

Art History A Level : Edexcel

You will be required to complete the two written assessments for written A-level History of Art:

Classes are highly interactive, and you are encouraged to discuss, debate and present your ideas to both your teacher and each other. As a result, you will gain a better understanding of painting, sculpture and architecture in the context of their art historical periods.

Learning takes place both in galleries and museums and in the classroom, using digital slides and films. The course will also teach you vital essay writing skills, preparing you not just for examination but also for life beyond A level.



Written examination: 3 hours

50% of the qualification

110 marks

Content overview

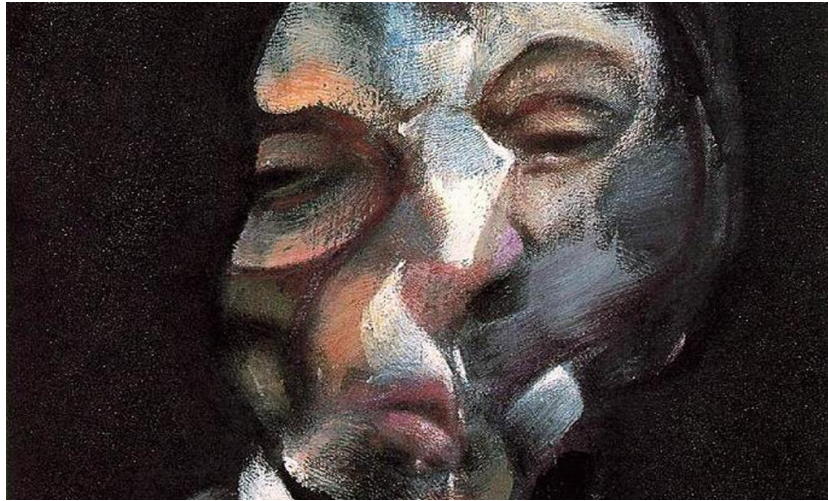
- Visual analysis
- Themes



Visual Analysis and Interpretation

- In this part of the course, you will gain valuable skills in visual analysis, investigating how to interpret art and architecture through their formal elements.

- The exam will test your abilities by giving you three images to analyse: **one painting, one piece of sculpture and one piece of architecture.**

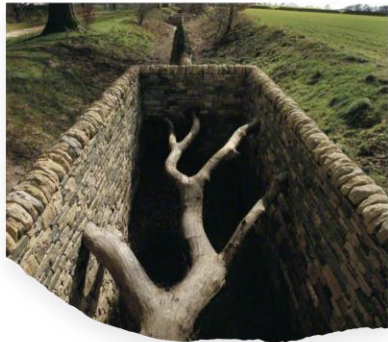


Thematic study in Art History

We will study a range of case studies from a choice of two themes from the following:

- • Nature in Art
- • Identities in Art
- • War in Art

This will give us the chance to examine concepts and contexts across a diverse and rich set of art and architecture, including non-western examples.



Appendix 2: Exemplar selection of works

The table below provides an example of a selection of works that fulfil the requirements of *Theme B1 Nature in art and architecture*.

Works by specified artists are shown in **bold**.

Works from beyond the European tradition are underlined.

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

Shipping at the
Mouth of the
Thames

JM Turner



Santiago Calatrava,

World Trade Centre Transportation Hub,
New York





- JMW Turner, Rain, Steam and Speed
- (National Gallery)



富嶽三十六景 神奈川沖
波裏

葛飾画

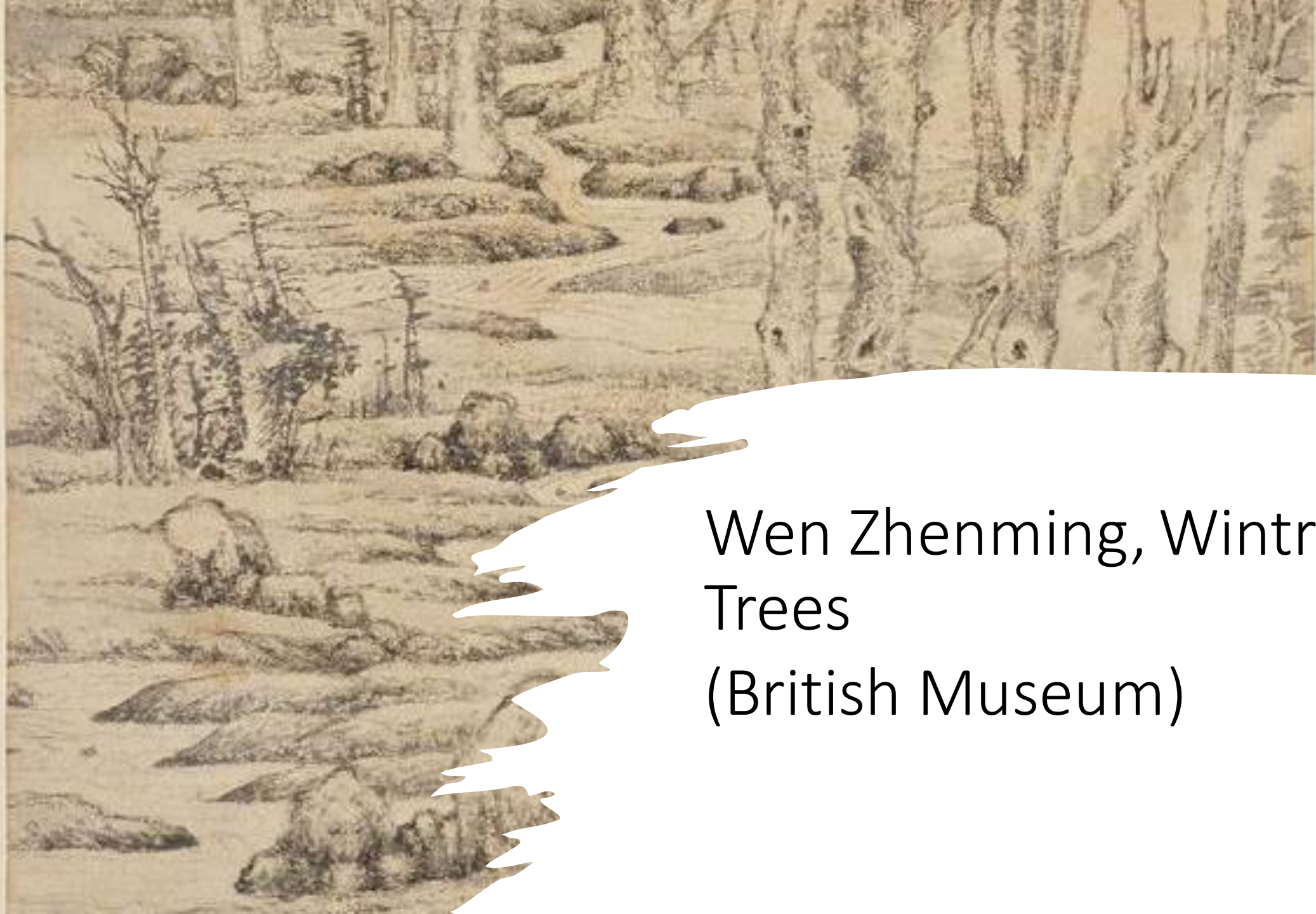
- Hokusai, The Great Wave
- (British Museum)

- Richard Long, Waterlines
- (Tate Modern)





- Andy Goldsworthy,
- Hanging Trees (Yorkshire
- Sculpture Park)



Wen Zhenming, Wintry
Trees
(British Museum)

- **Brave New World**

- Modern Art of the early 20th Century (1900-1939) will present the opportunity to study the early 20th Century in depth.



Paper 2: Periods (*Paper code: 9HT0/02)

Written examination: 3 hours

50% of the qualification

110 marks

Content overview

- Periods

Assessment overview

Choose two Periods from a choice of five:

- 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).

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

In the early years of the twentieth century, an extraordinary optimism fuelled the beginnings of the urban, machine age, and artists responded with startling ideas that challenged many of the long-established conventions in art and architecture. Gradually, this optimism gave way to the horrific events of the two World Wars.

The development of art and artists from these countries across from the time of the 1900 International Exhibition in Paris to the outbreak of World War II in 1939



• **Key topics**

What students need to learn

1 Art historical terms and concepts

(a) Relevant terminology for 2D, 3D and architecture.

(b) Formal elements, styles and their effects or contributions to meaning.

(c) Concepts relevant to the theme: hybridity; patriarchy and power; feminism and sexuality; social class; constructed, conflicted and contested identity; nationality and ethnicity.

2 Cultural, social, technological and political factors

(a) How the works were influenced by the work of earlier or contemporary artists/architects.

(b) How the works were shaped by social, political and technological contexts.

(c) How works by the chosen specified artists and architect were influenced by their own experience of identity.

3 Developments in materials, techniques and processes

(a) Materials, techniques and processes in the Western and nonWestern 2D and 3D works.

(b) The relationship between materials and meaning in the 3D works.

(c) Use of materials, techniques and processes to express identity in the Western and non-Western architectural works.

4 Ways in which art has been used and interpreted by past and present societies

(a) Practical and aesthetic functions of the 2D, 3D and architectural works.

(b) Detailed knowledge and understanding of at least one critical text that discusses the chosen specified artists and architect: their works, contribution and influences.

(c) Motives for, and role of, patronage in the 2D, 3D and architectural commissioned works.

(d) Significance of original location and display choices in the 2D and 3D works.

(e) Significance of choice of location and setting in the architectural works.

(f) Impact of subsequent environments and settings of the 2D/3D and architectural works on audiences.

Assessment Objectives

Students must:		% in GCE A Level
AO1	Demonstrate knowledge and understanding of the contexts of art	30
AO2	Analyse and interpret artists' work, demonstrating understanding of visual language	36
AO3	Make critical judgements about art through substantiated reasoned argument	34
Total		100%



Progression

Students can progress from this qualification to:

- higher education courses in related subjects, including Art History, History and Art and Design.
- a wide range of other higher education courses in other subjects that require general analytical and interpretative skills
- work in museums and galleries
- careers in sectors that require visual literacy and analytical skills, such as advertising, marketing, communications.

