

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.

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.

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 nationality¹. 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.

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.
	<p><i>*Categories (a)–(g) must include at least one work in each of the following styles: Academic, Realism, Impressionism, Post-Impressionism, Victorian, Pre-Raphaelite.</i></p> <p><i>Categories (h)–(i) must include at least one work in each of the following styles: Art Nouveau and Arts and Crafts.</i></p>
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; <i>fin de siècle</i> ; <i>en plein air</i> ; 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; <i>plein air</i> 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.

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.

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 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.