

Ofqual Board

Paper 67/15

Date:
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Title:
General Qualifications Update

Report by:
Julie Swan, Acting Executive Director for General Qualifications

Responsible Director:
Julie Swan, Acting Executive Director for General Qualifications

Paper for information and decision

Open paper (paragraphs 20, 34, 35 and 50 closed)



Issue

1. The purpose of this paper is to give the Board an update on the General Qualifications (GQ) Directorate's key work since the last Board meeting.

Recommendation

2. The Board is asked to note the progress on key GQ issues and to agree the following recommendations:
 - a. the DfE's revised content requirements for GCE history of art (Annex A) should be incorporated into our regulatory framework;
 - b. the decision on arrangements for resits in legacy GCSE, AS and A levels is delegated to the Chief Regulator.

General Qualifications Directorate

3. The paper includes updates on:
 - i. The accreditation of subjects due for first teaching 2016;
 - ii. The development of subject content and assessment arrangements for subjects scheduled for first teaching 2017;

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- iii. Low take-up languages;
- iv. Resits of legacy qualifications;
- v. Enquiries about Results (EaRs) and appeals;
- vi. GCSEs in Northern Ireland;
- vii. Compliance Activity;
- viii. Reasonable Adjustments;
- ix. Special Consideration;
- x. Stakeholder engagement.

Reformed Qualifications for First Teaching 2016

Accreditation

4. At 11 January 2016 there were 39 specifications accredited for teaching from September 2016. This represented 25% of the original submissions. 117 proposed qualifications remain to be accredited.
5. The Chief Regulator has met individually with the CEOs of each exam board to discuss the reasons for delays in the resubmission of their specifications (the average time from a board's receipt of the initial decision and our receipt of its resubmission has been 51 working days) and to consider ways in which it would be possible to accelerate the accreditation process without compromising on standards.
6. We are making sure there are no delays in the process within Ofqual, dedicating additional resource where necessary. We have made a commitment to make our decision reports available to the exam boards within two days of considering the re-submission or, where this is not possible, to tell the exam board the decision we are minded to take and the reasons for it. This gives the exam boards more time to address any outstanding issues of non-compliance and to resubmit more quickly.
7. Where we are confident that an exam board has demonstrated its ability to deliver a qualification that will comply with our requirements, we will accredit the qualification, highlighting to the board any minor matters that require attention prior to delivery. We alert our GQ standards for delivery and performance team to any such issues.
8. The exam boards are responding to our concerns about the time taken to resubmit their qualifications and the priority they are giving to this work, for example by bringing forward their target dates for some of their resubmissions.
9. We are refreshing the way we present progress with accreditation on our website, so teachers can easily see which qualifications are accredited and which are pending.

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10. We are carrying these changes forward in to our planning for accreditation of qualifications for first teaching 2017. We will be providing exam boards with generic feedback on aspects of submissions and assessment strategies that they need to be confident they have addressed before they submit their proposed qualifications to us. In addition we are introducing additional early feedback opportunities for exam boards against first submission of the qualifications. This will give exam boards the opportunity to provide clarification on any potential points of non-compliance and more time to address any outstanding issues.

Reformed Qualifications for First Teaching 2017

11. Following the Board's agreement (electronic business paper E06/15) we published our decisions on the assessment arrangements for six GCSE and four AS and A level subjects due for first teaching in September 2017¹. At the same time, DfE released the final subject content for these subjects. We will begin consulting on draft subject level conditions and guidance for the qualifications during January. This will allow the first of these requirements to be finalised by mid-March and proposed qualifications in these subjects to be submitted to us for accreditation from mid-May.
12. After the Board, DfE identified an error in its AS and A level history of art content. The intended requirement to study three 'types' of art in relation to all periods or movements would not be meaningfully achievable for all periods or movements; for some only two 'types' could be studied. DfE did not, therefore, publish the content when planned so it could address the error. DfE has also addressed concerns that the content may have made it unintentionally difficult to study certain important artists (for example those with only one known work of art) or works of art (for example ones for which the artist is unknown). The revised content is included as annex A.
13. The changes made to the subject content focus on curriculum matters and do not cause us regulatory concern. We judge that the content will allow effective regulation in this subject. The changes have no impact on the decisions the Board has already taken on assessment and the DfE has confirmed they require no changes to their equality impact assessment, which the Board has already seen for the proposed content.

Recommendation:

14. The Board agrees the DfE's revised content requirements for GCE history of art (Annex A) should be incorporated into our regulatory framework

¹ GCSEs in astronomy, business, economics, engineering, geology and psychology and AS and A levels in design and technology, environmental science, music technology and philosophy.

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15. Two further consultations on assessment in GCSE and A level subjects due for first teaching in September 2017 have recently concluded. One, covering six GCSE and nine AS and A level subjects,² ended on 5 November 2015 (we received 152 responses) and the other, on a GCSE short course and two AS and A level subjects,³ ended on 4 January (we received 59 responses).⁴ The consultations covered our proposals on assessment arrangements (assessment objectives, tiering and non-exam assessment) and were run in parallel with DfE consultations on subject content
16. We are considering the outcomes of these consultations and will make recommendations to the Board when the DfE's subject content is finalised.
17. We expect to ask the Board to consider by electronic business final proposals for assessment arrangements in the subjects in the first of these consultations in the week beginning 25 January and for the second consultation in the week beginning 15 February. We will update the Board on progress towards these dates at the meeting and highlight any potentially complex or difficult decisions. If the Board takes decisions at these times we will publish our decisions and DfE will publish its content in early February. We will then consult on our detailed regulations for each subject to avoid delay with the accreditation cycle.

Low take-up languages

18. In the last update to the Board, we reported exam boards' suggestion (to us and to DfE) that the risk of non-compliance with our regulatory requirements might deter them from developing new qualifications in some low take-up languages.
19. We have since clarified our expectations to the exam boards. We have made it clear that our regulatory approach for such languages will be consistent with that for all other subjects, including our approach to enforcement. We have also acknowledged that the cohort for such qualifications may be atypical, and that we accept this might be reflected in the qualifications' outcomes.
20. *The text of paragraph 20 has been redacted and withheld as its publication would be prejudicial to the effective conduct of public affairs.*

² GCSEs in ancient history, classical civilization, electronics, film studies, media studies, and statistics and AS and A levels in accounting, ancient history, archaeology, classical civilization, electronics, film studies, law, media studies and statistics.

³ GCSE short course Physical Education and AS and A level geology and politics.

⁴ Response levels varied considerably between the subjects, ranging from six respondents (GCSE ancient history) to 59 respondents (AS and A level media studies).

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Consultation on resits in legacy GCSEs and A levels

21. Students will start being awarded reformed AS qualifications this summer, and reformed GCSEs and A levels in summer 2017. Once the new qualifications are being awarded in a subject exam boards will not be able to award the unreformed or 'legacy' qualifications (unless we allow them to make special provision for re-sits).
22. We are consulting on whether students who have studied the legacy versions of these qualifications should be able to re-sit them. We have proposed that:
 - For all AS and A level subjects, students should have the opportunity to re-sit their qualification in summer 2017, regardless of their subject and exam board. Similar arrangements would then be put in place for those AS and A level qualifications being reformed to a later timescale.
 - For students taking GCSEs in English, English language and mathematics this summer, students should have a re-sit opportunity in November 2016.
23. Speaking engagements with a number of Further Education and Sixth Form Colleges identified specific concerns if re-sits for GCSE Mathematics, English and English language are limited to November 2016. We are therefore seeking views on whether students should have a further re-sit opportunity in May/June 2017.
24. We are also seeking views on whether resits in GCSEs should be limited to English, English language and mathematics or, in particular, whether re-sits should also be made available in the GCSE science subjects in summer 2018.
25. We have explained in the consultation that the importance of A levels for progression into higher education means it is relatively common for students to re-sit their exams. In the past, when A levels have been reformed, one re-sit opportunity has been made available in all subjects.
26. At GCSE, English and mathematics are important for progression into employment, higher education and to further learning. However, GCSEs in other subjects are not usually required for progression. The take-up of re-sits in any other subjects is likely to be very low. When GCSEs have been reformed in the past, re-sit opportunities have normally been restricted to English and mathematics.
27. In all GCSE and A level subjects where re-sits are to be available we have proposed regulatory requirements to limit entry to students for whom it would be a genuine re-sit and to students who had been unable to take their assessments as planned because of events beyond their control.

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28. The consultation concludes on 2 February. The Board is asked to delegate decisions on the arrangements for re-sits to the Chief Regulator.

Recommendation:

29. The Board delegates the decision on arrangements for re-sits in legacy GCSE, AS and A levels to the Chief Regulator.

Enquiries about Results (EARs) and Appeals

30. We published our consultation on a proposed new approach to reviews of marking and appeals on 10 December, launching it at a press event that covered the release of EAR data from 2015 awarding.

31. We are seeking views on our proposals to:

- Change the way exam boards review their marking and moderation of GCSE, AS and A level assessments, so they correct mistakes but do not change legitimate marks.
- Extend the grounds on which centres, (and in some cases candidates), following a review, can appeal against marking and moderation decisions for GCSEs, AS and A levels, so appeals can be about unreasonable marks/decisions as well as procedures.
- Remove duplication in our rules and remove some rules we consider to be unnecessary, whilst making sure exam boards take a common approach to setting grade boundaries for GCSEs, AS and A levels.

32. The consultation runs until 11 March 2016.

33. Before publishing the consultation we engaged with unions, representative organisations and exam boards, through our Exam Stakeholder Engagement Group. This provided useful input to how we presented the consultation, and allowed us to explain to them the research that has informed our position. We are increasing our use of such pre-consultation engagement to both inform our thinking and identify areas of likely concern or criticism.

GCSEs in Northern Ireland

34. *The text of paragraphs 34 and 35 has been redacted and withheld as its publication would be prejudicial to the effective conduct of public affairs.*

Compliance activity

36. We are planning our programme of compliance activity for the following 18 months. We have already commissioned some compliance activity which is due to report in the spring. This includes audits looking at

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exam boards' (including CIE and IB) policies, procedures and processes with regard to:

- (i) Investigation and preventing malpractice;
- (ii) EARs and appeals;
- (iii) Risk identification and management;
- (iv) Adequacy of centre agreements/controls in relation to security breaches;
- (v) Analysis of the appropriateness of their third party contracts in relation to scanning/IT providers.

37. However there is a range of other areas that we plan to look at. These relate to risks we have identified:

- (vi) as a result of event notifications which were submitted by exam boards during and since the 2015 summer exam series; and
- (vii) with exam boards' compliance with new rules for the reformed qualifications being taught for the first time since 2015.

38. We will tell exam boards of our plans. This should encourage them to focus their attention on those areas of greatest risk. We will be clear that the plan could change should other areas of concern or risk become known.

39. The additional activities we are planning to roll out over the next 18 months are listed below. We aim to be strategic in how we deploy staff and to minimise burden on the exam boards by coordinating requests for information and visits where appropriate.

Name of commission	Period	Nature of activity
Consideration of and effective provision of reasonable adjustments & Special Consideration	Spring	Audit
Mystery shopper exercise for AO marketing/training events for reformed GCSEs & GCEs	Rolling programme	Technical review
Marker Recruitment/performance management/Retention	Autumn	Audit & Research
Use of Statistical monitoring/moderation, estimations and aegrotat awards	Spring	Audit & Technical review
Social Media Monitoring as a risk identifier and mitigation tool	Autumn	Audit & possible research
GCSE English & A level Science monitoring arrangements	Winter	Audit

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A level NEA moderation arrangements	Winter	Audit
Review of live assessment papers (2015 GCSEs and sample A level)	TBC	Technical review

Reasonable adjustments and other access arrangements

40. In December we published additional data on requests made by different types of centre for reasonable adjustments and other access arrangements. We had received freedom of information requests for this data.
41. The data was supplied by the exam boards who collect it through the JCQ- administered Access Arrangements of Line system. That system was designed to facilitate applications by schools and colleges for reasonable adjustments and other access arrangements, not as a means of collecting reliable data. This means there are some deficiencies with the data which we highlighted in the report.
42. Despite the shortcomings with the quality of the data, aspects of it indicate the need for further enquiry. It appears, for example, that approximately 2000 schools and colleges did not make any requests for reasonable adjustments or access arrangements in 2015. On the other hand, taken together, and without obvious reasons, some types of school made higher numbers of requests for such arrangements than others.
43. We will conduct further analysis of the data they have provided and consider the findings of JCQ's Centre Inspection Report which is due to be sent to us shortly. We will conduct an audit into exam boards' processes and procedures for managing access arrangements as part of our programme of audit work (see para 36 above). We will then determine what, if any, further information, action or assurances we might require from exam boards.

Special considerations

44. Most years we receive letters, often from Ministers and MPs, about GCSE and A level students who were unable to attempt all or any of their assessments because of serious illness or injury at the time of the summer exams. As a result, they have not been awarded the qualification(s) for which they had been working. The letters complain about the perceived harshness and unfairness of the approach the exam boards take.
45. We have encouraged the exam boards to consider possible alternative approaches and we will be discussing these with them.
46. The Secretary of State has also asked about different options. We have set out the possible approaches we have identified and confirmed that we will be discussing these with the exam boards.

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Stakeholder Engagement

47. In addition to the areas highlighted above, our stakeholder engagement continues to inform a number of areas of work. Our capacity has been bolstered by the arrival of Lucy Rimmington, our teacher secondment, who joined us on 4 January.
48. In December, we engaged with stakeholders on inter-subject comparability, providing them with early access to a series of research papers and policy options. Following this engagement, we provided a ministerial briefing on our intentions before we published the papers. We will hold a seminar on 4 February to bring together interested parties for a 'big discussion' to inform our policy choice. More recently, we sought the views of key stakeholders on options for awarding GCSE beyond 2017 and, specifically, protocols for grade 9. Feedback received has informed the proposals presented to the Board at the meeting.
49. We have also continued to develop our working relationship with Ofsted and, in particular, Sean Harford the National Policy Director. He visited Ofqual late last year accompanied by experienced HMIs to discuss our approach to awarding and to get a sense of potential tensions with the DfE definition of a 'good pass' that comes into effect with reformed GCSE. This was a useful exchange that was also attended by DfE officials. We are arranging a meeting with Ofsted and exam boards to consider options for data sharing, particularly in the context of malpractice.
50. *The text of paragraph 50 has been redacted and withheld as its publication would be prejudicial to the effective conduct of public affairs.*

Finance and Resource

51. The major development since the last Board meeting is the departure of the directorate's Executive Director and the appointment of an interim pending the appointment of a permanent replacement. This is addressed elsewhere on the agenda.
52. We continue to prioritise our work to support delivery of the FT2016 and FT2017 phases of the reform programme which continues to be resource intensive.
53. Our commitment to let exam boards have feedback on their resubmissions within two days of us considering their proposals has added to demands on our resource.

Impact Assessments

Equality Analysis

54. In response to a question during an Education Select Committee appearance, the Children's Commissioner suggested the need for the

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summer exam timetable to be changed to reflect the timing of Ramadan. This resulted in some misleading media reporting.

55. JCQ consults a year in advance on its proposals for the summer exam timetable, which it compiles using a consistent set of principles. Its principles provide for religious festivals to be taken into account, where possible, when the timetable is put together.
56. JCQ takes account of comments from schools and colleges and others when timetabling exams to address the needs of nearly 7550 centres in England, Wales and Northern Ireland.
57. We were able to confirm in response to media enquiries that the exam timetable for this year was published in 2015 and that it will not be changed. The exam window remains fixed and that it has not been moved in light of the timing of Ramadan.

Risk Assessment

58. The rate with which exam boards achieve accreditation of specifications for FT2016 and the potential knock-on effect of this on the timely availability of specifications for schools continues to be a risk, although as reported above we are doing what we can to accelerate the process without compromising on standards.

Regulatory Impact Assessment

59. No specific issues.

Communications

60. An update on communication of GQ related issues is included in the Chief Operating Officer's report.

Paper to be published	Yes (except paragraphs 20, 34, 35 and 50 – the publication of these would be prejudicial to the effective conduct of public affairs)
Publication date (if relevant)	After the meeting

ANNEXES LIST:-

- ANNEX A** DfE's revised content requirements for GCE history of art



Department
for Education

History of art

GCE AS and A level subject content

January 2016

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The content for history of art A level

Introduction

1. AS and A level subject content sets out the knowledge, understanding, and skills common to all AS and A level specifications in a given subject. They provide the framework within which the awarding body creates the detail of the specification.

Aims and objectives

2. History of art specifications must allow students to demonstrate their historical, theoretical and critical understanding of art, including painting, sculpture and architecture.

3. There are no expectations for students to have prior knowledge and understanding of history of art.

4. AS and A level specifications in history of art must ensure students:

- engage actively and independently in historical, theoretical and critical study of art
- are 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, processes
- are 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.

Subject content

Knowledge and understanding

Context

5. AS and A level specifications in history of art must require students to know and understand:

- the influential artists and art of key historical movements, periods and types of art (see appendix 1¹)
- how the work of influential artists typifies the key movements, periods and types of art
- art historical terms and concepts including those relevant to specific movements, periods, and types of art (see appendix 1)
- changes in art over time, including:
 - how cultural, social, political and technological factors have influenced the development of movements/periods and types of art
 - how cultural, social, political and technological factors have influenced artists
 - significant developments in materials, techniques and processes and how they contributed to changes in art
 - the ways in which art has been used and interpreted by past and present societies.

6. In addition A level specifications will require students to know and understand:

- how art historical movements/periods have been influenced by other movements/periods
- critical texts that discuss specific artists' work, their contribution and influences
- how exhibition/gallery curatorship influences the reception of works of art.

¹ The lists at appendix 1 are not exhaustive and awarding organisations may include further types of art, periods and movements in specifications. Where this is the case awarding organisations must include a rationale for these to demonstrate that they are of comparable breadth and/or depth to those listed and that they are clearly relevant to the subject.

Use of visual language²

7. AS and A level history of art specifications must offer opportunities for students to study artists' work produced between 500 Before Common Era (BCE) and the present day. Students must study work produced before and after 1850.

8. Through study of examples of artists' work, students must know and understand:

- how artists have used formal characteristics to achieve specific intentions in their work, including:
 - composition
 - colour
 - light
 - line
 - shape
 - volume and mass
 - scale
 - pattern
- how the form of works is influenced by:
 - function
 - style
 - materials, techniques and processes.
- how specified artists' use of visual language has been influenced by the work of other artists

9. In addition, A level specifications must require students to know and understand:

- how originally intended, and subsequent environments and settings, contribute to the overall impression of works of art.

² Visual language in this document is defined as the formal characteristics and achieved effects (including form), the materials, techniques and processes used, as well as various methods of communication other than visual such as tactile, sensory and intellectual.

Areas of study

10. Areas of study must provide an appropriate focus for students to demonstrate in-depth knowledge, understanding and skills. They must allow content specified in paragraphs 5-9 to be taught in context and allow opportunities for students to demonstrate contextual understanding throughout their course of study.

11. Specifications in history of art must require students to demonstrate knowledge, understanding and skills through an in-depth study of two areas of study at AS and four areas of study at A level.

12. For one area of study at AS and two areas of study at A level, students must demonstrate knowledge and understanding of art from a specific art historical movement/period.

13. Each area of study must require students to study artists and works of art representative of the movement/period and know and understand in detail:

- a minimum of three works each for at least two specified artists³ at AS and A level, including how the artists influenced, and/or was influenced by, the work of at least two other artists who contributed to the movement/period
- how the work of specified artists typifies the movement/period
- work representing at least two types of art at both AS and A level
- at least one critical text relevant to the period(s)/movement(s), artists and/or work studied at A level.

14. For one area of study at AS and two areas of study at A level, students must demonstrate knowledge and understanding of developments in art and connections between movements/periods (before and after 1850) in the context of specified theme(s).

The themes can relate to (but are not restricted to) the following perspectives:

- societal/cultural
- political
- technological

³ Works of art may be studied where the name of the artist is unknown (e.g. work from the roman period), however these works must be understood by art historians to have been produced by at least two different artists and a minimum of six works must still be studied overall. Where an artist is not specified, the individual work(s) of art must be specified.

- religious.

15. Each area of study must require students to study works of art by artists representative of the theme and know and understand in detail:

- work from at least three different periods/movements at AS and A level
- a minimum of two works each for at least three specified artists⁴ and at least a further four works relevant to the same theme at AS and A level
- work representing at least three types of art at both AS and A level
- at least one critical text relevant to the theme, artists and/or works studied at A level.

16. AS history of art specifications must offer a minimum choice of four areas of study (at least two period/movement specific and two thematic) and A level specifications must offer a minimum choice of six areas of study (at least three period/movement-specific and three thematic).

17. Within AS and A level specifications, each area of study must have a different focus and be clearly distinct.⁵

18. Each area of study must offer comparable demand and draw on content from paragraphs 5-9.

19. Across all of the areas of study students must know and understand:

At AS:

- at least three types of art
- work from at least three different periods/movements
- the work of at least six different artists, of which three specified artists in detail

⁴ Works of art may be studied where the name of the artist is unknown (e.g. work from the roman period), however these works must be understood by art historians to have been produced by at least three different artists and a minimum of six works must still be studied overall. Where an artist is not specified, the individual work(s) of art must be specified.

⁵ As long as the total minimum requirements are met (paragraph 19), specifications at AS and A level may allow some of the same artists and/or periods/movements to be studied twice across areas of study and the same types of art to be studied across all areas of study. At A level students may not study the same period/movement for the two period/movement specific areas of study. At AS and A level students may not study the same work of art more than once across the areas of study. The specified artists, works and types of art and/or movements/periods at AS can be the same as those specified at A level as long as the minimum requirements are met.

- at least eighteen works of art, of which twelve in detail.

At A level:

- at least three types of art
- at least four critical texts
- work from at least five different periods/movements
- at least twelve different artists, of which six specified artists in detail
- at least thirty six works of art, of which twenty-four in detail.

Skills

20. AS and A level specifications in history of art must require students to develop the ability to:

- use appropriate art historical terminology to communicate, through extended written responses, in-depth knowledge and understanding of art
- analyse artists' use of visual language (set out in paragraph 8) apparent in images studied and not previously named for study⁶ and apply knowledge and understanding to interpret the intentions for their work
- analyse and evaluate factors that have influenced specific artists, movements/periods and types of art
- develop evidenced, structured arguments in support of their own critical judgements.

21. In addition A level specifications must require students to:

- use a wider range of evidence, including critical texts to substantiate more sophisticated arguments and critical judgements, demonstrating a deeper understanding of the work of artists, movements/periods and types of art
- analyse artists' work to identify more complex interdependencies between visual language and the effects achieved

⁶ Students must analyse examples of work not previously named for study at AS and A level representing at least three types of art.

- analyse and evaluate the inter-relationship, connections and influences of different artists and movements.

Appendix 1

The lists below are not exhaustive. Awarding organisations may include further types of art, periods and movements as long as they are of comparable breadth and/or depth to those listed. They must also be clearly relevant to the subject.

Type of art	Definition
Painting	The application of pigment to a two-dimensional surface (usually). Need not be contained within a frame.
Sculpture	The art of making two- or three-dimensional representative or abstract forms, especially by carving stone or wood or by casting metal or plaster.
Architecture	The built environment: could include non-built or unfinished projects; structures like bridges, towers etc.
Performance	Performance art: presented to an audience within a fine art context, and is traditionally interdisciplinary.
Installation	An art object designed for a particular space; often site-specific and designed to transform the perception of a space.
Video	An event captured and manipulated through technology.
Conceptual	Art in which the idea or concept presented by the artist is considered more important than the finished product, if any such product exists.
Land art/site- specific art	Land art: landscape and artwork are inextricably linked; site-specific art: created to exist in a certain place.

Art Historical Periods/Movements	Definition	Relevant terms and concepts (including styles)
Greek (850 – 31 BCE) students study from 500 BCE	Greek idealism: balance, perfect proportions; post-and-lintel construction; idealised forms (both in sculpture and architecture).	The Classical style: harmony, balance, symmetry; architectural orders (Doric, Ionic, Corinthian); sculpture: Archaic, Classical to Hellenistic; ceramics: geometric to black/red vase figure wares.
Roman (300 BCE–476)	Roman realism: structural use of the arch/barrel vault and concrete.	Verism: psychological penetration in sculpture; borrowings from the Greeks; interior decoration and encaustic portraits; stadia and propaganda.

Art Historical Periods/Movements	Definition	Relevant terms and concepts (including styles)
<p>Byzantine (330 –1453)</p>	<p>Art of the Eastern Roman Empire from 4th Century CE to the Fall of the Roman Empire.</p>	<p>Christian art form (although derived from forms of Greek and Egyptian). Hieratic/other-worldly.</p> <p>Mosaics (tesserae) icons; panel painting; architectural terminology specific to Byzantine structures.</p>
<p>Middle Ages (500–1400)</p>	<p>Celtic art</p> <p>Carolingian</p> <p>Romanesque</p> <p>Gothic</p>	<p>Celtic: asymmetrical; curvilinear abstract ornament; zoomorphic.</p> <p>Carolingian: Emperor Charlemagne and successors - first conscious attempt to revive the Classical Greek and Roman heritage; illuminated manuscripts; large-scale architecture.</p> <p>Romanesque: muscular architectural style, rounded headed arches; linear sculpture, distorted to convey religious emotion.</p> <p>Gothic structures: flying buttresses; rib vaults; pointed arches; stained glass. Sculptural ‘S’ curves, tapestries, Books of Hours.</p>
<p>Early and High Renaissance (1400 –1550)</p>	<p>Rebirth of classical culture.</p>	<p>Intellectual influence from Humanism.</p> <p>Neo-Platonism; greater command of anatomy (in visual arts); linear and atmospheric perspective; increasing secular subjects as well as history/mythological works in painting and sculpture. For architecture: a classical revival – harmony clarity and repose.</p>

Art Historical Periods/Movements	Definition	Relevant terms and concepts (including styles)
Venetian and Northern Renaissance (1430 –1550)	The Renaissance spreads northward to France, the Low Countries, Germany and England.	Northern: Rapid developments in oil painting (glazes); woodcuts; altarpieces; panel paintings in Flanders; empirical perspective (rather than mathematically calculated linear perspective) and direct observation; non-idealised. Venetian: influences from Northern Europe; brilliant colour; religious and secular (sometimes erotic) painting.
Mannerism (1527–1600)	Art that breaks the rules; artifice over nature.	Elegant distortions and stylistic trickery for bizarre effects. Disquieting paintings – triumph of style over content; virtuoso decorative arts. Mannerist buildings – antithetical to the principles of the High Renaissance; complex and novel.
Baroque (1600 –1750)	Splendour and flourish for God; art as a weapon in the religious wars. Exuberant Counter-Reformation art that progresses to more secular Rococo throughout the period.	Religious impulse of the Counter-Reformation: dynamic movement, synthesis of architecture; painting and sculpture acceptable/appealing to the masses; later Baroque (Rococo) – lighter and more playful; asymmetrical.
Neo-classical (1750 –1850)	Art that recaptures Greco-Roman grace and grandeur.	Classical revival – Palladianism (in architecture); preference for the linear and symmetrical in painting.
Romanticism (1780 –1850)	The triumph of imagination and individuality.	Literary influences: sublime and picturesque; nature dominates; insistence on the rights of imagination.
Realism (1848 –1900)	Celebrating the working class and peasants; en plein air rustic painting.	Rejects idealistic tendencies of Romanticism; social realism.

Art Historical Periods/Movements	Definition	Relevant terms and concepts (including styles)
The 19 th Century French avant- garde*	<p>including:</p> <p>Impressionism (1865 –1885) Capturing fleeting effects of natural light.</p> <p>Post-Impressionism (1885 –1910)</p> <p>A soft revolt against Impressionism.</p>	<p>Impressionism: colour applied in small touches (rather than broad brush-strokes) to create brighter/more immediate paintings; painting in front of the motif.</p> <p>Post-impressionism: Pointillism; divisionism; use optical mixtures of colour.</p> <p>*Including non-French artists working in France and French artists working outside France.</p>
Art Nouveau (1890 –1914)	Stylised forms based on nature/geometry.	Art Nouveau: exaggerated asymmetrical decorative style; undulating forms; inspired by natural forms; offshoot of Symbolism and Arts & Crafts.
Fauvism and German Expressionism (1900 –1939)	Non-naturalistic colours to produce emotional effects; abstraction.	<p>Fauvism: loosely formed ‘group’ working in the south of France; experimental paint handling and use of colour alone to evoke a sensation in the viewer.</p> <p>German Expressionism: general concept of democratising art; techniques vary; no formal stylistic intentions – but anti-Impressionist; anti-naturalistic subjectivism.</p>
Futurism, Suprematism, De Stijl and Constructivism (1905 –1920)	Pre- and Post-World War I art experiments: new forms to express modern life.	<p>Futurism: celebrating machines and speed; anarchic attitudes to predecessors.</p> <p>Suprematism and De Stijl: simple geometric forms; primary colours appropriate to the modern world.</p>

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		Constructivism: iconoclastic, based in Marxist ideology – architectonic forms; the unification of art and society.
Cubism (1907–1914)	An early 20th-century style and movement in art, especially painting, in which perspective with a single viewpoint was abandoned, and use was made of simple geometric shapes, interlocking planes and (later) collage.	Experiments with form: repudiation of subject; flattening of the canvas; fragmentation (analytical Cubism); elimination of space (in synthetic Cubism): collage; Cubist sculpture takes similar approaches.
Art Deco 1925 – 1939	New style of design in applied arts and architecture. Objects and images that reflected speed, travel, luxury, leisure and modernity that were desirable after the traumas of the Great War.	Lavish ornamentation; clean lines; simplified forms; strong colours. Geometric rendering of natural forms. Considered for a long time as the antithesis of both Art Nouveau and Modernism in general, but shares affinities with both. The impact of Fauvism, Cubism, Futurism, Expressionism and abstraction are reflected in the lines, forms and colours of Art Deco.
Dada and Surrealism (1917–1950)	Dada: various interventions, depending on location. Surrealism: painting dreams and exploring the unconscious.	Dada: retaliation to art being bound with bourgeois capitalism; theatrical; nonsensical; provocative. Surrealism: Freud’s Interpretation of Dreams; Automatism; frottage; Dalí’s Veristic Surrealism.
Bauhaus (1919 –1933) International	Bauhaus: German 20th-century school of design, the aesthetic of which was influenced by, and derived from,	Bauhaus: aimed to bring together all arts under the primacy of architecture. While it combines them, it also favours functionality over ornamentation, and asymmetry and regularity over

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Modernism (1920s –1960)	<p>techniques and materials employed, especially in industrial fabrication and manufacture.</p> <p>International Modernism: an influential modernist style in architecture characterised chiefly by regular, unadorned geometric forms; open interiors; and the use of glass, steel, and reinforced concrete.</p>	<p>symmetry. Bauhaus architecture rejected decorative details and aimed to use classical architecture and its scientific, geometric aesthetic without ornamentation of any kind.</p> <p>International Modernism: avant-garde architectural style; worked from the inside ('form ever follows function'), logical planning (rather than axial symmetry).</p>
Abstract Expressionism (1940s – 1950s)	Post-World War II: pure abstraction and expression without form; no obvious subject.	<p>Consciously American; gestural painting borrows from Surrealism (automatism) calligraphic and colour field. Formal and technical innovations; flat, hard-edged, colour relationships and space.</p> <p>Non-figurative.</p>
Pop Art (1960s)	Art responds to and absorbs consumerism.	Socially democratic; more like commercial design/advertising; style-less; and responds to popular culture.
Postmodernism and Deconstructivism (1970 –	Art that challenges conventional categories reworking and mixing past styles.	<p>Postmodernism: free, often ironic, appropriation of past styles; new materials; new audiences and new sites for display.</p> <p>Deconstructivism is influenced by the</p>

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present)		theory of 'Deconstruction', which is a form of semiotic analysis and is characterised by unpredictability and controlled chaos.

Unless otherwise stated, dates are within the Common Era (CE).



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