



## Year 11 Preparation for A Level Art History – Summer Term

Weeks 1-5 Open University Course: 'Making Sense of Art History' (5 hrs study, 1 hour per week).

You can enrol online here <https://www.open.edu/openlearn/history-the-arts/making-sense-art-history/content-section-0?active-tab=description-tab> to see the document via web browser.

### Week 1: Activities (Introduction):

1. Read 'Introduction' (p9-18).
2. In a folder/notebook that you can dedicate to Art History next term you should draw and label a study diamond at the front of the book/folder so you can always refer back to this as a method of analysis.
3. Read '1 What is Art?' (p20) and complete Activity 1: Looking at two art works (5mins). You do not have to complete Activity 2 but you can if you wish (this might form some of our week 1 discussion).
4. Complete Activity 3: What is art? (p63) (10 mins).
5. Read '2 The Turner Prize: an annual farce or a celebration of creativity?' (p68-70).
6. Read '3 Art Works and their effects' (p.71-72).
7. Complete Activity 4: Recording the effect of some Turner Prize-related art works (10 mins) (p72) – you only need to comment on plate 3, 4 and 16.
8. Read 3.3 Reading an art text (p90-91) and complete Activity 5: Reading some Turner Prize art works.

### Week 2: Activities (Colour):

1. Read '4 The relationship between effects and techniques' (p96-98).
2. Read '4.2 The form of art: looking at techniques' (p99). In your notebooks/folders you should create one page for the following three techniques, you will need to add notes to these in the coming weeks:
  - a. Colour
  - b. Medium
  - c. Composition
3. Read all of section '5 Colour' (p100-129), making notes in your Colour page as you go on key questions you should ask about the use of colour in the artwork and the key terminology and what these terms mean (i.e. hue, palette, complimentary colours, brightness, contrast, warmth, saturation, value, tint and shade, etc.) as well as the effects that these techniques have. You should also draw/print and stick a colour wheel onto this page (can be taken directly from p.105).

4. Complete (in your regular notes/activities section but not on the Colour page) Activity 6: The use of colour in Paula Rego's *The Maids* (p.106) (10mins).
5. Complete Activity 7: The use of brightness of colour in Paula Rego's *The Maids* (p113) (5 mins).
6. Complete Activity 8: The use of colour value in Paula Rego's *The Maids* (p121) (10 mins).
7. Complete Activity 9: Comparing the use of colour in *No Woman No Cry* and *Life* (p124) (30 mins).
8. Alongside this you should read the following short Khan academy article and make notes under the Colour page on the key terms and ideas (as above):  
<https://www.khanacademy.org/humanities/art-history/approaches-to-art-history/looking-at-art2/elements-of-art/a/color?modal=1>

### **Week 3: Activities (Medium):**

1. Read all of section '6 Medium' (p130-134), making notes in your Medium page as you go on key questions you should ask about the use of medium in the artwork and the key terminology and any definitions you need. Make notes on any discussion points you want to bring to our first lesson from the questions posed.
2. Alongside this you should watch the following short Khan Academy videos and make notes on these two mediums in your Mediums page:
  - a. Tempera <https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/painting-materials-techniques/v/tempera-paint>
  - b. Oil paint <https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/painting-materials-techniques/v/oil-paint>

### **Week 4: Activities (Composition):**

1. Read all of section '7 Composition' (p135-161), making notes in your Composition page as you go on key questions you should ask about the use of colour in the artwork and the key terminology and any definitions you need. Make notes on any discussion points you want to bring to our first lesson from the questions posed.
2. Make notes on the representation of depth (space and perspective) from the reading and the following Khan academy article, including definitions and explanations of the key terminology (i.e. linear perspective, aerial perspective, orthogonal, horizon line, vanishing point, overlapping, vertical placement, scale, modelling):  
<https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/elements-of-art-apah/a/space?modal=1>
3. Complete Activity 10: Checking for linear perspective in Paula Rego's *The Policeman's Daughter* (p143) (5mins) – this can just be done on screen if you don't have a printer at home. You do not have to complete Activity 11 but can if you feel it would be helpful for you.
4. Make notes on the use of line from the reading and the following Khan academy article, including definitions and explanations of the key terminology (i.e. directional lines, contour lines, organic and inorganic/geometric lines, implied lines/sight lines):  
<https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/elements-of-art-apah/a/line?modal=1>
5. Complete Activity 12: Comparing the use of line in the composition of *The Maids* and *No Woman No Cry* (p157) (10mins).

6. Alongside this you should watch the following short Khan Academy videos and make notes on the following key elements of composition on your Composition page:
- Balance, symmetry and emphasis:  
<https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/principles-of-composition-apah/a/balance-symmetry-and-emphasis>
  - Movement: <https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/principles-of-composition-apah/a/movement?modal=1>
  - Proportion and scale: <https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/principles-of-composition-apah/a/proportion-and-scale?modal=1>
  - Pattern, repetition and rhythm, variety and unity:  
<https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/principles-of-composition-apah/a/pattern-repetition-and-rhythm-variety-and-unity?modal=1>

**Week 5: Activities (Meaning and Interpretation):**

1. Read all of section '8 Meaning and interpretation) (p162-165), making any notes you need.
2. Complete Activity 13: An initial interpretation if *The Maids* and *No Woman No Cry* (p162) (15 mins). This is your first go at interpreting works of art. Try to base your interpretations on analysis of the effects and techniques you have been learning about (it might be worth organising this response as a table to keep it clear).

**End of half term consolidation activity:**



Piero della Francesca, Montefeltro Altarpiece, 1472.  
Tempera on panel. 248 cm × 150 cm.

To consolidate the skills of visual analysis you have been learning and to build up your confidence of the Paper 1 Visual Analysis questions you should answer the exemplar 10 mark question below:

“Analyse and interpret the composition of this painting” (10)

*N.B.1.* You do not need to know any of the context or discuss the context of this painting in the response to this exam question, all you need to do is use those skills of visual analysis we have started to learn to analyse what you see (in this instance in terms of the **composition**) and interpret the intentions, meanings or effects of those compositional choices.

*N.B.2.* In the exam you would be given the image and the information as it is credited above but no more.

- **Half term** –

Weeks 6-10 Open University Course: ‘Art and visual culture: Medieval to modern’ (10 hrs study, 2 hour per week (with some omissions to reduce as necessary).

You can enrol online here <https://www.open.edu/openlearn/history-the-arts/art-and-visual-culture-medieval-modern/content-section-0?active-tab=description-tab> to see the document via web browser.

## **Week 6**

### **Activities:**

1. Download or enrol online in the Open University Course: ‘Art and visual culture: Medieval to modern’ here: here <https://www.open.edu/openlearn/history-the-arts/art-and-visual-culture-medieval-modern/content-section-0?active-tab=description-tab>
2. Read the Introduction and learning outcomes, copy and paste these to the top of a new class notebook for this new course. It will be useful to revisit these learning outcomes at the end of the half term to see if they have been achieved.
3. Read 1 Medieval to Renaissance (introduction), 1.1 Art, visual culture and skill (introduction), Art and ‘ars’, Art and adornment, Artistic quality, and Reputation and skill - if you need to write up any notes to use for revision later on do so in your new class notebook.
4. Read ‘Alberti on painting’ and ‘The Medici as patrons and collectors’.
5. **Consolidation task:**

Watch: <https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/beginners-renaissance-florence/v/linear-perspective-brunelleschi-s-experiemnt> and <https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/beginners-renaissance-florence/v/how-one-point-linear-perspective-works>

Then revise our information on linear perspective to complete the following:  
Copy and paste a copy of fig. 4 Paolo Uccello’s *Battle of San Romano*, draw on the relevant axes, lines of direction, orthogonals and vanishing point(s).

**Writing task:** *To what extent do you think this represents the Renaissance artist's grasp of mathematical perspective? Give analytical evidence to support your answer. (15-20 mins)*

**Extension activities:**

1. Read 'Introduction to the middle ages' on Khan Academy:  
<https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/a/introduction-to-the-middle-ages?modal=1>
2. Read 'Early Applications of Linear Perspective':  
<https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/beginners-renaissance-florence/a/early-applications-of-linear-perspective>
3. Give this interactive on linear perspective a try:  
<https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/beginners-renaissance-florence/a/linear-perspective-interactive>

**Week 7**

**Activities:**

1. Read 1.2 'Artists, patrons and workshops' (p.19-22.)
2. Create a new section in your notebooks for the next chapter in this course: '2 Academy to avant-garde' which spans the key developments in western art history from c.1600 to c.1850. Read from '2.1 From function to autonomy' to 'Bürger's functions of art: bourgeois art' (p.23-31), make notes on the three 'functions of art'.
3. **Check-in question:** *where did the word 'propaganda' originate from, what is its context?* (3 mins)

**Extension activities:**

1. On the theme on Renaissance Patronage, read the following Smarthistory article(s):  
<https://smarthistory.org/types-of-renaissance-patronage/> and/or  
<https://smarthistory.org/renaissance-patrons/>

**Week 8**

**Activities:**

1. New section in your notebooks 'Academy to avant-garde' which spans c.1600—c.1850.
2. Read through from 2.1 From function to autonomy.
3. Read 2.2 From the Baroque to Romanticism (p.32-40) and watch/read the following:  
(Baroque - video) <https://www.khanacademy.org/humanities/art-history/renaissance-reformation/baroque-art1/beginners-guide-baroque1/v/how-to-recognize-baroque-art?modal=1> (Rococo - reading)  
<https://www.khanacademy.org/humanities/art-history/renaissance-reformation/rococo-neoclassicism/rococo/a/a-beginners-guide-to-rococo-art?modal=1> (Neo-classical – reading)  
<https://www.khanacademy.org/humanities/art-history/renaissance-reformation/rococo-neoclassicism/neo-classicism/a/neoclassicism-an-introduction?modal=1>

4. Make notes on the key visual and contextual characteristics of the Baroque, Rococo, Neo-classical style (in painting, sculpture and architecture) and try to include how these characteristics might be achieved formally (i.e. tenebrism, linear perspective, use of light, colour and line etc.).
5. Read and make notes on '2.3 From patronage to the public sphere' (p.40-45).
6. **Check-in question:** *What is meant in art history by the term 'zeitgeist'? Use a case study of one artwork and supporting context to explain. (15-20mins)*

#### Extension activities:

1. Further reading on Baroque (introduction):  
<https://www.khanacademy.org/humanities/art-history/renaissance-reformation/baroque-art1/baroque-art1/beginners-guide-baroque1/a/baroque-art-in-europe-an-introduction?modal=1>
2. Test your understanding of the three styles:
  - a. Baroque: <https://www.khanacademy.org/humanities/art-history/renaissance-reformation/baroque-art1/baroque-art1/baroque-italy/e/baroque-art-in-italy?modal=1>
  - b. Rococo: <https://www.khanacademy.org/humanities/art-history/renaissance-reformation/rococo-neoclassicism/rococo/e/rococo-art?modal=1>
  - c. Neo-classicism: <https://www.khanacademy.org/humanities/art-history/renaissance-reformation/rococo-neoclassicism/neo-classicism/e/neoclassicism?modal=1>

### Week 9

#### Activities:

1. From the last section read last week, choose the example of either *Liberty Leading The People* or *The Raft of the Medusa*, add the image to your notes with artist, title and date. Research a little bit about the time that they were painted. (15 mins)
2. **Check-in question:** *How does the painting engage with current events? (15 mins)*

#### Extension activities:

1. Watch either the Khan Academy video on Liberty Leading the People: <https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/enlightenment-revolution/v/delacroix-liberty-leading-the-people-1830> or The Raft of the Medusa <https://www.khanacademy.org/humanities/becoming-modern/romanticism/romanticism-in-france/v/g-ericault-raft-of-the-medusa-1818-19>
2. **Extension question:** *If artists can help to transform society by spreading 'new ideas among men', how does either Delacroix's Liberty Leading the People or Gericault's The Raft of the Medusa achieve this? (Tip: try to include contextual evidence, particularly relating to how public institutions made this possible, to support your answer.) (15 mins)*

### Week 10

#### Activities:

1. New section in your notebooks 'Modernity to globalisation' which spans c.1850 – present day.
2. Read this final chapter (only 3-3.1) (p.46-54) and take notes, try to focus on the artistic styles and critics who shaped this period.

3. **Check-in question:** Write a case for both sides of the argument: art as A) autonomous practise and B) reflection of modernity. (15 mins)

**Extension activities:**

1. Complete the rest of the reading from 3.2 to conclusion (p.54-59)
2. Read 'Become modern' on Khan Academy:  
<https://www.khanacademy.org/humanities/becoming-modern/introduction-becoming-modern/becoming-modern1/a/becoming-modern>
3. Try the interactive MoMA learning resource 'What is Modern Art?':  
[https://www.moma.org/learn/moma\\_learning/themes/what-is-modern-art/](https://www.moma.org/learn/moma_learning/themes/what-is-modern-art/)

**End of term consolidation activity:**

Read this Khan Academy article 'A Brief History of Western Culture':

<https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/brief-histories-apah/a/a-brief-history-of-western-culture>

Create yourself a timeline in whatever format you wish (and that you can add to over the next two years) that incorporates the key artworks, styles, critical theories and historical contexts you have learnt so far.