

Course Guide

A level History of Art

A level History of Art is a fully interactive course, full of high quality images, quizzes and videos. For this reason we cannot provide a PDF course sample. More information about the course can be found in this document, or you can watch **this video** to get an idea of how the course works.

Introduction

Welcome to the National Extension College's new online A level History of Art course, produced in conjunction with the Association for Art History (AAH).

This course guide:

- gives an overview of the course and assessment
- lists the course plan – the sections, topics and assignments in sequence
- shows how the works you will study meet the demands of the specification
- explains the specification and its importance and the assessment requirements
- outlines the resources you need.

We recommend you read it before you start your course. You may also want to use it for reference during your course.

Course overview

Subject

A level History of Art

This course is designed to help you develop the knowledge, understanding and skills required for this qualification.

Previous knowledge required

No previous knowledge is required.

Completion time

For A level History of Art approximately 300 hours

Specification

Edexcel A level History of Art 9HT0

Assessment

Assessment is by examination only:

Paper 1: Visual Analysis and Themes (3 hours)

Paper 2: Periods (3 hours)

There is more information about the assessment throughout the course and in About assessment.

Essential textbooks



You will need a copy of the textbook:

Huntsman, P (2016) *Thinking About Art*, London: Association of Art Historians and John Wiley & Sons Ltd.

ISBN: 978-1-11890517-3

An e-version is provided as part of the course, but you may want to buy your own hard copy if you would find that easier to work with.

For the Periods part of the course (C4 Brave new world) you will need a copy of:

Hughes, R (1991) *The Shock of the New: Art and the Century of Change*, London: Thames & Hudson

ISBN: 978-0500275825

This book will be the source of your critical texts for this part of the course. You should be able to buy a second-hand copy cheaply.

Course plan

Section 1 Visual analysis: Painting

- Topic 1 Introduction to painting
- Topic 2 Genres and subjects
- Topic 3 Christian religious painting
- Topic 4 Mythological painting and the nude
- Topic 5 The 'lesser' genres
- Topic 6 Painting materials and techniques
- Topic 7 Formal elements of painting: composition
- Topic 8 Colour and pictorial space
- Topic 9 From light and tone to pattern
- Topic 10 Style
- Assignment 1

Section 2 Visual analysis: Sculpture and architecture

- Topic 1 Sculpting the human form
- Topic 2 Genre and subject in sculpture
- Topic 3 Materials, techniques and processes in sculpture
- Topic 4 Formal elements in sculpture 1
- Topic 5 Formal elements in sculpture 2
- Topic 6 Formal elements in sculpture 3
- Topic 7 Religious and domestic architecture
- Topic 8 Civic and corporate architecture
- Topic 9 Materials and techniques in architecture
- Topic 10 Formal elements in architecture 1
- Topic 11 Formal elements in architecture 2
- Assignment 2

Section 3 Themes: Nature in art and architecture 1

- Topic 1 Nature and landscape
 - Topic 2 Turner: *The Harbour of Dieppe*
 - Topic 3 Van Gogh: *The Starry Night*
 - Topic 4 Animals in art: *Double-Headed Serpent*
 - Topic 5 Animals in art: *Maman*
 - Topic 6 Painting plants
 - Topic 7 Ai Weiwei: *Sunflower Seeds*
- Assignment 3

Section 4 Themes: Nature in art and architecture 2

- Topic 1 Angkor Wat
 - Topic 2 'The greatest American architect'
 - Topic 3 *The Great Wave*
 - Topic 4 Hepworth: *Pelagos*
 - Topic 5 Humans and nature: *Rain, Steam and Speed*
 - Topic 6 Humans and nature: *The Family of Man*
 - Topic 7 Using critical texts
- Assignment 4

Section 5 Themes: Identities in art and architecture 1

- Topic 1 *The Arnolfini Portrait*
 - Topic 2 Two twentieth-century portraits
 - Topic 3 3D Portraiture: *Prima Porta Augustus*
 - Topic 4 Marc Quinn: *Self 2006*
 - Topic 5 *Alison Lapper, Pregnant*
 - Topic 6 Representing gender stereotypes in painting
 - Topic 7 Subverting gender stereotypes in painting
- Assignment 5

Section 6 Themes: Identities in art and architecture 1

- Topic 1 Identity in architecture: the Süleymaniye Mosque
- Topic 2 Zaha Hadid, architect
- Topic 3 The Benin plaques
- Topic 4 Yinka Shonibare
- Topic 5 *Nelson's Ship in a Bottle*
- Topic 6 Divine identity: *The Ghent Altarpiece*
- Topic 7 Graham Sutherland: *The Crucifixion*
- Assignment 6

The contents of Sections 7–10 are subject to change

Section 7 Periods: Rebellion and revival 1

- Topic 1 Introduction to academic painting: Leighton
- Topic 2 Painting everyday life: Frith
- Topic 3 Courbet: *The Stone Breakers*
- Topic 4 The Pre-Raphaelite Brotherhood
- Topic 5 Ford Madox Ford: *Work*
- Topic 6 Holman Hunt and Waterhouse
- Topic 7 Architecture: The Red House and St Margaret's Church
- Topic 8: Gothic Revival: the Albert Memorial
- Assignment 7

Section 8 Periods: Rebellion and revival 2

- Topic 1 Manet: *Olympia*
- Topic 2 Impressionism
- Topic 3 Gauguin: *The Vision After the Sermon*
- Topic 4 Auguste Rodin
- Topic 5 Palais Garnier
- Topic 6 Castel Béranger
- Assignment 8

Section 9 Periods: Brave New World 1

- Topic 1 Painting modern Paris: Robert Delaunay
- Topic 2 Painting modern Paris: Sonia Delaunay
- Topic 3 Fauvism and early Matisse
- Topic 4 Henri Matisse post-Fauvism
- Topic 5 Expressionism
- Topic 6 Cubism
- Topic 7 Futurism
- Topic 8 Photography; Duchamp
- Assignment 9

Section 10 Periods: Brave New World 2

- Topic 1 Dada
- Topic 2 Surrealism
- Topic 3 Giacometti
- Topic 4 Women artists in Modernism
- Topic 5 Modernist sculpture
- Topic 6 Public architecture
- Topic 7 Domestic architecture
- Assignment 10

The works to be studied

The specification is quite complex and there are a lot of points to consider when putting together an A level course.

- Section A: All students doing the A level cover visual analysis.
- Section B: Students are required to study two out of three possible Themes. On this NEC course you will study:
 - B1 Nature in art and architecture
 - B2 Identities in art and architecture.
- Section C: Students are required to study two out of five possible Periods. On this NEC course you will study:
 - C3 Rebellion and revival: the British and French Avant-Garde (1848–99)
 - C4 Brave new world: Modernism in Europe (1900–39).

In order to provide as comprehensive an overview of art history as possible, many of the works studied in the Visual Analysis part of the course (Sections 1 and 2) are drawn from periods *not* covered in the Periods sections (Sections 6 to 10). You will look at a number of Renaissance and Baroque works, for example.

The grids that follow show how the works studied for the Themes and Periods part of the course meet the demands of the specification. This will be important information when you come to choose works to focus on for your assignments and exam responses.

Theme B1: Nature in art and architecture

Specification topic area	Pre-1850	Post-1850
Landscape or seascape in 2D works	J M W Turner*, <i>The Harbour of Dieppe</i> (c.1826)	Vincent van Gogh, <i>The Starry Night</i> (1889)
Animals in 2D or 3D works	<i>Double-Headed Serpent</i> (1400–1521)	Louise Bourgeois, <i>Maman</i> (1999)
Plants in 2D or 3D works	Albrecht Dürer, <i>The Great Piece of Turf</i> (1503) Samuel Palmer, <i>The Magic Apple Tree</i> (c.1830)	<i>Ai Weiwei, Sunflower Seeds</i> (2010)
The elements in 2D or 3D works	<i>Hokusai, The Great Wave</i> (c.1830)	Barbara Hepworth~, <i>Pelagos</i> (1946)
The relationship between wo/man and nature in 2D or 3D works	J M W Turner*, <i>Rain, Steam and Speed</i> (1844)	Barbara Hepworth~, <i>The Family of Man</i> (1970)
Architectural works influenced by nature	<i>Angkor Wat</i> (12 th century)	Frank Lloyd Wright^ <i>Robie House</i> (1910) <i>Fallingwater</i> (1936–9)

* Specified painter

~ Specified sculptor/3D artist

^ Specified architect

Works from beyond the European tradition

Theme B2: Identities in art and architecture

Specification topic area	Pre-1850	Post-1850
The Divine in 2D or 3D works	Jan van Eyck*, <i>The Ghent Altarpiece</i> (1432)	Graham Sutherland, <i>Crucifixion</i> (1946)
Portraits in 2D works	Jan van Eyck*, <i>The Arnolfini Portrait</i> (1434)	David Hockney, <i>Mr and Mrs Clark and Percy</i> (1970–1) Frida Kahlo, <i>Portrait on the Borderline Between Mexico and the United States</i> (1932)
Portraits in 3D works	<i>Prima Porta Augustus</i> (1 st century CE)	Marc Quinn, <i>Self</i> (2006) Marc Quinn, <i>Alison Lapper, Pregnant</i> (2005)
Gender identity in 2D or 3D works	Titian, <i>Venus of Urbino</i> (1534)	Jenny Saville, <i>Branded</i> (1992)
Ethnic identity in 2D or 3D works	Benin plaque showing the façade of the Royal Palace (1550–1650)	Yinka Shonibare~ <i>The Swing (after Fragonard)</i> (2001) <i>Nelson's Ship in a Bottle</i> (2010)
Identity in architectural works	Mimar Sinan, <i>Süleymaniye Mosque, Istanbul</i> (1558)	Zaha Hadid^ London Aquatic Centre (2005–11) Heydar Aliyev Centre (2007–12)

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^ Specified architect

Works from beyond the European tradition

Period C3: Rebellion and revival

Specification topic area	British	French
Painting of working life	William Holman Hunt, <i>The Hireling Shepherd</i> (1851) [Pre-Raphaelite]	Gustave Courbet, <i>The Stone Breakers</i> (1849) [Realism]
	Ford Madox Brown, <i>Work</i> (1865) [Pre-Raphaelite]	
Painting of leisure	Powell Frith, <i>Derby Day</i> (1858) [Victorian]	Berthe Morisot, <i>Summer's Day</i> (1879) [Impressionism]
Religious painting	William Holman Hunt, <i>The Shadow of Death</i> (1873) [Pre-Raphaelite]	Paul Gauguin, <i>The Vision After the Sermon</i> (1888) [Post-Impressionism]
Mythological/literary works (painting or sculpture)	John William Waterhouse, <i>The Lady of Shalott</i> (1888) [Pre-Raphaelite]	Auguste Rodin, <i>The Kiss</i> (1882)
The female figure (painting or sculpture)	Lord Leighton, <i>The Bath of Psyche</i> (1890) [Academic]	Édouard Manet, <i>Olympia</i> (1862) [Realism]
Landscape painting scenes	William Holman Hunt, <i>Our English Coasts</i> (1852) [Pre-Raphaelite]	Claude Monet, <i>Impression, Sunrise</i> (1872) [Impressionism]
Commemorative sculpture	Gilbert Scott, Albert Memorial (1872)	Auguste Rodin, <i>Monument to Balzac</i> (1887) <i>The Burghers of Calais</i> (1889)
Public architecture	William Butterfield, All Saints Church (1870)	Charles Garnier, Palais Garnier (1875)

Domestic architecture	Philip Webb, <i>The Red House</i> (1860) [Arts and Crafts]	Hector Guimard, <i>Castel Béranger</i> (1898) [Art Nouveau]
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Specified painter

Specified sculptor

Period C4: Brave new world

Specification topic area	French	Non-French European
Painting of modern urban life	Robert Delaunay, <i>Homage to Blériot</i> (1914) Sonia Delaunay, <i>Electric Prisms</i> (1914)	Ernst Ludwig Kirchner, <i>Street, Berlin</i> (1913) [German Expressionism] Hannah Höch, <i>Cut with the Kitchen Knife</i> , 1919 [Dada]
Painting or sculpture influenced by 'primitive' ideas and artefacts	Henri Matisse, <i>Blue Nude</i> (1907) [Fauvism]	Giacometti, <i>The Couple</i> (1926)
The female figure (painting or sculpture)	Suzanne Valedon, <i>The Blue Room</i> (1923) Marcel Duchamp, <i>Nude Descending a Staircase</i> (1912)	Giacometti, <i>Woman with her Throat Cut</i> (1932) Picasso, <i>Les Femmes d'Alger (O. J. R. M.)</i> (1907) [Cubism]
Portraits (painting or sculpture)	Henri Matisse, <i>Woman with a Hat</i> (1905) [Fauvism]	Hans Arp, <i>Portrait of Tristan Tzara</i> (1916–7) [Dada]
Landscape painting	Georges Braque, <i>The Viaduct at L'Estaque</i> (1908) [Cubism]	Salvador Dalí, <i>The Persistence of Memory</i> (1931) [Surrealism]

Still-life painting	Henri Matisse, <i>Goldfish and Palette</i> (1914–5) [Fauvism]	Picasso, <i>Still Life with Chair Caning</i> (1912)
Human figure sculpture	Henri Gaudier-Brzeska, <i>Red Stone Dancer</i> (c.1913)	Umberto Boccioni, <i>Unique Forms of Continuity in Space</i> (1913) [Futurism] Giacometti, <i>Hands Holding the Void</i> (1934)
Commercial or public architecture	Auguste Perret, Théâtre de Champs Élysées (1913)	Walter Gropius, Fagus Factory (1913) [Modernism]
Domestic architecture	Le Corbusier, Villa Savoye (1929) [Modernism]	Marcel Breuer, Sea Lane House, Sussex (1936) [Modernism]

Specified painter

Specified sculptor

Using the specification

The specification for this course is:

Edexcel A level History of Art 9HT0

You can find the specification here:

<https://qualifications.pearson.com/en/qualifications/edexcel-a-levels/history-of-art-2017.html>

The specification tells you:

- the skills, knowledge and understanding that will be assessed
- the structure of the assessment.

It is a key document for you to use to keep track of what you are learning and to prepare for the assessment.

NEC course materials are designed to cover the specification requirements. However, check the specification for the year you plan to take your examinations as you will need to know:

- when your exam takes place

- the unit codes for your exam
- the duration, mark allocations and weightings (so you will know what to expect from the exam)
- whether you are allowed to take anything into the exam with you.

Although we aim to help you understand how the qualification is assessed, NEC cannot guarantee the accuracy of assessment information. This is because we do not know when you plan to take your examinations and details may be subject to change by the awarding body.

How the course is assessed

A level History of Art consists of two written papers lasting 3 hours each. The two papers are evenly weighted, i.e. each paper represents 50% of the qualification. The exams are available in May/June only and must all be taken in the same year.

Paper 1: Visual analysis and themes (9HT0/01)

This paper (total 110 marks) comprises:

- Section A: Visual analysis (36 marks). For each of the following types of art and architecture, students answer a single compulsory question that requires you to comment on an unseen photograph of
 - a painting;
 - a sculpture; and
 - a building.

Each question is worth 12 marks.

- Section B: Themes (74 marks). Students answer a single compulsory question in **two** parts on each of the following Themes:
 - B1 Nature in art and architecture
 - B2 Identities in art and architecture.

For each Theme, you will answer a 12-mark question and a 25-mark question.

Paper 2: Periods (9HT0/02)

For this paper (total 110 marks) you will answer questions on **two** Periods:

- C3 Rebellion and revival: the British and French Avant-Garde (1848–99)
- C4 Brave new world: Modernism in Europe (1900–39).

For each period, you will answer a single compulsory question in **four** parts: two 5-mark questions; one 15-mark question; one 30-mark question.

There is more information about the requirements for each type of question and how to prepare for assessment in 'About assessment' and in the course materials.

A note about timings

We estimate this course will take about 300 hours, although this does not include the time it takes to complete assignments and additional reading. Everyone is different, so the timings are guidelines only, but we recommend you plan to spend at least 300 hours on this course.

In the Visual Analysis part of the course (Sections 1 and 2) we expect you will spend approximately 35 hours on each section, with extra time for assignments and additional reading. Although Visual Analysis only accounts for 15% of the overall marks in the exam, these two sections form the foundation for the whole course. Working slowly and carefully through these sections will help you develop the analytical ability, familiarity with specialised terminology and general art historical knowledge that you will need for later sections of the course.

For Sections 3–10 we expect you will spend about 28 hours on each section, plus extra time for assignments and additional reading.

Equipment and resources needed



This is an online course so internet access is essential.

You will also need copies of the texts listed at the start of this course guide.

Making your own notes as you work through the course is a vital part of your learning. For example, you will need to make notes on the various videos that are embedded in the course. Make sure you always have pen and paper to hand. It is worth spending some time devising a systematic way of organising your notes so that you can return to them when advised to do so at various points in the course – and when you come to revise for the exam.

You may be new to online learning. You will find further information on how to get the best out of the online course materials in the Getting started section.

Reading a good broadsheet newspaper, watching/listening to documentaries and using the internet for research and further study can give you a broad range of views and information about the subject.

Acknowledgements

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