

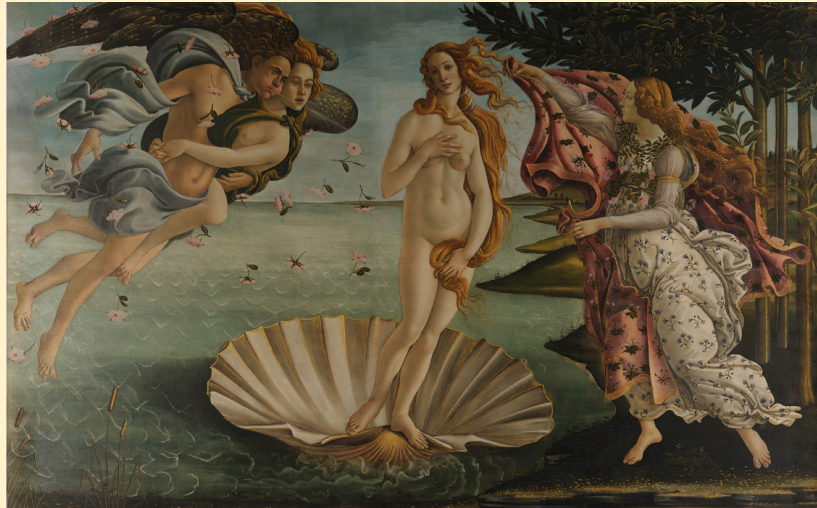


Course Start

Course Start is independent learning you need to complete as a fundamental part of your introduction to the course. It should take you approximately 5 hours to complete.

Course Name	History of Art A level
How this Course Start fits into the first term of the course	This term we will be studying identity in art. One of the main artists we will be considering is Yinka Shonibare. Throughout the next two years we will be using the language of visual analysis.
How will my Course Start learning be used in lessons?	This will be linked directly to your first term of teaching, and referred back to throughout the 2 years as we explore visual analysis.
Course Start learning objectives	• Understanding key concepts in History of Art and the language around visual analysis • Developing appropriate study skills for A Level History of Art
Study Skills	• Independent research • Conceptual thinking • Developing your own ideas & opinions

History of Art 2026/28



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Task 1: Language

In the first term we will be looking at visual analysis. On the table below are some of the key terms we will use.

Next to each term write a definition of its meaning in the context of visual analysis of art.

Watch this video to help you - [A level: How to do visual analysis](#). The National Gallery Glossary in the Additional Resources list may also be useful.

Line	
Shape	
Colour	
Light	
Texture	
Space	
Composition	
Scale	
Pattern	
Form	

Task 2: Critical Texts

“In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy onto the female form which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness.”

Laura Mulvey, *Visual And Other Pleasures* (1989)

Find an example of a piece of 2D or 3D art from before 1850 which demonstrates what Mulvey calls the ‘male gaze’. Write a few sentences explaining why you have chosen it.

Find a piece of 2D or 3D art by a female artist after 1850 which challenges the ‘male gaze’. Write a few sentences explaining your choice.

Task 3: Yinka Shonibare

Over the first year we will be looking at the two themes of identity and art, and war in art. One artist we will be studying in the theme of identity is Yinka Shonibare.

Research Shonibare online and/or in a library. (There is link to a BBC documentary in the Additional Resources list at the end of this document)

Produce a profile on Shonibare which includes a brief biography of the artist, images of his work, and a paragraph explaining how Shonibare’s work explores the theme of identity.



Task 4: Identity

Create a collage about your identity.

Submit a photo of your collage and bring the real thing to the first lesson.



Additional Resources

Books

- John Berger, Ways of Seeing
- Penny Huntsman, Thinking About Art

Videos

- [Andrew Graham Dixon](#)
- [Yinka Shonibare: In My Own Words](#)

Website

- [National Gallery Glossary](#)

Buildings

- London Aquatics Centre built for the 2012 Olympics
- Restaurant and exhibition space at the Serpentine Sackler Gallery in London.
- The Pavillion Brighton

Exams

Paper 1 - 50% 3 hours (1 hour per section)	Paper 2 - 50% 3 hours (1.5 hours each)
• Visual analysis -16% • Theme 1- (Identities in art and architecture) 17% • Theme 2- (War in art and architecture) 17%	• Period 1 (The Renaissance in Italy, 1420-1520) 25% • Period 2 (British & American contemporary art and architecture 1960-2015) 25%