



Rewarding Learning

ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2013

## History of Art

### Assessment Unit AS 2

*assessing*

Module 2: Architecture, Craft and Design

[AD121]

FRIDAY 14 JUNE, MORNING



#### TIME

1 hour 30 minutes.

#### INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number on the Answer Booklet provided.  
Answer **two** questions.  
Answer **one** question from Part A and **one** question from Part B.

#### INFORMATION FOR CANDIDATES

The total mark for this unit is 120.

All questions carry equal marks, i.e. 60 marks for each question.

Quality of written communication will be assessed in all questions and you are required to:

- answer all questions in continuous prose
- ensure text is legible and spelling, punctuation and grammar are accurate so that meaning is clear
  - select and use a form and style of writing appropriate to purpose and to complex subject matter
  - organise information clearly and coherently, using specialist vocabulary when appropriate.

Drawings and diagrams may be used where you think they could clarify your answer.



## Part A

Selected architecture Greek–1945

Answer **one** question from this Part.

### Section 1 – Greek architecture

- 1 If the term *structures* refers to basic forms, and *aesthetics* to such as proportions and decoration, in which respect was Greek architecture more innovative: structures or aesthetics? Establish contexts and refer to appropriate architects (where known) and works in support of your answer. [60]

### Section 2 – Early Renaissance Italian architecture

- 2 If the term *structures* refers to basic forms, and *aesthetics* to such as proportions and decoration, in which respect was Early Renaissance Italian architecture more innovative: structures or aesthetics? Establish contexts and refer to appropriate architects and works in support of your answer. [60]

### Section 3 – European architecture Renaissance to Rococo

- 3 If the term *structures* refers to basic forms, and *aesthetics* to such as proportions and decoration, in which respect was European architecture Renaissance to Rococo more innovative: structures or aesthetics? Establish contexts and refer to appropriate centres, architects and works in support of your answer. [60]

### Section 4 – Architecture 1835–1918

- 4 If the term *structures* refers to basic forms, and *aesthetics* to such as proportions and decoration, in which respect was architecture 1835–1918 more innovative: structures or aesthetics? Establish contexts and refer to appropriate movements, architects and works in support of your answer. [60]

### Section 5 – Architecture 1900–1945

- 5 If the term *structures* refers to basic forms, and *aesthetics* to such as proportions and decoration, in which respect was architecture 1900–1945 more innovative: structures or aesthetics? Establish contexts and refer to appropriate movements, architects and works in support of your answer. [60]

**Part B**

Selected craft and design 1850–1945

Answer **one** question from this Part.

Section 6 – Three-dimensional craft and design 1850–1918

- 6 Who do you consider made the single greatest contribution to three-dimensional craft and design 1850–1918? Establish contexts, refer to appropriate movements, practitioners and works, and give reasons in support of your choice. [60]

Section 7 – Three-dimensional craft and design 1918–1945

- 7 Who do you consider made the single greatest contribution to three-dimensional craft and design 1918–1945? Establish contexts, refer to appropriate movements, practitioners and works, and give reasons in support of your choice. [60]

Section 8 – Textiles and fashion design 1850–1945

- 8 Who do you consider made the single greatest contribution to textiles and/or fashion design 1850–1945? Establish contexts, refer to appropriate movements, practitioners and works, and give reasons in support of your choice. [60]

Section 9 – Graphic design 1850–1945

- 9 Who do you consider made the single greatest contribution to graphic design 1850–1945? Establish contexts, refer to appropriate movements, categories, designers and works, and give reasons in support of your choice. [60]

Section 10 – Automotive design to 1945

- 10 Who do you consider made the single greatest contribution to automotive design to 1945? Establish contexts, refer to appropriate categories, designers, manufacturers and works, and give reasons in support of your choice. [60]

Permission to reproduce all copyright material has been applied for.  
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA  
will be happy to rectify any omissions of acknowledgement in future if notified.