

# Mapping Document



## A level History of Art

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

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# GCE History of Art 2017

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# Introduction

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## Overview

The new 2017 Pearson specification updates and refines the content and delivery of the Legacy AQA specification. It ensures that teachers can continue to use existing materials and resources and to benefit from the significant support of British museums and galleries for this new A Level.

Students will develop a thorough and inspiring understanding of past cultures in relation to their own, and explore and understand the range of ways and purposes for which art and architecture has been produced. All students will develop the skills of visual literacy, analysis and reasoned debate that are so vital in the global, visual world in which we live today.

## Paper 1, Section A: Visual Analysis

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The skills, layout and scope of the new Visual Analysis module are similar to HART1 of the AQA Legacy specification.

Students are required to analyse or interpret works of art and to create a critical argument in response to a question. As before, three compulsory questions will be asked, based on three images provided in high quality and in colour. All examples will be taken from within the 'European tradition' of art and be dated between 500 BC and the present day. The three questions will explore the three types of art – painting, sculpture and architecture – with one example of each.

Clearer expectations of content and teaching have been set out in the 2017 Pearson specification, but experienced teachers will find that these are similar to the AQA Legacy specification. As before, the emphasis on this part of the assessment is on unseen analysis and therefore no credit will be given for prior knowledge of the artworks or their contexts.

In the new 2017 Pearson specification, the maximum number of marks for each question is 12, but the anticipated time allocation in the examination remains at 20 minutes per example.

	<b>AQA GCE Legacy specification</b>	<b>2017 Pearson GCE A Level</b>
Unseen' analysis of one painting	✓	✓
'Unseen' analysis of one sculpture	✓	✓
'Unseen' analysis of one building	✓	✓
Key terminology and concepts	✓	✓
Subject matter of paintings and sculpture and links to meaning	✓	✓
Architectural functions and links to meaning	✓	✓
General understanding of materials, techniques and processes and links to meaning	✓	✓
Formal features and links to meaning	✓	✓

## Paper 1, Section B: Themes

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### Overview

This is the area of greatest difference between the AQA Legacy specification and the new 2017 Pearson A Level. However, most teachers taught a minimum of 25 works for HART2 and this premise has been retained by the new 2017 Pearson specification with a minimum of 12 works to be taught for each new Theme, giving a minimum total of 24 works.

The clear, new, narrative focus should make the exploration of change and continuity more interesting, and increase validity across time and place. It also allows the new 2017 Pearson specification to integrate works from beyond the 'European tradition', which is entirely appropriate and has been a consistent and popular request from many teachers and students.

The generic study of eight 'Themes' has been replaced by a choice of three narrative 'umbrella' topics from which teachers will select two.

These are:

- Nature in Art and Architecture
- War in Art and Architecture
- Identities in Art and Architecture

This narrative element will allow teachers and students to make meaningful exploration and analysis of the developments in art over time and place and explore ideas of continuity and change.

### Assessment

Assessment has been changed from three 30-minute essays to one 20-minute (12 mark) response and one 40-minute (25 mark) response for each Theme.

### Works of art and architecture

Many of the examples of art and architecture that were taught for the AQA Legacy specification will continue to be applicable for the new 2017 Pearson specification. In particular, examples used for the Legacy Theme 8 'Gender, Nationality and Identity' will be directly relevant to the new Theme '**Identities in Art and Architecture**', while events explored in the Legacy Theme 5 'Historical and Social Context' may be directly relevant to the new Theme '**War in Art and Architecture**'. Equally, ideas and works covered on landscapes and seascapes for the Legacy Theme 1 'Subject and Genres' will fit into the new Theme '**Nature in Art and Architecture**'.

Moreover, the new 2017 Pearson A Level makes direct reference to the content of these legacy Themes under the new **Key Topics** sections. This gives a clear list of what must be covered in the new specification. These topics are familiar to all experienced teachers of the subject. This also means that the 2015 textbook written for the Legacy AQA specification by Penny Huntsman *Thinking about Art* remains directly useful and valuable for the new 2017 Pearson specification.

Legacy Theme 1: 'Subjects and Genres' has been replaced by the new narrative umbrella of the new narrative **Themes**. (Centres select two from the three options: Nature, War or Identities). In each case, study has been extended from just painting and sculpture to embrace three types of art: 2D (including painting), 3D (including sculpture) and

## Paper 1, Section B: Themes

Architecture. Landscape and Seascapes previously studied under this Theme may also be directly relevant to the new Theme **'Nature in Art and Architecture'**.

Legacy Theme 2: 'Materials, Techniques and Processes' becomes **Key Topic 3: 'Developments in materials, techniques and processes'** in all three new narrative Themes. Works made from natural materials studied for this legacy Theme may also be useful for the new Theme **'Nature in Art and Architecture'**.

Legacy Theme 3: 'Form and Style' is covered both by **Key Topic 1: 'Art historical terms and contexts'** and **Key Topic 2: 'Cultural, social, technological and political factors'**.

Legacy Theme 4: 'Form and Function' is continued in all the key works of Architecture studied within a Theme, but is also expanded in **Key Topic 4: 'Ways art has been used'** to cover the function of 2D works (including painting) and 3D works (including sculpture). This will be relevant to the study of works from both within and beyond the European tradition in each of the three new narrative Themes.

Legacy Theme 5: 'Historical and Social Context' is replaced by **Key Topic 2: 'Cultural, social, technological and political factors'** in all three new Themes. Works portraying military events or figures previously studied under this Theme may also be directly relevant to the new Theme **'War in Art and Architecture'**.

Legacy Theme 6: 'Patronage' has been replaced by **Key Topic 4: 'Ways in which art has been used and interpreted by past and present societies'** in all three new Themes. Obviously, this only applies to commissioned key works.

Legacy Theme 7: 'Social and Cultural Status' has been absorbed into **Key Topic 2: 'Cultural, social, technological and political factors'**. Only the status of selected specified artists need be explored and this should be in relation to the selected works by these artists.

Legacy Theme 8: 'Gender, Nationality and Ethnicity' has been absorbed and expanded into a new narrative Theme in its own right: **'Identities in Art and Architecture'**. Works and artists studied for this legacy module are likely to be relevant and appropriate for the new 2017 Pearson specification.

## Reusing content and works from the Legacy AQA specification

	AQA GCE Legacy specification	2017 Pearson GCE A Level
Study of <b>'Nature in Art and Architecture'</b>	(part)	✓
Study of <b>'War in Art and Architecture'</b>	(part)	✓
Study of <b>'Identities in Art and Architecture'</b>	✓ Legacy Theme 8	✓
<b>Key terminology and concepts</b>	✓	✓ Key Topic 1
<b>Cultural, social and political factors</b>	✓ Legacy Theme 5 Legacy Theme 7	✓ Key Topic 2
<b>Developments in materials, techniques and processes</b>	✓ Legacy Theme 2	✓ Key Topic 3
<b>Ways art has been used</b>	✓ Legacy Theme 8	✓ Key Topic 4

<b>Works by specified artists</b>		✓ Two by each of three artists (from shortlists)
<b>Works from beyond the European tradition</b>		✓ One from each of three types (from shortlists)
<b>Additional works (free choice)</b>	✓	
<b>Scope of works (at least 12 works from pre and post 1850)</b>		✓ (Clear requirements set out)
<b>Key topic 1: Art historical terms and concepts</b>	✓	
<b>Key topic 2: Cultural, social, technological and political factors</b>	✓	
<b>Key topic 3: Developments in materials, techniques and processes</b>	✓	
<b>Key topic 4: Ways in which art has been used and interpreted by past and present societies</b>	✓	✓ Functions of 2D and 3D works Location and display choices Impact on audiences Critical texts

## Paper 2: Periods

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### Overview

The Period study (assessed in Paper 2) offers an in-depth study of two specific eras of Art History. It is broadly in line with the Historical Topics of the Legacy AQA specification (HART3 and HART4), although the choice has been reduced from eight to five in order to ensure comparable outcomes and reliable assessment.

In each case, the Period has been **defined in more detail** – both in terms of the dates and places covered, and in terms of the Scope of Works (now listed in each case.) This means all teachers and students can be confident the material they are teaching is required and can be directly used in the final examinations.

As with the Legacy AQA specification, each Period counts for 25% of the final A Level – although, in the new 2017 Pearson specification, both Periods are assessed on the same, single examination paper.

The use and integration of the different aspects of Art History has been continued throughout each Period study, with detail given in each Key Topic as to the extent and range of required teaching. This means the resources and works taught for the previous AQA Legacy specification are likely to be directly relevant and useful for the new 2017 Pearson study.

### Date and place ranges

Teachers are asked to respect the date and place ranges given for each Period. Work from outside these parameters cannot earn credit.

After much discussion, it was decided that it was most appropriate to consider the **nationality of artists** rather than the place of work (with the exception of the Renaissance period in which study is based on work produced in three city states) as the way to define the parameters for inclusion in these topics. Where teachers are unclear of the nationality of artists, they are advised to contact the Pearson subject advisors for confirmation and reassurance.

**The Renaissance in Italy** module offers a century of study from 1420–1520 in order to make the most of works in British collections, but works must be explored across the three different regions of Venice, Florence and Rome. For this period, the city of production (rather than the birth place of the artist) is critical. Therefore, Michelangelo produced works that qualify for study under both Florence and Rome; in each case, the identity and requirements of the patron and location will contribute to the discussion.

In the **Baroque** period, the study has been focused on Italy and a comparison with artists from one other Catholic European country. Different countries may be selected for the different categories listed in the Scope of Works. The start date has been moved to 1597 and this period now ends with 1685, the Revocation of the Edict of Nantes.

In the **Avant-Garde** period, works must be studied across the two countries of Britain and France only, so that students can develop an in-depth understanding of the key ideas and contexts of the era. Teachers are alerted to the fact that this means other European artists (eg: Van Gogh) are not relevant for study in this period. They may, of course, be cited as influential and resources created around



these artists for the legacy specification may be used in the Theme studies of, for instance, Nature or Identities (where Van Gogh is a specified artist instead.)

In **Modernism**, the guidelines for study have been considerably tightened in order to ensure that in-depth study and compulsory final assessment is achievable. Similar to the Baroque period, works must be studied in France and one other European country. This country may change across the different categories listed in the Scope of Works in the specification. Artists are categorised by their nationality rather than the place of production in all cases. As before, any teachers who are unsure are advised to contact the Pearson subject advisors for clarification and reassurance.

The **Contemporary** module has changed from 1945–2000 to 1960–2015 in order to bring it up to date for a specification beginning in 2017. Study in this period is again limited to two countries only: this time, Britain and the USA. Once again, the nationality of the artist is the vital factor – and thus all of Hockney's works are considered British, even if produced in the USA and all works by Mary Kelly are considered American even if made while she was living in London.

## Compulsory questions replace choice of questions

All questions on the final examination papers are compulsory. This means all parts of the Scope of Works listed in the specification and the Key Topics (listed below the Scope of Works for each Theme and Period) must be taught.

## Assessment

As before, each Period is assessed over 90 minutes. However, in recognition of student stamina (on a three hour examination) and ability range, there are now a greater range of type and length of questions (rather than the standard 45-minute essay in which to write about 'three works of art that ...').

This means the new 2017 Pearson specification can assess and reward well evidenced debate and critical responses as well as assessing knowledge/understanding and analysis/interpretation on short answers that focus on one aspect of a single work. The two longer answers will, as now, draw on students' knowledge and understanding of a range of Key Topics as appropriate (ie: be synoptic). The final long part of each question will require the integration of information, ideas or quotations from at least one critical text as well as asking students to evaluate how far they agree with a given position.

## Reusing content and works from the Legacy AQA specification

Period study	AQA Legacy specification	What's <b>new</b> in the 2017 Pearson specification
Works by specified artists		✓ Three by each of two artists (from shortlists)
Additional works (free choice)	✓	
Scope of Works		✓ (Clear requirements set out)
Key topic 1: Art historical terms and concepts	✓	

## Paper 2: Periods

<b>Key topic 2: Cultural, social, technological and political factors</b>	✓	
<b>Key topic 3: Developments in materials, techniques and processes</b>	✓	
<b>Key topic 4: Ways in which art has been used and interpreted by past and present societies</b>	✓	✓ Functions of 2D and 3D works Location and display choices Impact on audiences Critical texts

Where possible, artists from the Legacy AQA specifications that have not been continued (eg: later 16th century and 18th/early 19th century options) have been incorporated onto the Theme options as specified artists.

Any relevant works from any Period may be studied under any Theme but **no** work may be studied for more than one Theme or Period. This means that all students must have a clear understanding of which works have been studied for which Theme or Period. As questions will have a different focus for the 'breadth' (Theme) and 'depth' (Period) studies, overlap would be unhelpful and is not allowed.

No specified artists appear on both Theme and Period lists, although **different** works may be studied by these artists for another Theme or Period. (eg: Picasso appears as a specified artist on 'War in Art and Architecture' and centres might choose to study *Guernica* and *Massacre in Korea* in relation to this Theme. These works may not then be studied in the Period option 'Brave New World: Modernism in Europe (1900–1939)'. However, students and teachers could explore other works here by Picasso, eg: *Les Femmes d'Alger (O. J. M.)* and *Still Life with Chair Caning*, as part of this Period study.)

AQA GCE Legacy specification	2017 Pearson GCE A Level
Art and Architecture of Europe in the 13th and 14th centuries	<b>x</b> <i>(May be used as Additional Works in Themes as relevant)</i>
Art and Architecture of Europe in the 15th century	<b>Invention and illusion: The Renaissance in Italy (1420–1520)</b> <i>(Northern and earlier Italian works may be used as Additional Works in Themes as relevant)</i>
Art and Architecture of Europe in the 16th century	<b>Invention and illusion: The Renaissance in Italy (1420–1520)</b> <i>(Northern and later Italian works may be used as Additional Works in Themes as relevant)</i>
Art and Architecture of Europe in the 17th century	<b>Power and persuasion: The Baroque in Catholic Europe (1597–1685)</b> <i>(Protestant works may be used as Additional Works in Themes as relevant)</i>
Art and Architecture of Europe in the 18th century	<b>X</b> <i>(May be used as Additional Works in Themes as relevant)</i>
Art and Architecture of Europe in the 19th century	<b>Rebellion and revival: The British and French Avant-Garde (1848–1899)</b> <i>(Early 19th century works and works by artists outside Britain and France may be used as Additional Works in Themes as relevant)</i>

<p>Art and Architecture of Europe and the USA 1900–1945</p>	<p><b>Brave New World: Modernism in Europe (1900–1939)</b>  <i>(American and later European works may be used as Additional Works in Themes as relevant)</i></p>
<p>Art and Architecture of Europe and the USA 1946–2000</p>	<p><b>Pop Life: British and American Contemporary Art and Architecture (1960–2015)</b>  <i>(Works from outside Britain and the USA may be used as Additional Works in Themes as relevant)</i></p>

