A Level
History of Art

Summary of changes in Pearson Edexcel Level 3 Advanced GCE in History of Art Issue 2

Summary of changes made between previous issue and this current issue	Page number
Jean Baptiste Carpeaux has been removed and replaced with Auguste Rodin from the list of specified artists.	23

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

Contents

1 Introduction

Why choose Pearson Edexcel A Level History of Art?

We've listened to feedback from all parts of the History of Art community, including teachers, subject associations and higher education. We've used this opportunity of curriculum change to redesign this qualification so that it reflects the demands of a truly evolving environment allowing us to design a qualification that enables your students to engage with the breadth and depth of this inspiring subject. This course develops students understanding of the relationship between society and art; art historical terms, concepts and issues; the influence of cultural, social and political factors as well as developments in materials, techniques and processes of both art and architecture over time.

Core visual literary skills - The initial Visual Analysis topic delivers the core skills of visual literacy and understanding, vital skill in today's visual world.

Global scope - The inclusion works from beyond the European tradition in the thematic topics introduces a global scope into the syllabus that is appropriate for the modern world.

Local perspectives – Allowing centres to choose which works to teach will allow them to make use of their local museums and galleries.

Opportunities for breadth and depth - The five Periods give the opportunity to study some of the most significant and exciting eras of art and architecture in depth. Students will continue to build on and develop their skills of visual literacy and their knowledge base as they expand from the breadth of the Themes to the greater detail of Periods.

Clear assessments - This new A Level offers clear assessment, allowing students the opportunity to engage in debate and evaluate ideas.

Access to cultural heritage - Over the two-year course, students will develop the skills and understanding to enjoy a lifetime of access to, and appreciation of, the culture, heritage and ideas of the world around them.

Supports progression to further study - All elements of this course equip students with skills for higher education and beyond: art history's inter-disciplinary benefits are key to this, as are the requirements for all students to learn to analyse, research and to create substantiated reasoned argument in written form.

Supporting you in planning and implementing this qualification

Planning

- Our **Getting Started** guide gives you an overview of the new A level History of Art qualification 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 give you an editable **course planner** and **scheme of work** that you can adapt to suit your department.
- Our **mapping document** highlights the key differences between your current A Level History of Art specification and our new specification.

Teaching and learning

There will be lots of free teaching and learning support to help you deliver the new qualification, including:

- exemplars and commentaries
- topic guides, with guidance on teaching and delivery approaches.

Preparing for exams

We will also provide a range of resources to help you prepare your students for the assessments including:

- marked exemplars of student work with examiner commentaries.

Get help and 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 at https://qualifications.pearson.com/en/subjects/art-and-design.html
- by email at TeachingArtandDesign@pearson.com
- by telephone on 020 7010 2181

Learn more at qualifications.pearson.com

Qualification at a glance

Content and assessment overview

The Pearson Edexcel Level 3 Advanced GCE in History of Art consists of two externally-examined papers.

Students must complete all assessment in May/June in any single year.

Paper 1: Visual analysis and themes (*Paper code: 9HT0/01)
Written examination: 3 hours   **50% of the qualification**   **110 marks**
Content overview   • Visual analysis   • Themes
Assessment overview   **Section A: Visual analysis**   For each of the following types of art and architecture, students answer a single compulsory question that requires them to comment on an unseen photograph of: • a painting;   • a sculpture; and   • a building.   **Section B: Themes**   Choose **two** Themes from a choice of **three**:   • B1 Nature in art and architecture   • B2 Identities in art and architecture   • B3 War in art and architecture.   For each Theme, students answer a single compulsory question in **two** parts.

*See *Appendix 8: Codes* for a description of this code and all other codes relevant to this qualification.

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**:   • 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).   For each Period, students answer a single compulsory question in **four** parts.

2 Subject content

The study of art in its historical and contemporary forms gives students crucial knowledge of world civilisations. It gives students visual and analytical skills that can be applied in many walks of life and the tools to understand how images and objects work to shape our social and political identities. This specification allows students to develop particular strengths and interests, encourages lifelong learning and provides access to higher education and university degree courses in art history and related subjects, as well as art historical-related and other careers. Students should be encouraged to research and investigate art through first-hand experience.

The subject content is divided into three areas:

- A: Visual analysis
- B: Themes
- C: Periods.

Qualification aims and objectives

The aims and objectives of this qualification are to enable students to:

- engage actively and independently in historical, theoretical and critical study of art
- be encouraged, where possible, to research and investigate art through first-hand experience of works of art
- understand the relationship between society, culture, technology, politics and art
- understand the ways in which art has been used and interpreted by past and present societies
- understand the influences on, and contributions of, artists
- know key art historical terms, concepts and issues
- understand how visual language is used by artists to communicate ideas, including formal characteristics, materials, techniques, and processes
- be able to analyse and make critical judgements about art
- use evidence to substantiate structured arguments about art
- study a sufficient range of artists and works of art to ensure an appropriate depth and breadth of knowledge and understanding of specified movements/periods and themes.

Knowledge and understanding

All students must develop the ability to apply their knowledge and understanding in evidenced, structured arguments across all investigation areas. These cover:

- art historical terms and concepts
- influential artists and art of key historical movements, periods, styles and types of art
- changes in art over time, including: the influence of cultural, social, political and technological factors on relevant works of art, artists and movements/periods
- significant developments in materials, techniques and processes and how they have contributed to changes in art
- ways in which art has been used and interpreted by past and present societies
- influences of prior art movements/periods on artists and works
- critical texts that discuss specific artists' work, their contributions and influences
- the impact of exhibition/gallery and curatorship choices on the reception of works of art
- how original and subsequent environments and settings contribute to the impact of works of art and architecture.

A: Visual analysis

Overview

Throughout this qualification, students will develop the understanding and ability to undertake effective visual analysis. The ability to analyse the formal characteristics of any work of art and architecture is a key advantage for any individual in a world dominated by visual images and messages. It is, therefore, a valuable life skill.

This visual literacy is developed by building knowledge and understanding of key terminology, and the ability to analyse and interpret the choices made by artists in their art. This interpretation spans an understanding of the effects and impacts of the application of formal characteristics, underpinned by a general knowledge and understanding of historical, social and cultural contexts. Students will develop the ability to link these elements in the creation of sustained critical argument, which is supported by detailed evidence and reasoning and close reading of images.

Students will develop visual literacy across painting, sculpture and architecture from within the European tradition of art, from Classical Greece (500 BCE) to the present. This core skill will enable students to go on to analyse artists' work to identify more complex interdependencies between visual language and the effects achieved.

Visual analysis is assessed specifically in Paper 1 Section A but students will also draw on these skills when answering questions on Themes and Periods.

Category	Visual analysis coverage
1 Painting	(a) Key terminology and concepts.
	(b) How artists use subject matter and the conventions of the following genres to achieve specific intentions: history, portraits, landscape, still life and everyday life, non-objective (including abstract) work.
	(c) Materials, techniques and processes, and their impact on meaning and effect.
	(d) Manipulation of formal elements to achieve specific intentions: • composition • colour • pictorial space • light and tone • form • line • scale • texture, pattern and ornamentation.

Category	Visual analysis coverage
2 Sculpture	(a) Key terminology and concepts.
	(b) How artists use subject matter to achieve specific intentions: the human and other figures; non-objective (including abstract) work.
	(c) Materials, techniques and processes, and their impact on meaning and effect, including relief and free-standing work.
	(d) Manipulation of formal elements to achieve specific intentions: • composition • colour • three-dimensional space • light and tone • volume, mass and form • line • scale • texture, pattern and ornamentation.
3 Architecture	(a) Key terminology and concepts.
	(b) How architects use functions to achieve specific intentions: religious, secular, domestic, public, private, civic, corporate.
	(c) Materials, techniques and processes, and their impact on meaning and effect.
	(d) Manipulation of formal elements to achieve specific intentions: • composition • structure and form • volume and mass • site/location • scale • architectural elements • texture, pattern and ornamentation.

B: Themes

Overview

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.

These Themes are intended to be broad-based explorations of the developments in art and connections between movements and periods across time and place. Therefore, all students must explore artists and works from both pre- and post-1850 and from both within and beyond the European tradition. The detail of coverage is given for each Theme on the following pages. Students must study work across at least three types of art: 2D, 3D and architecture.

Each Theme sets out the requirements for works to be selected. An example of a set of works that fulfil these requirements for *Theme B1 Nature in art and architecture* can be found in *Appendix 2: Exemplar selection of works*.

Appendix 4 summarises the number of works to be studied across the Themes.

Critical texts

Students must explore Key Topic 4 (b) for each chosen Theme in relation to **at least one** critical text. A different critical text must be used for each Theme, and these must be different from those used for the Periods.

- A critical text is one which provides views that students may integrate in support of, or counter to, their own argument. It may derive from interpretations offered by contemporary or subsequent named critics (including art historians). It is thus differentiated from a purely factual source of information about a work of art, artist or its context.
- All students must know and understand at least one critical text in detail. However, different texts (or extracts) may be used for individual artists, as long as the student develops the body of knowledge and understanding of key secondary source/s to support their learning.
- If the text does not cover both of the chosen specified artists and the chosen specified architect, then additional text(s) will be required.
- The choice of texts is at the discretion of the teacher and/or student.
- Material from books, articles, documentaries and podcasts are acceptable, as long as examiners are able to verify the named critic referenced by students in the examination.
- In the assessment, students may refer to the authors of their critical texts by quotation or by summarising their views.

B1 Nature in art and architecture

A source of inspiration, a symbol of belonging or as an ideal of perfection, the natural world has always played a vital part in shaping our art and architecture. This Theme covers the ways in which the motifs, messages and materials of nature have been used across time and place.

Selection of works

Works by specified artists/architects

From the table below, choose **one** specified artist/architect from each type, and **two** works by each (six works in total). The works and artists must be studied in detail. One artist or architect's works must be pre-1850, one post-1850, and the third can be from any date.

Painting/2D art (choose one)	Sculpture/3D art (choose one)	Architecture (choose one)
Albrecht Dürer (1471–1528)	Giambologna (1529–1608)	John Nash (1752–1835)
JMW Turner (1775–1851)	Barbara Hepworth (1903–75)	Antoni Gaudí (1852–1926)
Claude Monet (1840–1926)	Barry Flanagan (1941–2009)	Frank Lloyd Wright (1867–1959)
Georgia O'Keeffe (1887–1986)	Richard Long (1945–)	Santiago Calatrava (1951–)

Additional works

Choose **at least six** additional works (from at least two other influential artists/architects). These must cover all three types of art. They can date from any time after 500 BCE.

At least **three** of these must be selected from the list of works from beyond the European tradition[1] in the table below (one from each type). The remaining works can be from any artist or tradition (including those not already selected as 'specified artists' above).

Painting/2D art (choose at least one)	Sculpture/3D art (choose at least one)	Architecture (choose at least one)
Wen Zhengming, *Wintry Trees,* 1543 (British Museum)	*Double-headed serpent*, 1400–1521, (British Museum)	*Temple of the Jaguar*, Chichen Itza, Mexico, c.800
Mansur, *Zebra*, 1621 (V&A)	*Tipu's Tiger,* 1772–99 (V&A)	*Angkor Wat*, Cambodia, 12th century
Hokusai, *The Great Wave*, c.1830 (Metropolitan Museum of Art, New York)	El Anatsui, *Erosion*, 1992 (Smithsonian)	*The Bahá'í House of Worship*, New Delhi, India, 1986
Bessie Nakamarra Sims, *Possum Dreaming,* 1995 (Brighton and Hove Museums)	Ai Weiwei, *Sunflower Seeds,* 2010 (Tate Modern)	Yeang, *Mesiniaga Tower*, Malaysia, 1992

Ensuring coverage of the topic content

For each of the six categories (a)–(f) listed next to *Scope of works* on the following page, at least **two** works must be studied (one pre-1850 and one post-1850).

The works by specified artists/architects and additional works must collectively provide full coverage of the requirements specified in *Key Topics 1–4.* It is important to note that works chosen for this Theme **cannot** be studied in any other Theme or Period.

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[1] See *Appendix 1: Definitions.*

Subjects, forms and styles	Works to be studied
Scope of works	(a) Landscape or seascape in 2D works (pre- and post-1850).
	(b) Animals in 2D or 3D works (pre- and post-1850).
	(c) Plants in 2D or 3D works (pre- and post-1850).
	(d) The elements (e.g. fire, water, wind or earth) in 2D or 3D works (pre- and post-1850).
	(e) The relationship between wo/man and nature in 2D or 3D works (pre- and post-1850).
	(f) Architectural works influenced by nature (pre- and post-1850).
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: the sublime, pastoral and topographical in art; biomorphic, zoomorphic and organic in architecture.
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 experience of nature.
3 Developments in materials, techniques and processes	(a) Materials, techniques and processes in the Western and non-Western 2D and 3D works.
	(b) The relationship between materials and meaning in the 3D works.
	(c) Use of materials, techniques and processes inspired by the natural world 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.

B2 Identities in art and architecture

Art and architecture have always played a vital part in the expression of identity. Works shape our understanding of gender, nationality and ethnicity, both as individuals and as societies. This Theme covers the representation of divine beings, individuals, groups and communities or nations in 2D, 3D and architecture, across time and place.

Selection of works

Works by specified artists/architects

From the table below, choose **one** specified artist/architect from each type, and **two** works by each (six works in total). The works and artists must be studied in detail. One artist or architect's works must be pre-1850, one post-1850, and the third can be from any date.

Painting/2D art (choose one)	Sculpture/3D art (choose one)	Architecture (choose one)
Jan van Eyck (1390–1441)	Jean-Antoine Houdon (1741–1828)	Inigo Jones (1573–1652)
Rembrandt van Rijn (1606–69)	Grayson Perry (1960–)	Christopher Wren (1632–1723)
Elisabeth Vigée Le Brun (1755–1842)	Yinka Shonibare (1962–)	Richard Rogers (1933–)
Vincent van Gogh (1853–90)	Marc Quinn (1964–)	Zaha Hadid (1950–2016)

Additional works

Choose **at least six** additional works (from at least two other influential artists/architects). These must cover all three types of art. They can date from any time after 500 BCE.

At least **three** of these must be selected from the list of works from beyond the European tradition[1] in the table below (one from each type). The remaining works can be from any artist or tradition (including those not already selected as 'specified artists' above).

Painting/2D art (choose at least one)	Sculpture/3D art (choose at least one)	Architecture (choose at least one)
Bichitr, *Shah Jahan receives his sons*, 1628 (Royal Collection)	*The Sultanganj Buddha*, 7th century (Birmingham Museum)	*Lakshamana Temple*, Khajuraho, India, c.930
Frida Kahlo, *Self Portrait along the Border Line between Mexico and the USA*, 1932	*Shiva Nataraja: Lord of the Dance*, 12th century (V&A)	*The Temple of Heaven*, Beijing, China, 15th century
Liu Cunhia, *Chairman Mao en route to Anyuan*, 1967	*Benin plaque showing the façade of the Royal palace*, 1550–1650 (British Museum)	Mimar Sinan, *Süleymaniye Mosque*, Istanbul, Turkey, 1558
Shirin Neshat, *Rebellious Silence* (part of *Women of Allah series*) 1993–97	Michael Tuffery, *Pisupo lua afe (Corned beef 2000)*, 1994 (Museum of New Zealand)	Nayyar Ali Dada *Alhamra Arts Council,* Lahore, Pakistan 1992

Ensuring coverage of the topic content on the following page

For each of the six categories (a)–(f) listed next to *Scope of works* on the following page, at least **two** works must be studied (one pre-1850 and one post-1850).

The works by specified artists/architects and additional works must collectively provide full coverage of the requirements specified in *Key Topics 1–4.* It is important to note that works chosen for this Theme **cannot** be studied in any other Theme or Period.

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[1] See *Appendix 1: Definitions*.

Subjects, forms and styles	Works to be studied
Scope of works	(a) The Divine in 2D or 3D works (pre- and post-1850).
	(b) Portraits in 2D works (pre- and post-1850).
	(c) Portraits in 3D works (pre- and post-1850).
	(d) Gender identity in 2D or 3D works (pre- and post-1850).
	(e) Ethnic identity in 2D or 3D works (pre- and post-1850).
	(f) Identity in architectural works (pre- and post-1850).
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 non-Western 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.

B3 War in art and architecture

An expression of triumph or loss – our responses and attitudes to war are shaped by works that remember and either support or challenge the conflict. Over time and place, attitudes towards war have changed significantly and this Theme covers the preparation, participation and responses to international and civil wars in works of 2D and 3D art and in architecture.

Selection of works

Works by specified artists/architects

From the table below, choose **one** specified artist/architect from each type, and **two** works by each (six works in total). The works and artists must be studied in detail. One artist or architect's works must be pre-1850, one post-1850, and the third can be from any date.

Painting/2D art (choose one)	Sculpture/3D art (choose one)	Architecture (choose one)
Eugène Delacroix (1798–1863) Francisco Goya (1746–1828) Pablo Picasso (1881–1973) Otto Dix (1891–1969)	Antonio Canova (1757–1822) Henry Moore (1898–1986) Jenny Holzer (1950–) Jeremy Deller (1966–)	François de Mondion (1681–1733) Karl Friedrich Schinkel (1781–1841) Edwin Lutyens (1869–1944) Daniel Libeskind (1946–)

Additional works

Choose **at least six** additional works (from at least two other influential artists/architects). These must cover all three types of art. They can date from any time after 500 BCE.

At least **three** of these must be selected from the list of works from beyond the European tradition[1] in the table below (one from each type). The remaining works can be from any artist or tradition (including those not already selected as 'specified artists' above).

Painting/2D art (choose at least one)	Sculpture/3D art (choose at least one)	Architecture (choose at least one)
Night attack on the Sanjo Palace, 13th century (Museum of Fine Arts, Boston) Miskina and Sarwan, *Akabarnama: Mines exploding during the siege of Chitor,* c.1586 (V&A IS.2:66–1896) Iri and Toshi Maruki, *Fire*, Panel 2 of the Hiroshima Panels, 1950 El Salahi, *The Inevitable*, 1984 (Tate Modern)	Kneeling Archer, Terracotta Army, 210 BCE (Shaanxi) *Haniwa Warrior in keiko armor*, 6th century (Tokyo National Museum) *Elephant Armour*, 1600 (Royal Armouries, Leeds) Dadang Christanto, *They give evidence*, 1996–97 (The Art Gallery of NSW, Sydney)	*Himeji Castle*, Hyogo, Japan, 1333 *Fasil Ghebbi Castle,* Gondar, Ethiopia 1632–67 *The Golden Fort*, Jaisalmer, India, 1156 Kenzo Tange, *Hiroshima Peace Memorial Museum*, Tokyo, Japan, 1955

Ensuring coverage of the topic content

For each of the six categories (a)–(f) listed next to *Scope of works* on the following page, at least **two** works must be studied (one pre-1850 and one post-1850).

The works by specified artists/architects and additional works must collectively provide full coverage of the requirements specified in *Key Topics 1–4.* It is important to note that works chosen for this Theme **cannot** be studied in any other Theme or Period.

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[1] See *Appendix 1: Definitions*.

Subjects, forms and styles	Works to be studied
Scope of works	(a) War or revolution in 2D works (pre- and post-1850).
	(b) Leaders in 2D or 3D works (pre- and post-1850).
	(c) Participants in 2D or 3D works (pre- and post-1850).
	(d) Places affected by war in 2D or 3D works (pre- and post-1850).
	(e) Memorials in 2D or 3D works (pre- and post-1850).
	(f) Defensive or commemorative architectural works (pre- and post-1850).
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: international and civil war (including revolutions), propaganda, resistance and protest; heroism and martyrdom, commemoration, loss, absence.
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 conflict in their own era.
3 Developments in materials, techniques and processes	(a) Materials, techniques and processes in the Western and non-Western 2D and 3D works.
	(b) The relationship between materials and meaning in the 3D works.
	(c) Use of materials, techniques and processes in response to conflict 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.

C: Periods

Overview

Two Periods must be selected 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).

The study of a Period is intended to allow students the opportunity to research and explore in detail the key movements, concepts, artists, architects, contextual factors and related developments of art and architecture in a specific place/s and across a clearly defined time frame.

Appendix 4 summarises the number of works to be studied across the Periods.

Critical texts

Students must explore Key Topic 4 (b) for each chosen Period in relation to **at least one** critical text. A different critical text must be used for each Period, and these must be different from those used for the Themes.

- A critical text is one which provides views that students may integrate in support of, or counter to, their own argument. It may derive from interpretations offered by contemporary or subsequent named critics (including art historians). It is thus differentiated from a purely factual source of information about a work of art, artist or its context.

- All students must know and understand at least one critical text in detail. However, different texts (or extracts) may be used for individual artists, as long as the student develops the body of knowledge and understanding of key secondary source/s to support their learning.

- If the text does not cover both of the chosen specified artists, then additional text(s) will be required.

- The choice of text is at the discretion of the teacher and/or student.

- Material from books, articles, documentaries and podcasts are acceptable, as long as examiners are able to verify the named critic referenced by students in the examination.

- In the assessment, students may refer to the authors of their critical texts by quotation or by summarising their views.

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

This option spans one of the most extraordinary concentrations of artistic achievement the world has ever seen. The ideas, values and iconic works of the Italian Renaissance continue to shape ideas of beauty, perfection and heritage today. Beginning with the innovative challenges of Masaccio in Florence, students can explore the cultural contexts of the Renaissance through, among others, the work of Donatello, Brunelleschi, Bellini and Michelangelo.

Students must consider the impact of different styles, materials and techniques of the time as well as exploring and evaluating the impact of the regional historical events, philosophical developments and the changing status of artists, architects and patrons on art and architecture.

This option covers the work produced in the regions and cities of the three states of Venice (which can include Padua and Mantua), Florence (which can include Siena) and Rome.

Selection of works

Works by specified artists

From the table below, choose **one** specified artist from each type, with **three** works by each (six works in total). The works and artists must be studied in detail.

Painting/2D art (choose one)	Sculpture/3D art (choose one)
Giovanni Bellini (1430–1516)	Donatello (1386–1466)
Sandro Botticelli (1445–1510)	Tullio Lombardo (1460–1532
Raphael (1483–1520)	Michelangelo (1475–1564)

Additional works

Choose **at least 12** additional works from relevant artists and architects of your choice. This may include works from the artists above, if not already selected as 'specified' artists. Additional works by specified artists in other types may also be studied (for example if Michelangelo is selected as a 'specified' artist, three sculptures must be studied in detail, but additional works by him in painting or architecture may also be studied).

Ensuring coverage of the topic content

The specified and additional works must collectively provide full coverage of the requirements specified in the content table on the following page.

For each of the six categories (a)–(f) listed next to *Scope of works*, at least **one** work must be studied that was produced in each of the three city regions.

In this Period, the requirement is to cover works produced in (or for) each of the city states or regions. This means that works by Michelangelo may be used to explore the art and architecture of both Florence and Rome, and students would need to know and understand the impact of both location and patronage of works in each region.

Teachers must select works that fall clearly within the years 1420–1520, even if the artists/architects also worked outside these years.

It is important to note that works chosen for this Period **cannot** be studied in any of the Themes.

Subjects, forms and styles	Works to be studied
Scope of works	(a) Religious paintings in Florence, Rome and Venice.
	(b) Religious sculpture in Florence, Rome and Venice.
	(c) Mythological works in 2D or 3D in Florence, Rome and Venice.
	(d) Portraits in 2D or 3D in Florence, Rome and Venice.
	(e) Religious architecture in Florence, Rome and Venice.
	(f) Secular architecture in Florence, Rome and Venice.
Key topics	**What students need to learn**
1 Art historical terms and concepts	(a) Relevant terminology for 2D, 3D and architecture.
	(b) Formal elements and their effects or contributions to meaning.
	(c) Concepts relevant to the period: genres and subjects; classical antiquity; idealism and realism; Humanism; Neoplatonism; iconography; *'disegno'*; artisan/artist.
2 Cultural, social, technological and political factors	(a) How the works were influenced by cultural/social factors, e.g. the rise of trade, education and urbanisation, an interest in classical antiquity.
	(b) How the works were influenced by political factors, e.g. the impact of events; relationships between states; European figures (e.g. Savonarola, the Popes).
	(c) How the works were influenced by technological factors, e.g. the development of printing (Gutenberg); laws of linear perspective.
	(d) How the works were influenced by other locations and movements or periods, e.g. Gothic, Flemish and Byzantine art, and influences from one city to another (such as Florence on Rome).
	(e) How each **chosen specified artist** was influenced by two other artists.
	(f) The extent to which each **chosen specified artist** typifies the period and the region from which they come or in which they work.
3 Developments in materials, techniques and processes	(a) In the 2D works: fresco, tempera and oil.
	(b) In the 3D works: relationship between material and purpose: bronze, wood, marble.
	(c) In the architectural works: use of techniques and processes inspired by antiquity or other locations.
	(d) Reasons for variations in materials, techniques and processes across Florence, Rome and Venice, as seen in the art and architectural works.

Key topics	What students need to learn
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**: their works, contribution and influences.
	(c) Motives for, and role of, patronage in the 2D, 3D and architectural commissioned works, e.g. Medici, Popes, Guilds, Scuole.
	(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.

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

In this option, students investigate the impact of the rise of Protestantism and the Catholic Counter Reformation on art and architecture. The political face of Europe changed dramatically too, and students will explore the context of work across a variety of genres and for a variety of uses.

This option offers an in-depth study of the art and architecture of the Italian states as well as selected artists and works from other Baroque Catholic countries (for example France, Spain, the Spanish Netherlands or Austria) in comparison. Students will explore the impact of religious, historical and philosophical factors on art and its audiences of monarchs, nobility, individuals and groups across the region.

Selection of works

Works by specified artists

From the table below, choose **one** specified artist from each type, with **three** works by each (six works in total). The works and artists must be studied in detail.

Painting/2D art (choose one)	Sculpture/3D art (choose one)
Caravaggio (1571–1610)	Juan Martinez Montañés (1568–1649)
Peter Paul Rubens (1577–1640)	Gianlorenzo Bernini (1598–1680)
Diego Velázquez (1599–1660)	Pierre Puget (1620–94)

Additional works

Choose **at least 12** additional works from relevant artists and architects of your choice. This may include works from the artists above, if not already selected as 'specified' artists. Additional works by specified artists in other types may also be studied (for example if Bernini is selected as a 'specified' artist, three sculptures must be studied in detail, but additional works of his in painting or architecture may also be studied).

Ensuring coverage of the topic content

The specified and additional works must collectively provide full coverage of the requirements specified in the content table on the following page.

For each of the nine categories (a)–(i) listed next to *Scope of works*, at least **one** work must be studied that was produced by an Italian artist and at least one by an artist from a second European Catholic country. The 'other' country can vary across categories (so, for example, a Spanish artist might be chosen for category (a) but a French artist for (b)).

In this Period, the identification of artists is by their nationality. Therefore, Bernini is always considered to be an Italian artist, even when working for Louis XIV in France. Similarly, Claude, Puget and Poussin are French artists, even when working in Italy. Rubens is a Flemish artist throughout his career, even though he works in many different European countries.

Teachers must select works that fall clearly within the years 1597–1685, even if the artists/architects also worked outside these years.

It is important to note that works chosen for this Period **cannot** be studied in any of the Themes.

Subjects, forms and styles	Works to be studied
Scope of works	(a) Religious painting by an Italian artist and by an artist from another Catholic European country.
	(b) Religious sculpture by an Italian artist and by an artist from another Catholic European country.
	(c) Mythological painting by an Italian artist and by an artist from another Catholic European country.
	(d) Mythological sculpture by an Italian artist and by an artist from another Catholic European country.
	(e) Portrait painting or sculpture by an Italian artist and by an artist from another Catholic European country.
	(f) Landscape scenes by an Italian artist and by an artist from another Catholic European country.
	(g) Still life or genre scenes by an Italian artist and by an artist from another Catholic European country.
	(h) Religious architecture by an Italian architect and by an architect from another Catholic European country.
	(i) Secular architecture by an Italian architect and by an architect from another Catholic European country.

Key topics	What students need to learn
1 Art historical terms and concepts	(a) Relevant terminology for 2D, 3D and architecture.
	(b) Formal elements and their effects or contributions to meaning.
	(c) Concepts relevant to the period: genres and subjects; tenebrism; Papacy; Counter Reformation; the Tridentine doctrine and the involvement of the spectator; reliquaries; '*Bel composto*'.
2 Cultural, social, technological and political factors	(a) How the works were influenced by cultural/social factors, e.g. the Catholic response to the rise of Protestantism – the Council of Trent, new religious orders and the use of art for spiritual education.
	(b) How the works were influenced by political factors, e.g. the impact of the Thirty Years War, absolute monarchy in France, and the decline of Spanish/Hapsburg power.
	(c) How the works were influenced by technological factors, e.g. impact of relevant developments in anatomy and science such as Descartes.
	(d) How the works were influenced by other locations and movements or periods, e.g. classical antiquity, the Renaissance, Mannerism.
	(e) How each **chosen specified artist** was influenced by two other artists.
	(f) The extent to which each **chosen specified artist** typifies the period and country from which they come.

Key topics	What students need to learn
3 Developments in materials, techniques and processes	(a) In the 2D works: in drawing and colour.
	(b) In the 3D works: combinations of painting, architecture and sculpture and illusionistic devices.
	(c) In the architectural works: responses to the challenge of creating buildings that inspire religious or secular awe.
	(d) Reasons for variations in materials, techniques and processes between the regions of Baroque Catholic Europe as seen in the art and 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**: their works, contribution and influences.
	(c) Motives for, and role of, patronage in the 2D, 3D and architectural commissioned works: religious and secular.
	(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.

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

Was it the spirit of the 1848 rebellions that sparked the extraordinary originality and inventiveness of art and architecture in the second half of the nineteenth century? As Europe responded to a time of industrial change, technological advances made the world feel faster, more exhilarating and also more disorientating. It was often the creative work of artists and architects that demonstrated the inspiration or challenges of this 'progress' to the world.

This option offers students the opportunity to explore the works of the Impressionists and Post-Impressionists as well as those of the Victorian, Pre-Raphaelite and Art Nouveau movements in Britain and France. Students will look closely at the profound social, political and technological changes of this era and explore and evaluate their impact on artists and their art.

Selection of works

Works by specified artists

From the table below, choose **one** specified artist from each type, with **three** works by each (six works in total). The works and artists must be studied in detail.

Painting/2D art (choose one)	Sculpture/3D art (choose one)
William Holman Hunt (1827–1910)	Edgar Degas (1834–1917)
Édouard Manet (1832–83)	Auguste Rodin (1840-1917)
Paul Gauguin (1848–1903)	Alfred Gilbert (1854–1934)

Additional works

Choose **at least 12** additional works from relevant artists and architects of your choice. This may include works from the artists above, if not already selected as 'specified' artists. Additional works by specified artists in other types may also be studied (for example if Degas is selected as a 'specified' artist, three sculptures must be studied in detail, but additional works of his in painting may also be studied).

Ensuring coverage of the topic content

The specified and additional works must collectively provide full coverage of the requirements specified in the content table on the following page.

For each of the nine categories (a)–(i) listed next to *Scope of works*, at least **one** work must be studied that was produced by a British artist and at least **one** by a French artist

In this Period, the identification of artists is by their nationality[1]. Therefore, Monet is a French artist, even when working in England. Holman Hunt is a British artist and all his works may be studied, even those produced internationally. For the purpose of this specification, Pissarro and Sisley are both considered to be French artists.

Teachers must select works that fall clearly within the years 1848–1899, even if the artists/architects also worked outside these years.

It is important to note that works chosen for this Period **cannot** be studied in any of the Themes.

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[1] Van Gogh is a Dutch artist and therefore cannot be included in this Period. He may be cited as an influential artist but the key works to be studied must be by French and British artists. He is, however, a specified artist in the Theme *Identities in Art*. Similarly, Whistler is an American artist and therefore falls outside this study.

Subjects, forms and styles	Works to be studied*
Scope of works	(a) Painting of working life by British and French artists.
	(b) Painting of leisure by British and French artists.
	(c) Religious painting by British and French artists.
	(d) Mythological/literary works (painting or sculpture) by British and French artists.
	(e) The female figure (painting or sculpture) by British and French artists.
	(f) Landscape painting scenes by British and French artists.
	(g) Commemorative sculpture by British and French artists.
	(h) Public architecture by British and French architects.
	(i) Domestic architecture by British and French architects.
	*Categories (a)–(g) must include at least **one** work in each of the following styles: Academic, Realism, Impressionism, Post-Impressionism, Victorian, Pre-Raphaelite.*
	*Categories (h)–(i) must include at least **one** work in each of the following styles: Art Nouveau and Arts and Crafts.*
Key topics	**What students need to learn**
1 Art historical terms and concepts	(a) Relevant terminology for 2D, 3D and architecture.
	(b) Formal elements and their effects or contributions to meaning
	(c) Concepts relevant to the period: genres and subjects; changing styles; aestheticism; salon; avant-garde; colour theory; *fin de siècle*; 'en plein air'; cropping.
2 Cultural, social, technological and political factors	(a) How the works were influenced by cultural/social factors, e.g. the influence and impact of thinkers such as Ruskin, Baudelaire, Marx and Darwin; industrialisation and urbanisation; attitudes to women and social class.
	(b) How the works were influenced by political factors, e.g. the impact of the 1848 protests; the reign of Queen Victoria; the Second Empire, expansion and colonisation.
	(c) How the works were influenced by technological factors, e.g. impact of new developments in industry, photography, science and transportation.
	(d) How the works typify their style and how they were influenced by other locations and movements or periods, e.g. Neo-Classicism and Romanticism, Japonisme, as well as the other styles within the period.
	(e) How each **chosen specified artist** was influenced by two other artists.
	(f) The extent to which each **chosen specified artist** typifies the style and country from which they come.

Key topics	What students need to learn
3 Developments in materials, techniques and processes	(a) In the paintings: new availability of oil paints in tubes; *plein air* painting; impact of photography on technique and process.
	(b) In the sculptures: new expressive use of materials and new ways of working.
	(c) In the architectural works: new industrial materials and impact of industrial engineering on form, function and style.
	(d) Reasons for variations in materials, techniques and processes between Britain and France, as seen in the art and 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**: 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: the changing role of the Salon and Royal Academy, the rise of new display opportunities.
	(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.

C4 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 creative work of artists both in France and across Europe demonstrate a fascinating response to profound questions about what art is, who art is produced for and the personal and political functions it could fulfil.

This option has been designed to offer an in-depth investigation into the art and architecture of France and in comparison with the art and architecture of other European countries (for example Britain, Spain, Germany, Italy, Russia and the Netherlands), and 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.

Selection of works

Works by specified artists

From the table below, choose **one** specified artist from each type, with **three** works by each (six works in total). The works and artists must be studied in detail.

Painting/2D art (choose one)	Sculpture/3D art (choose one)
Henri Matisse (1869–1954)	Constantin Brancusi (1876–1957)
Ernst Ludwig Kirchner (1880–1938)	Jacob Epstein (1880–1959)
Georges Braque (1882–1963)	Alberto Giacometti (1901–66)

Additional works

Choose **at least 12** additional works from relevant artists and architects of your choice. This may include works from the artists above, if not already selected as 'specified' artists. Additional works by specified artists in other types may also be studied (for example if Matisse is selected as a 'specified' artist, three paintings must be studied in detail, but additional works of his in sculpture may also be studied).

Ensuring coverage of the topic content

The specified and additional works must, collectively, provide full coverage of the requirements specified in the content table on the following page.

For each of the nine categories (a)–(i) listed next to *Scope of works*, at least **one** work must be studied that was produced by a French artist and at least one by an artist of a different European nationality. The 'other' nationality can vary across categories (so, for example, a German artist might be chosen for category (a) but an Italian artist for category (b)).

In this Period, the identification of artists is by their nationality. Therefore, Duchamp is a French artist, even when working in the USA. Picasso is a Spanish artist, even when working in France. Epstein is considered to be a British artist despite his American birth, and Le Corbusier is considered to be French.

Teachers must select works which fall clearly within the years 1900–39, even if the artists/architects also continued working outside these years.

It is important to note that works chosen for this Period **cannot** be studied in any of the Themes.

Subjects, forms and styles	Works to be studied*
Scope of works	(a) Painting of modern, urban life by a French artist and by an artist of a different European nationality.
	(b) Painting or sculpture influenced by 'primitive' ideas and artefacts by a French artist and by an artist of a different European nationality.
	(c) The female figure (painting or sculpture) by a French artist and by an artist of a different European nationality.
	(d) Portraits (painting or sculpture) by a French artist and by an artist of a different European nationality.
	(e) Landscape painting by a French artist and by an artist of a different European nationality.
	(f) Still life painting in France by a French artist and by an artist of a different European nationality.
	(g) Human figure sculpture by a French artist and by an artist of a different European nationality.
	(h) Commercial or public architecture by a French architect and by an architect of a different European nationality.
	(i) Domestic architecture by a French architect and by an architect of a different European nationality.
	*Categories (a)–(g) must include at least **one** work in each of the following styles: Fauvism, Cubism, German Expressionism, Futurism, Dada, Surrealism.*
	*Categories (h)–(i) must include at least **one** work of Modernism.*
Key topics	What students need to learn
1 Art historical terms and concepts	(a) Relevant terminology for 2D, 3D and architecture.
	(b) Formal elements and their effects or contributions to meaning.
	(c) Concepts relevant to the period: subjects and genres; changing styles, modernity, Primitivism, ready-made, rejection of Academic traditions.
2 Cultural, social, technological and political factors	(a) How the works were influenced by cultural/social factors, e.g. the impact of key thinkers such as Einstein, Bergson and Freud; industrialisation and urbanisation.
	(b) How the works were influenced by political factors, e.g. events and impact of conflicts in Italy, Spain and of World War I.
	(c) How the works were influenced by technological factors, e.g. the impact of new developments in industry, photography and cinema, science and transportation.
	(d) How the works typify their style; how they were influenced by other locations and movements or periods, including Post-Impressionism and other styles *within* the period.
	(e) How each **chosen specified artist** was influenced by two other artists.
	(f) The extent to which each **chosen specified artist** typifies the style and country from which they come.

Key topics	What students need to learn
3 Developments in materials, techniques and processes	(a) In the 2D works: new ideas, e.g. collage, photo montage.
	(b) In the 3D works: huge expansion of new materials, the ready-made or found object, assemblage and the relationship between material, form and meaning.
	(c) In the architectural works: new industrial materials and impact of industrial engineering on form, function and style.
	(d) Reasons for variations in materials, techniques and processes between France and other European countries, as seen in the art and 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**: 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: the changing role of the Salon and the rise of new dealers.
	(e) Significance of choice of location and setting in architectural works.
	(f) Impact of subsequent environments and settings of the 2D/3D and architectural works on audiences.

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

The 1960s witnessed the expansion of consumer culture, along with widespread political upheaval as groups of young people expressed their opposition to a range of issues. In many ways, this decade laid the foundations for society today: from celebrity culture to the democratic claims made by some for the internet. The difficulty of finding an appropriate style 'label' is a mark of the vitality and breadth of individual expression in the art and architecture in these post-war years, as artists push boundaries, ask new questions and use their work to make us see the world afresh.

This option explores the relationship between Britain and the USA in art and architecture, and the dynamic nature of responses on both sides of the Atlantic. Students will explore how key artists use their voice in contemporary politics, philosophy and arguments of identity, as well as considering the changing role of the gallery and the impact on our environment of architectural creations.

Selection of works

Works by specified artists

From the table below, choose **one** specified artist from each type, with **three** works by each (six works in total). The works and artists must be studied in detail.

Painting/2D art (choose one)	Sculpture/3D art (choose one)
Andy Warhol (1928–87)	Judy Chicago (1939–)
David Hockney (1937–)	Mary Kelly (1941–)
Chris Ofili (1968–)	Rachel Whiteread (1963–)

Additional works

Choose **at least 12** additional works from relevant artists and architects of your choice. This may include works from the artists above, if not already selected as 'specified' artists. Additional works by specified artists in other types may also be studied (for example if Warhol is selected as a 'specified' artist, three 2D works must be studied in detail, but additional works of his in 3D may also be studied).

Ensuring coverage of the topic content

The specified and additional works must, collectively, provide full coverage of the requirements specified in the content table on the following page.

For each of the nine categories (a)–(i) listed next to *Scope of works*, at least **one** work must be studied by a British artist and at least one work by an American artist.

In this Period, the identification of artists is by their nationality. Therefore, Mary Kelly is an American artist, even when working in England. David Hockney is a British artist, even when working in America. Chris Ofili is a British artist and all his works may be studied, even those produced internationally. Similarly, works of art and architecture produced by British or American artists/architects for international locations, events or individuals may be studied as part of their British or American tradition, as appropriate.

Teachers must select works that fall clearly within the years 1960–2015, even if the artists/architects also continued working outside these years.

It is important to note that works chosen for this Period **cannot** be studied in any of the Themes.

Subjects, forms and styles	Works to be studied*
Scope of works	(a) Portraits (in any medium) by British and American artists.
	(b) The object in 3D by British and American artists.
	(c) Non-objective (or abstract) work (in any medium) by British and American artists.
	(d) Figurative work (in any medium) by British and American artists.
	(e) Performance or video work by British and American artists.
	(f) Installation works by British and American artists.
	(g) Land or earth art by British and American artists.
	(h) Commercial or public architecture by British and American architects.
	(i) Domestic architecture by British and American architects.
	*Categories (a)–(g) must include at least **one** work in each of the following styles: Pop Art, Conceptual Art, Minimalism, YBAs.*
	*Categories (h)–(i) must include at least **one** work in each of the following styles: Brutalism, Post-Modernism, High-Tech, Deconstructivism.*
Key topics	**What students need to learn**
1 Art historical terms and concepts	(a) Relevant terminology for 2D, 3D and architecture.
	(b) Formal elements and their effects or contributions to meaning.
	(c) Concepts relevant to the period: changing styles; happenings; body art; mass media; Post-Modernism.
2 Cultural, social, technological and political factors	(a) How the works were influenced by cultural/social factors, e.g. globalisation, feminism, multiculturalism, consumerism, race and gender debates, philosophical and psychological issues.
	(b) How the works were influenced by political factors, e.g. international events, conflicts and relationships; the rivalry between capitalism and communism.
	(c) How the works were influenced by technological factors, e.g. the impact on art and artists of new developments in film, computers, internet and social media.
	(d) How the works typify their style; how they were influenced by other locations and movements or periods, including Modernism and Abstract Expressionism, as well as the other styles within this period.
	(e) How each **chosen specified artist** was influenced by two other artists.
	(f) The extent to which each **chosen specified artist** typifies the style and country from which they come.

Key topics	What students need to learn
3 Developments in materials, techniques and processes	(a) In the 2D works: new ideas, e.g. video, photo-montage, acrylic, textiles as well as the continued use of traditional media.
	(b) In the 3D works: new relationships between materials, forms and messages; the use by artists of themselves as media for their work; performance art; the dissolution of the boundaries between 'sculpture' and other media.
	(c) In the architectural works: the impact of new computerised techniques in design and availability of new materials on form, function and style.
	(d) Reasons for variations in materials, techniques and processes between Britain and America, as seen in the art and 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**: their works, contribution and influences.
	(c) Motives for, and role of, patronage and the collector in the 2D, 3D and architectural commissioned works.
	(d) Significance of original location and display choices in the 2D and 3D works, e.g. the Saatchi Gallery, Turner Prize, the Venice Biennale.
	(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, including the 'virtual' domain.

3 Assessment information

Paper 1: Visual Analysis and themes (*Paper code: 9HT0/01)

- First assessment: May/June 2019.
- The assessment lasts 3 hours.
- The assessment is out of 110 marks.
- This paper is worth 50% of the qualification.

Section A: Visual analysis

The total mark in this section is 36.

There are three compulsory questions, marked out of 12. In each case, students comment on a given image:

- **Question 1**: a painting
- **Question 2**: a sculpture
- **Question 3**: a building.

Students are not expected to know the works, and marks will be awarded only for the identification, analysis and interpretation of aspects of the given images. Marks will not be given for prior knowledge of any work.

Section B: Themes

The total mark in this section is 74.

Students answer **two** questions from a choice of **three**:

- **Question 4**: Nature in art and architecture
- **Question 5**: Identities in art and architecture
- **Question 6**: War in art and architecture.

Each question carries 37 marks and is in two parts:

(a) is marked out of 12. It requires students to comment on at least two art works and/or buildings that they have studied in the context of the Theme coverage.

(b) is marked out of 25. It requires a judgement on a provided statement, and requires students to support their argument with reference to named works and critical text(s).

All works of art and architecture and critical texts cited in Section B must be verifiable by the examiners. Students must identify art works by their artist and title. However, if the name of the artist is unknown or if there are multiple works with the same title, students will also be expected to give the date and location for clear identification. Failure to do this will be penalised – see the *Sample Assessment Materials* for further information.

*See *Appendix 8: Codes* for a description of this code and all other codes relevant to this qualification.

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

- First assessment: May/June 2019.
- The assessment lasts 3 hours.
- The assessment is out of 110 marks.
- This paper is worth 50% of the qualification.

Students answer **two** questions from a choice of **five**:

- **Question 1**: Invention and illusion: the Renaissance in Italy (1420–1520)
- **Question 2**: Power and persuasion: the Baroque in Catholic Europe (1597–1685)
- **Question 3**: Rebellion and revival: the British and French Avant-Garde (1848–99)
- **Question 4**: Brave new world: Modernism in Europe (1900–39)
- **Question 5**: Pop life: British and American contemporary art and architecture (1960–2015)

Each question carries 55 marks and is in four parts:

(a) and **(b)** are each marked out of 5. They require students to explain one aspect of an individual work of art or architecture

(c) is marked out of 15. It requires students to explore and evaluate at least two works of art and/or architecture

(d) is marked out of 30. It requires a judgement on a provided statement and requires students to support their argument with reference to named works of art and/or architecture and critical text(s).

All works of art and architecture and critical texts cited in Paper 2 must be verifiable by the examiners. Students must identify art works by their artist and title. However, if the name of the artist is unknown or if there are multiple works with the same title, students will also be expected to give the date and location for clear identification. Failure to do this will be penalised – see the *Sample Assessment Materials* for further information.

A taxonomy of command words used in the assessment for both papers is given in *Appendix 3: Taxonomy of command words*

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%**

Breakdown of Assessment Objectives

Paper	Assessment Objectives			Total for all Assessment Objectives
	AO1 %	AO2 %	AO3 %	
Paper 1: Visual analysis and themes	11	19	20	**50%**
Paper 2: Periods	19	17	14	**50%**
Total for GCE A Level	**30%**	**36%**	**34%**	**100%**

NB: totals have been rounded either up or down.

Synoptic assessment

Synoptic assessment requires students to work across different parts of a qualification and to show their accumulated knowledge and understanding of a topic or subject area.

Synoptic assessment enables students to show their ability to combine their skills, knowledge and understanding with breadth and depth of the subject.

Synopticity will be assessed in the 25-mark questions in Paper 1, Section B and the 30-mark questions in Paper 2. Students will be expected to integrate knowledge and understanding from works they have studied, as well as visual analysis and interpretation skills applied to the different types of art. They will also be expected to use their knowledge of critical texts to support their arguments and judgements.

Sample assessment materials

Sample papers and mark schemes can be found in the *Pearson Edexcel Level 3 Advanced GCE in History of Art Sample Assessment Materials (SAMs)* document.

4 Administration and general information

Entries

Details of how to enter students for the examinations for this qualification can be found in our *UK Information Manual*. A copy is made available to all examinations officers and is available on our website: qualifications.pearson.com

Discount code and performance tables

Centres should be aware that students who enter for more than one GCE qualification with the same discount code will have only one of the grades they achieve counted for the purpose of the school and college performance tables. This will be the grade for the larger qualification (i.e. the A Level grade rather than the AS grade). If the qualifications are the same size, then the better grade will be counted (please see *Appendix 8: Codes*).

Students should be advised that if they take two GCE qualifications with the same discount code, the colleges, universities and employers to which they wish to progress are likely to take the view that this achievement is equivalent to only one GCE. The same view may be taken if students take two GCE qualifications that have different discount codes but which have significant overlap of content. Before embarking on their programmes, students or their advisers who have any doubts about their subject combinations should check with the institution to which they wish to progress.

Access arrangements, reasonable adjustments, special consideration and malpractice

Equality and fairness are central to our work. Our equality policy requires all students to have equal opportunity to access our qualifications and assessments, and our qualifications to be awarded in a way that is fair to every student.

We are committed to making sure that:

- students with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic
- all students achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Language of assessment

Assessment of this qualification will be available in English. All student work must be in English.

Access arrangements

Access arrangements are agreed before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

The intention behind an access arrangement is to meet the particular needs of an individual student with a disability, without affecting the integrity of the assessment. Access arrangements are the principal way in which awarding bodies comply with the duty under the Equality Act 2010 to make 'reasonable adjustments'.

Access arrangements should always be processed at the start of the course. Students will then know what is available and have the access arrangement(s) in place for assessment.

Reasonable adjustments

The Equality Act 2010 requires an awarding organisation to make reasonable adjustments where a person with a disability would be at a substantial disadvantage in undertaking an assessment. The awarding organisation is required to take reasonable steps to overcome that disadvantage.

A reasonable adjustment for a particular person may be unique to that individual and therefore might not be in the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, including:

● the needs of the student with the disability
● the effectiveness of the adjustment
● the cost of the adjustment; and
● the likely impact of the adjustment on the student with the disability and other students.

An adjustment will not be approved if it involves unreasonable costs to the awarding organisation, or affects timeframes or the security or integrity of the assessment. This is because the adjustment is not 'reasonable'.

Special consideration

Special consideration is a post-examination adjustment to a student's mark or grade to reflect temporary injury, illness or other indisposition at the time of the examination/ assessment, which has had, or is reasonably likely to have had, a material effect on a candidate's ability to take an assessment or demonstrate their level of attainment in an assessment.

Further information

Please see our website for further information about how to apply for access arrangements and special consideration.

For further information about access arrangements, reasonable adjustments and special consideration, please refer to the JCQ website: www.jcq.org.uk.

Malpractice

Candidate malpractice

Candidate malpractice refers to any act by a candidate that compromises or seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

Candidate malpractice in examinations **must** be reported to Pearson using a *JCQ Form M1* (available at www.jcq.org.uk/exams-office/malpractice). The form can be emailed to pqsmalpractice@pearson.com or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice constitutes staff or centre malpractice.

Staff/centre malpractice

Staff and centre malpractice includes both deliberate malpractice and maladministration of our qualifications. As with candidate malpractice, staff and centre malpractice is any act that compromises or seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

All cases of suspected staff malpractice and maladministration **must** be reported immediately, before any investigation is undertaken by the centre, to Pearson on a *JCQ Form M2(a)* (available at www.jcq.org.uk/exams-office/malpractice). The form, supporting documentation and as much information as possible can be emailed to pqsmalpractice@pearson.com or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice itself constitutes malpractice.

More detailed guidance on malpractice can be found in the latest version of the document *General and Vocational Qualifications Suspected Malpractice in Examinations and Assessments Policies and Procedures,* available at www.jcq.org.uk/exams-office/malpractice.

Awarding and reporting

This qualification will be graded, awarded and certificated to comply with the requirements of Ofqual's General Conditions of Recognition. This A Level qualification will be graded and certificated on a six-grade scale from A* to E using the total subject mark. Individual papers are not graded.

Students whose level of achievement is below the minimum judged by Pearson to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.

The first certification opportunity for this qualification will be 2019.

Student recruitment and progression

Pearson follows the JCQ policy concerning recruitment to our qualifications in that:

- they must be available to anyone who is capable of reaching the required standard
- they must be free from barriers that restrict access and progression
- equal opportunities exist for all students.

Prior learning and other requirements

There are no prior learning or other requirements for this qualification. No prior knowledge of art history is expected.

Students who would benefit most from studying this qualification are likely to have a Level 2 qualification such as a GCSE in Art and Design, a GCSE in History, or another humanities subject.

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.

Appendices

Appendix 1: Definitions

For the avoidance of doubt, this list defines and exemplifies key terms used in this specification, and which may also be used in assessments.

Term	Definition
2D works	Flat works by a variety of media, including paint, etching, drawing, tapestry, mosaic, photography, video, posters and photomontage.
3D works	Works directly engaging with space in a variety of media, including by carving, casting, assemblage, found objects, performance, installation.
architecture	The built environment, including non-built or unfinished projects such as city plans, towers, bridges. For the sake of clarity, all triumphal arches are classified as buildings in this specification and its examinations and therefore must be used only in response to architectural questions.
art beyond the European tradition	This refers to art objects originating from cultures and societies across the world, e.g. Japan, China, Africa, India or the Middle East. For the purposes of this specification, 'the European tradition' includes the cultures and societies of Europe and the arts utilising European aesthetics. Therefore, arts of USA, Australia, New Zealand and Canada are considered part of the European tradition but the arts from the indigenous (or First Nation) peoples of these countries are referred to as 'beyond the European tradition'. These works must be explored in relation to their own cultures and contexts.
conceptual art	In which the idea or concept presented by the artist is considered more important than the finished project.
earth or land art	Site-specific art: art in which the land and the art are inextricably linked.
ethnicity	An identity focused on cultural belonging to a social group with a specified set of traditions, expectations or conventions. Ethnicity does not normally embrace religious choice but in some cases (e.g. Judaism) this may be a valid inclusion.
installation	An art object designed for a particular space, often site-specific and designed to transform the perception of a space.
man-made materials	Those which are created by human intervention: such as alloys of bronze, silver, paper, cardboard.
memorial sculpture	A 3D work created to commemorate a person or event, usually for a public venue. For the sake of clarity, triumphal arches (and their sculptural decoration) are considered to be buildings for the purpose of this specification and its examinations.
natural materials	Those which are worked in their natural state, such as marble, alabaster, wood, ivory.

Term	Definition
painting	The application of pigment to a flat surface with a binding agent.
performance art	Presented to an audience within a fine art context and traditionally interdisciplinary.
portrait	The representation of a real individual (not a religious, literary or mythological figure), usually exploring identity.
private patronage	A work in which the commissioning is funded by private monies and/or for a private location.
public patronage	A work in which the commissioning is organised and funded by public (may be national, civic or corporate) monies and/or for a location that is accessible to the public.
sacred	A purpose that is spiritual; it need not be linked to a specific religion.
sculpture	The art of making two- or three-dimensional representative or abstract forms, especially by carving or casting, usually in metal, marble or other stone, woods or plaster.
secular	A work that is not spiritual or religious in purpose or function.
site specific	Works where the location forms an integral part of the design, choices and message of the work.
video art	An event captured and manipulated through technology.

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

Appendix 3: Taxonomy of command words

The table below lists the command words used in the assessments and sets out what is required by students.

Command word(s)	Requirements
Explain	Requires an answer and a reason or set of reasons. The answer will provide justification for reasoning based on analysis and interpretation of selected examples.
Study	Used as an instruction in conjunction with other command words. Requires analysis (breakdown or deconstruction) of an image or artefact, allowing for reasoned consideration, scrutiny and investigation of a range of factors including technical attributes, formal elements, contextual influences and relevant factual information. The answer will consider the interrelationship between factors.
Discuss/Explore/Consider	Requires analysis and interpretations of relevant aspects of the issue/element/situation/problem/concept/argument. The answer will apply critical judgement to formulate a reasoned argument, and will use subject-specific language and evidence to support points.
Evaluate	Requires the use of critical judgement to review and interpret information gained from analysis and investigation. The answer will bring together relevant evidence, interpretation and information in relation to a given context to form a supported conclusion.
How far do you agree?	Used where a reasoned argument and discussion based on a given statement is required. The answer will apply critical judgement to support reasoning as to why a conclusion has been reached, including what factors have been considered and how their importance and effects have been gauged.

Appendix 4: Summary of number of works to be studied in the qualification

Works in detail

2 works for each specified artist/architect in the first chosen Theme.   (2 x 3 = 6)

2 works for each specified artist/architect in the second chosen Theme. (2 x 3 = 6)

3 works for each specified artist in the first chosen Period.   (3 x 2 = 6)

3 works for each specified artist in the second chosen Period.   (3 x 2 = 6)

Total works in detail = 24

Additional works

At least 6 additional works for the first chosen Theme.   (= 6)

At least 6 additional works for the second chosen Theme.   (= 6)

At least 12 additional works for the first chosen Period.   (= 12)

At least 12 additional works for the second chosen Period.   (= 12)

Minimum additional works = 36

Appendix 5: The context for the development of this qualification

All our qualifications are designed to meet our World Class Qualification Principles[1] and our ambition to put the student at the heart of everything we do.

We have developed and designed this qualification by:

- consulting with key stakeholders on content and assessment, including the Association of Art Historians, museums, galleries and teachers to ensure that the qualification is suitable for a UK context
- reviewing the legacy qualification and building on its positive attributes.

This qualification has also been developed to meet criteria stipulated by Ofqual in their documents *GCE Qualification Level Conditions and Requirements* and *GCE Subject Level Conditions and Requirements for History of Art*, published in March 2016.

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[1] Pearson's World Class Qualification Principles ensure that our qualifications are:

- **demanding**, through internationally benchmarked standards, encouraging deep learning and measuring higher-order skills
- **rigorous**, through setting and maintaining standards over time, developing reliable and valid assessment tasks and processes, and generating confidence in end users of the knowledge, skills and competencies of certified students
- **inclusive**, through conceptualising learning as continuous, recognising that students develop at different rates and have different learning needs, and focusing on progression
- **empowering**, through promoting the development of transferable skills, see *Appendix 6*.

From Pearson's Expert Panel for World Class Qualifications

May 2014

"The reform of the qualifications system in England is a profoundly important change to the education system. Teachers need to know that the new qualifications will assist them in helping their learners make progress in their lives.

When these changes were first proposed we were approached by Pearson to join an 'Expert Panel' that would advise them on the development of the new qualifications.

We were chosen, either because of our expertise in the UK education system, or because of our experience in reforming qualifications in other systems around the world as diverse as Singapore, Hong Kong, Australia and a number of countries across Europe.

We have guided Pearson through what we judge to be a rigorous qualification development process that has included:

- extensive international comparability of subject content against the highest-performing jurisdictions in the world
- benchmarking assessments against UK and overseas providers to ensure that they are at the right level of demand
- establishing External Subject Advisory Groups, drawing on independent subject-specific expertise to challenge and validate our qualifications
- subjecting the final qualifications to scrutiny against the DfE content and Ofqual accreditation criteria in advance of submission.

Importantly, we have worked to ensure that the content and learning is future oriented. The design has been guided by what is called an 'Efficacy Framework', meaning learner outcomes have been at the heart of this development throughout.

We understand that ultimately it is excellent teaching that is the key factor to a learner's success in education. As a result of our work as a panel we are confident that we have supported the development of qualifications that are outstanding for their coherence, thoroughness and attention to detail and can be regarded as representing world-class best practice.**"**

Sir Michael Barber (Chair)	**Professor Lee Sing Kong**
Chief Education Advisor, Pearson plc	Director, National Institute of Education, Singapore
Bahram Bekhradnia	**Professor Jonathan Osborne**
President, Higher Education Policy Institute	Stanford University
Dame Sally Coates	**Professor Dr Ursula Renold**
Principal, Burlington Danes Academy	Federal Institute of Technology, Switzerland
Professor Robin Coningham	**Professor Bob Schwartz**
Pro-Vice Chancellor, University of Durham	Harvard Graduate School of Education
Dr Peter Hill	
Former Chief Executive ACARA	

All titles correct as at May 2014

Appendix 6: Transferable skills

The need for transferable skills

In recent years, higher education institutions and employers have consistently flagged the need for students to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.' [1]

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework as the most evidence-based and robust skills framework. We adapted the framework slightly to include the Program for International Student Assessment (PISA) ICT Literacy and Collaborative Problem Solving (CPS) Skills.

The adapted National Research Council's framework of skills involves: [2]

Cognitive skills

- **Non-routine problem solving** – expert thinking, metacognition, creativity.
- **Systems thinking** – decision making and reasoning.
- **Critical thinking** – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills.
- **ICT literacy** – access, manage, integrate, evaluate, construct and communicate. [3]

Interpersonal skills

- **Communication** – active listening, oral communication, written communication, assertive communication and non-verbal communication.
- **Relationship-building skills** – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation.
- **Collaborative problem solving** – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.

Intrapersonal skills

- **Adaptability** – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments.
- **Self-management and self-development** – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.

Transferable skills enable young people to face the demands of further and higher education, as well as the demands of the workplace, and are important in the teaching and learning of this qualification. We will provide teaching and learning materials, developed with stakeholders, to support our qualifications.

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[1] OECD – *Better Skills, Better Jobs, Better Lives* (OECD Publishing, 2012)

[2] Koenig J A, National Research Council – *Assessing 21st Century Skills: Summary of a Workshop* (National Academies Press, 2011)

[3] PISA – *The PISA Framework for Assessment of ICT Literacy* (2011)

Appendix 7: Level 3 Extended Project qualification

What is the Extended Project?

The Extended Project is a standalone qualification that can be taken alongside GCEs. It supports the development of independent learning skills and helps to prepare students for their next step – whether that be higher education or employment. The qualification:

- is recognised by higher education for the skills it develops
- is worth half of an Advanced GCE qualification at grades A*–E
- carries UCAS points for university entry.

The Extended Project encourages students to develop skills in the following areas: research, critical thinking, extended writing and project management. Students identify and agree a topic area of their choice for in-depth study (which may or may not be related to a GCE subject they are already studying), guided by their teacher.

Students can choose from one of four approaches to produce:

- a dissertation (for example an investigation based on predominately secondary research)
- an investigation/field study (for example a practical experiment)
- a performance (for example in music, drama or sport)
- an artefact (for example creating a sculpture in response to a client brief or solving an engineering problem).

The qualification is non-examination assessment based, and students are assessed on the skills of managing, planning and evaluating their project. Students will research their topic, develop skills to review and evaluate the information, and then present the final outcome of their project.

The Extended Project has 120 guided learning hours (GLH) consisting of a 40-GLH taught element that includes teaching the technical skills (for example research skills) and an 80-GLH guided element that includes mentoring students through the project work. The qualification is 100% internally assessed and externally moderated.

How to link the Extended Project with history of art

The Extended Project creates the opportunity to develop transferable skills for progression to higher education and to the workplace, through the exploration of either an area of personal interest or a topic of interest from within the History of Art qualification content.

Through the Extended Project, students will develop skills that support their study of the history of art, including:

- conducting, organising and using research
- independent reading in the subject area
- planning, project management and time management
- evaluating arguments and processes
- critical thinking skills.

In the context of the Extended Project, critical thinking refers to the ability to identify and develop arguments for a point of view or hypothesis and to consider and respond to alternative arguments.

Types of Extended Project related to history of art

Students may produce a dissertation on any topic that can be researched and argued, for example an investigation into an artist that is not being studied as part of the History of Art course (for example because they are from a period or location that is not covered on the course). The dissertation uses secondary research sources to provide a reasoned defence or a point of view, with consideration of counter-arguments.

An alternative might be an artefact, for example creating an artwork inspired by the work of an artist, period or movement of the student's choice in response to a client brief.

Using the Extended Project to support breadth and depth

In the Extended Project, students are assessed on the quality of the work they produce and the skills they develop and demonstrate through completing this work. Students should demonstrate that they have extended themselves in some significant way beyond what they have been studying in history of art. Students can demonstrate extension in one or more dimensions:

- *deepening understanding* – where a student explores a topic in greater depth than in the specification content, for example an artist who is being studied as part of the content but focusing on works that are not part of the content
- *broadening skills* – where a student learns a new skill, for example learning how to create a website dedicated to publicising an artist's work
- *widening perspectives* – where the student's project spans different subjects. A student studying history of art with geography may wish to explore the role of a famous artist in attracting tourism to a particular region or locality. A student studying business, may wish to investigate the financial costs and benefits to galleries of 'blockbuster' exhibitions.

A wide range of information to support the delivery and assessment of the Extended Project, including the specification, teacher guidance for all aspects, an editable scheme of work and exemplars for all four approaches, can be found on our website.

Appendix 8: Codes

Type of code	Use of code	Code
Discount codes	Every qualification eligible for performance tables is assigned a discount code indicating the subject area to which it belongs. Discount codes are published by the DfE.	Please see the GOV.UK website*
Regulated Qualifications Framework (RQF) codes	Each qualification title is allocated an Ofqual Regulated Qualifications Framework (RQF) code. The RQF code is known as a Qualification Number (QN). This is the code that features in the DfE Section 96 and on the LARA as being eligible for 16–18 and 19+ funding, and is to be used for all qualification funding purposes. The QN will appear on students' final certification documentation.	The QN for this qualification is: 603/1334/1
Subject codes	The subject code is used by centres to enter students for a qualification. Centres will need to use the entry codes only when claiming students' qualifications.	A Level – 9HT0
Paper codes	These codes are provided for reference purposes. Students do not need to be entered for individual papers.	Paper 1: 9HT0/01 Paper 2: 9HT0/02

*www.gov.uk/government/publications/2018-performance-tables-discount-code

Edexcel, BTEC and LCCI qualifications

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualifications website at qualifications.pearson.com. Alternatively, you can get in touch with us using the details on our contact us page at qualifications.pearson.com/contactus

About Pearson

Pearson is the world's leading learning company, with 35,000 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at qualifications.pearson.com

This specification is Issue 2. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: qualifications.pearson.com

References to third party material made in this specification are made in good faith. Pearson does not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)

All information in this specification is correct at time of publication.

Original origami artwork: Mark Bolitho
Origami photography: Pearson Education Ltd/Naki Kouyioumtzis

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