religious painting		
Mythological/literary in painting or sculpture		
The female figure in painting or sculpture		
Landscape painting		
Commemorative sculpture		
Public architecture		
Domestic architecture		

- **Three** works by a specified **painter** (Holman Hunt, Manet or Gauguin)
- **Three** works by a specified **sculptor** (Gilbert, Degas, Rodin)
- 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).
- At least one example of each of the following styles: Academic French art, Realism, Impressionism, Post-Impressionism, Victorian art and Pre-Raphaelite.
- At least one work in each of the following styles: Art Nouveau and Arts and Crafts.

A longer list of possible works

Scope of works	French	British
Painting of working life	<p>Caillebotte <i>The Floor Scrapers</i> 1875</p> <p>Courbet <i>The Stone Breakers</i> 1850</p> <p>Manet <i>Bar at the Folie Bergeres</i> 1882</p> <p>Millet <i>The Gleaners</i> 1857</p> <p>Rosa Bonheur <i>Ploughing in the Nivernais</i> 1849</p> <p>Morisot <i>Laundresses Hanging out the Wash</i> 1875</p>	<p>Clausen <i>The Mowers</i> 1891</p> <p>Osborn <i>Nameless and Friendless</i> 1857</p> <p>Fildes <i>The Doctor</i> 1891</p> <p>Holman Hunt <i>The Hireling Shepherd</i> 1851</p> <p>Madox Brown <i>Work</i> 1852–65</p> <p>Wallis <i>The Stonebreaker</i> 1858</p>
Painting of leisure life	<p>Cezanne <i>The Card Players</i> 1892</p> <p>Courbet <i>After Dinner at Ornans</i> 1850</p> <p>Daumier <i>The Chess Players</i> 1863</p> <p>Degas <i>At the Races</i> 1869</p> <p>Manet <i>Luncheon on the Grass</i> 1863</p> <p>Manet <i>The Café Concert</i> 1878</p> <p>Morisot <i>Portrait of the Mother and Sister of the Artist</i> 1869</p> <p>Renoir <i>Bal du Moulin de la Galette</i> 1876</p> <p>Seurat <i>Bathers at Asnieres</i> 1884</p> <p>Seurat <i>Sunday Afternoon on the Grande Jatte</i> 1883</p>	<p>Alma Tadema <i>Spring</i> 1894</p> <p>Alma-Tadema <i>Egyptian Chess Players</i> 1865</p> <p>Brewtnall <i>Where Next?</i> 1890</p> <p>Egg <i>Past and Present</i> 1858</p> <p>Egg <i>The Travelling Companions</i> 1862</p> <p>Fildes <i>The Village Wedding</i> 1883</p> <p>Frith <i>Derby Day</i> 1856</p> <p>Frith <i>Many Happy Returns of the Day</i> 1856</p> <p>Mary Gow <i>Mother and Child</i> 1894</p> <p>Millais <i>Hearts are Trumps</i> 1872</p> <p>Stanhope Forbes <i>The Health of the Bride</i> 1889</p>
Religious painting	<p>Bernard <i>The Annunciation</i> 1889</p> <p>Bonnat <i>The Resurrection of Lazarus</i> 1867</p> <p>Cabanel <i>Death of Moses</i> 1851</p> <p>Gauguin <i>Vision after the Sermon</i> 1888</p> <p>Gauguin <i>Yellow Christ</i> 1888</p> <p>Manet <i>Christ Scourged</i> 1864</p> <p>Moreau <i>The Apparition</i> 1876</p>	<p>Holman Hunt <i>The Light of the World</i> 1852</p> <p>Millais <i>Christ in the House of his Parents</i> 1849</p> <p>Rossetti <i>Ecce Ancilla Domine</i> 1850</p> <p>Sandys <i>Mary Magdalene</i> c.1859</p> <p>Spartali Stillman <i>Madonna Pietra degli Scrovigni</i> 1884</p>

Scope of works	French	British
Mythological/literary in painting or sculpture	<p>Bougereau <i>The Birth of Venus</i> 1879</p> <p>Cabanel <i>Ophelia</i> 1883</p> <p>Cabanel <i>The Birth of Venus</i> 1883</p> <p>Carpeaux <i>Ugolino and his Sons</i> 1867</p> <p>Gasq <i>Medea</i> 1896</p> <p>Moreau <i>Oedipus and the Sphinx</i> 1864</p> <p>Morisot <i>Psyche</i> 1876</p> <p>Rodin <i>Orpheus and Eurydice</i> 1892</p> <p>Rodin <i>The Kiss</i> 1889</p>	<p>Burne-Jones <i>The Beguiling of Merlin</i> 1874</p> <p>Dadd <i>Contradiction: Oberon and Titania</i> 1854</p> <p>Deverell <i>Twelfth Night</i> 1850</p> <p>Gilbert <i>Icarus</i> 1884</p> <p>Holman Hunt <i>Claudio and Isabelle</i> 1850</p> <p>Holman Hunt <i>Isabella and the Pot of Basil</i> 1868</p> <p>Millais <i>Ophelia</i> 1852</p> <p>Waterhouse <i>La Belle Dame sans Merci</i> 1893</p> <p>Waterhouse <i>The Lady of Shalott</i> 1888</p> <p>Watts <i>Orpheus and Eurydice</i> 1872</p>
The female figure in painting or sculpture	<p>Bazille <i>La Toilette</i> 1870</p> <p>Camille Claudel <i>The Wave</i> 1897</p> <p>Carpeaux <i>The Dance</i> 1867–69</p> <p>Courbet <i>The Sleepers</i> 1866</p> <p>Degas <i>Little Dancer of 14 years</i> 1881</p> <p>Degas <i>Woman Having her Hair Combed</i> 1886</p> <p>Eva Gonzales <i>Indolence</i> 1871</p> <p>Gauguin <i>Nevermore</i> 1897</p> <p>Gauguin <i>Tahitian Women with Mango Fruits</i> 1899</p> <p>Gerome <i>Truth Coming out of her Well</i> 1896</p> <p>Manet <i>Olympia</i> 1863</p> <p>Renoir <i>The Bathers</i> 1887</p> <p>Rodin <i>Crouching Woman</i> 1880</p> <p>Rodin <i>Danaid</i> 1855</p>	<p>Alma-Tadema <i>The Tepidarium</i> 1881</p> <p>Bates <i>Pandora</i> 1890</p> <p>Beardsley <i>Salome</i> 1894</p> <p>De Morgan <i>Night and Sleep</i> 1878</p> <p>Holman Hunt <i>The Awakening Conscience</i> 1853</p> <p>Leighton <i>The Bath of Psyche</i> 1890</p> <p>Millais <i>Mariana</i> 1851</p> <p>Moore <i>A Summer Night</i> 1890</p> <p>Rossetti <i>Venus Verticordia</i> 1864</p> <p>Solomon <i>Sappho and Erinna</i> 1864</p> <p>Spartali Stillman <i>Beatrice</i> 1895</p> <p>Waterhouse <i>Pandora</i> 1896</p> <p>Watts <i>The Three Goddesses</i> 1865</p>
Landscape painting	<p>Cezanne <i>Monte Sainte-Victoire with Large Pine</i> 1887</p> <p>Courbet <i>The Wave</i> 1869</p> <p>Monet <i>Autumn Effect at Argenteuil</i> 1873</p> <p>Monet <i>Impression – Sunrise</i> 1874</p> <p>Morisot <i>Boats Under Construction</i> 1874</p> <p>Pissarro <i>Hoar Frost</i> 1873</p>	<p>Brett <i>Val d'Aosta</i> 1858</p> <p>Dyce <i>Pegwell Bay, Kent</i> 1858</p> <p>Grimshaw <i>October Gold</i> 1889</p> <p>Holman Hunt <i>Our English Coasts</i> 1852</p> <p>Madox Brown <i>An English Autumn Afternoon</i> 1852</p> <p>Seddons <i>The Citadel of Cairo</i> 1856</p>

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

Scope of works	French	British
Commemorative sculpture	Bartholdi <i>Statue of Liberty</i> 1880 Carpeaux <i>Watteau Memorial</i> c.1870 Rodin <i>The Burghers of Calais</i> 1889 Rodin <i>Monument to Balzac</i>	Gilbert <i>Shaftesbury Memorial Fountain</i> 1892 Scott <i>Albert Memorial</i> 1872 Thornycroft <i>General Gordon</i> 1888
Public architecture	Abadie <i>Sacre Coeur</i> 1875 Baltard <i>Church of Saint Augustine</i> 1860–71 Deglane & Louvet <i>Grand Palais</i> 1897 Garnier <i>Opera</i> 1861 Hittorff <i>Gare du Nord</i> 1861 Koechlin <i>Eiffel Tower</i> 1889 Labrouste <i>Bibliotheque Sainte-Genevieve</i> 1843–50	Barry <i>Halifax Town Hall</i> 1859–62 Bazalgette <i>Crossness Pumping Station</i> 1859–65 Butterfield <i>All Saints, Margaret Street</i> 1850–53 Paxton <i>Crystal Palace</i> 1851 Street <i>Royal Courts of Justice</i> Waterhouse <i>Natural History Museum</i> 1873
Domestic architecture	Garnier <i>Villa Garnier</i> 1873 Guimard <i>Castel Beranger</i> 1894 Guimard <i>Maison Coilliot</i> 1897	Paxton <i>Mentmore Towers</i> 1850 Waterhouse <i>Eaton Hall</i> 1870 Webb <i>The Red House</i> 1859

