



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2017**

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## **History of Art**

### **Assessment Unit AS 2**

*assessing*

Part A: Architecture, Craft and Design

Part B: Visual Analysis and Interpretation

**[SHA21]**

**FRIDAY 19 MAY, AFTERNOON**

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# **MARK SCHEME**

## Mark Scheme Unit AS 2 Part A: Architecture, Craft and Design

Marks available for each level	Level 1 1–12 marks	Level 2 15–24 marks	Level 3 27–36 marks	Level 4 39–48 marks	Level 5 51–60 marks
Marks for each assessment objective	1–4	5–8	9–12	13–16	17–20
<b>Knowledge</b> Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Recall lacking scope, depth, relevance and/or accuracy.	Limited knowledge. Recall basic in scope, depth, relevance and/or accuracy.	Satisfactory knowledge. Recall satisfactory in scope, depth, relevance and accuracy.	Good knowledge. Recall comprehensive, mostly relevant and accurate.	Excellent knowledge. Recall extensive, relevant and accurate.
<b>Understanding</b> Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustained.	Limited understanding. Any relevant analysis, judgements, discussion and arguments basic.	Satisfactory understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good understanding. Analysis, judgements, discussion and/or arguments mostly relevant, substantiated and sustained.	Excellent understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.
<b>Communication</b> Present a clear and coherent response (AO3), addressing Quality of Written Communication requirements.	Insufficient communication. Unclear, incoherent and/or non-extensive. Spelling, punctuation, grammar, vocabulary and/or form/style of writing inaccurate or inappropriate.	Limited communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and/or form/style of writing inconsistent.	Satisfactory communication. Clarity, coherence, extensiveness, spelling, punctuation, grammar, vocabulary and form/style of writing mostly satisfactory.	Good communication. Clear, coherent and comprehensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing.	Excellent communication. Clear, coherent and extensive, with accurate spelling, punctuation and grammar, and appropriate vocabulary and form/style of writing.
Award [0] for a response not worthy of credit					

## Mark Scheme Unit AS 2 Part B: Visual Analysis and Interpretation

Marks available for each level	Level 1 1–12 marks	Level 2 15–24 marks	Level 3 27–36 marks	Level 4 39–48 marks	Level 5 51–60 marks
Marks for each assessment objective	1–4	5–8	9–12	13–16	17–20
<b>Knowledge</b> Source, select, recall material to demonstrate knowledge effectively (AO1).	Insufficient knowledge. Visual interpretation lacking scope, depth, relevance and/or accuracy.	Limited knowledge. Visual interpretation lacking scope, depth, relevance and/or accuracy.	Satisfactory knowledge. Visual interpretation satisfactory in scope, depth, relevance and accuracy.	Good knowledge. Visual interpretation comprehensive, mostly relevant and accurate.	Excellent knowledge. Visual interpretation extensive, relevant and accurate.
<b>Understanding</b> Demonstrate understanding through analysis and make substantiated judgements and sustained discussion and/or arguments (AO2).	Insufficient understanding. Any relevant analysis, judgements, discussion and arguments unsubstantiated and/or unsustained.	Limited understanding. Any relevant analysis, judgements, discussion and arguments basic.	Satisfactory understanding. Analysis, judgements, discussion and/or arguments mostly relevant and satisfactorily substantiated.	Good understanding. Analysis, judgements, discussion and/or arguments mostly relevant, substantiated and sustained.	Excellent understanding. Relevant and fully substantiated and sustained analysis, judgements, discussion and/or arguments.
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Award [0] for a response not worthy of credit					

Part A questions require candidates to demonstrate their knowledge and understanding of art historical contexts, practitioners and works, and their critical appraisal and communication skills. Answers may use examples from one or more sections. Sufficient examples should be studied to cover the learning outcomes. Guidance on art historical contexts, practitioners and works is given in Appendix 2 and Appendix 3 of the specification. Guidance on critical appraisal and communication skills is given in the On Analysing Artworks study note. It is summarised in the following Critical Model.

# Critical Model

## CONTEXTS

### Historical

TIME AND PLACE: When and where style(s), movement(s) and/or practitioner(s) active.

CIRCUMSTANCES: Any non-artistic circumstances or events impacting this art.

WORLD VIEW: General religious, philosophical, cultural, ethnic, social, gender, political system.

### Artistic

ARTFORM: Art or fine art(s): painting, sculpture, lens-based art (photography, film, art house). Applied arts: architecture, craft (3D), design (3D, textiles, fashion, graphic).

INFLUENCES: Artwork emulated or otherwise influencing this artwork. Influences can be positive and/or negative (as in Renaissance/Neoclassicism's emulating Classical artforms and rejecting Gothic/Rococo ones).

STYLE/MOVEMENT: Name: when, how, why. Characteristics, such as: representational/abstract, naturalistic/stylised, realistic/idealised, restrained/expressive, functional/ornamented, modest/grandiose.

PATRONAGE: General support (not just financial) for artistic productions, such as: public/private, religious/secular, commissioned/speculative, elitist/populist, rich/poor.

## PRACTITIONER

NAME AND DATES: On first mention, name and date(s) as given in the subject content; subsequently, surname only (exceptions, such as: Leonardo, Raphael, Rembrandt).

BIOGRAPHY: Brief account of practitioner's life, focusing on anything impacting the artwork and not already covered within general historical and artistic contexts. Where little or nothing is known of individual practitioners, as in ancient Roman sculpture and architecture, the practitioners are treated collectively.

## WORK

TITLE AND DATE: Plus location for an architectural work. On first mention, full title and date; subsequently, title only, and a lengthy title may be reasonably shortened. Leading capitals for titles.

FUNCTION: Any function/need/purpose (more for applied than fine arts) or commissioning/patronage served by this artwork's production. Selectively addressing: cost, market, spatial, material, technical, ergonomic, cultural, ethnic, social, gender, ideological, political, aesthetic factors.

FORM: Form/composition, selectively addressing: format, scale/size, line, shape, three-dimensional form, colour, tone, pattern, texture, space, time, motion, sound.

*Format:* single-panel/diptych/triptych/polyptych/series, vertical/horizontal/square/circular.

*Space:* schematic/optical, conceptual/perspectival, shallow/deep, single/multiple/centred peripheral/high/low viewpoint/s.

*Time, motion, sound,* such as in: narrative, installation, audio-visual and performance artforms

CONTENT: Content/iconography (more for fine than applied arts): genre, subject, setting, audience; selective descriptive, identification and interpretation of what is shown in the work; meaning(s) taken.

## CRITICAL APPRAISAL

Defined as: an informed questioning and coherent appraisal of an artistic contribution's significance.

Candidates have to decide how innovative, expressive and influential (within and beyond the art world) a particular artistic contribution may be. They should explore, enquire, evaluate, discuss and compare evidence, develop and support persuasive argument and counterargument. Candidates should draw on their own analyses (of function, form and/or content) and both primary source material (direct experience of actual artworks) and secondary source material (surveys of the most authoritative texts on those artworks, such as documents, books, articles, catalogues, websites). Their own and others' contributions should be clearly distinguished.

## COMMUNICATION

Candidates should use continuous prose for written communication. This should be legible, with clear structure and meaning. Spelling, punctuation and grammar should be accurate. Candidates should use appropriate length, vocabulary and form/style of writing, and may use sketches, drawings, diagrams and plans to illustrate and clarify their written responses.

Part A  
Selected Architecture, Craft and Design: Greek–1945

Greek and Roman Architecture  
Renaissance and Mannerist Italian architecture  
Architecture, Three-dimensional Craft and Design 1850–1910  
Architecture 1900–1945  
Textiles and Fashion Design 1850–1900  
Graphic Design 1850–1900

Answer **one** question from this Part

- 1** Critically appraise **one work** from the sections listed above exemplifying for you the best of architecture, craft or design, establishing contexts and giving reasons in support of your choice.

The question requires candidates to:

- Establish relevant historical and artistic contexts
- Identify one appropriate work
- Identify one appropriate practitioner (where known)
- Critically appraise the one chosen work, treating some or all of:
  - Function
  - Form
  - Content
  - Innovativeness
  - Expressiveness
  - Influence
  - Primary source material
  - Secondary source material
- Any other valid content will be credited.

- 2** Compare and contrast use of **materials and/or techniques** in **two** works of architecture, craft and/or design from the sections listed above, establishing relevant contexts.

The question requires candidates to:

- Establish relevant historical and artistic contexts
- Identify two appropriate works
- Analyse each work, treating some or all of:
  - Function
  - Material and/or technical factors, for example
    - ‘Here and now’, hand-crafted, traditional, vernacular; from across space and/or time, through extended trade/travel and/or historical research
    - Through mathematical, scientific and/or technological advances/developments, such as:
      - Improved engineering, concrete, stone masonry
      - Improved methods of mass producing cast iron, wrought iron, steel, glass
      - Improved methods of working wood (for example, laminating, steam-bending, veneering)
      - Machine-based production, division-of-labour or assembly-line production using unskilled labour
  - Form
  - Content
  - Innovativeness
  - Expressiveness
  - Influence
  - Primary source material
  - Secondary source material
- Compare and contrast use of materials and/or techniques in the two chosen works
- Any other valid content will be credited.

- 3 Of those you have studied, which **individual practitioner** do you think made the most significant contribution to architecture, craft and design from the sections listed above? Establish contexts, refer to appropriate styles/movements, practitioners (where known) and works, and give reasons in support of your choice.

The question requires candidates to:

- Establish relevant historical and artistic contexts
- Identify one appropriate category, style or movement
- Identify appropriate practitioners (where known) and works
- Critically appraise works, treating some or all of:
  - Function
  - Form
  - Content
  - Innovativeness
  - Expressiveness
  - Influence
  - Primary source material
  - Secondary source material
- Present a coherent case for one practitioner's having made the most significant contribution
- Any other valid content will be credited.

## Part B Visual Analysis and Interpretation

For the purpose of visual analysis and interpretation, no specific prior knowledge of the examples is required. No credit will be given for such knowledge.

Answer **one** question from this Part.

Study **Resource 1** to answer the following question.

### 1 Painting:

Nicolas Poussin (1594–1665), *The Holy Family on the Steps*, 1648, oil on canvas, 73.3 × 105.8 cm; Cleveland Museum of Art, Ohio, USA.

Describe and analyse Nicolas Poussin's *The Holy Family on the Steps*, 1648, to show how positioning and simple geometry direct the viewer's attention within the painting. Also, give your interpretation of the painting.

The question requires candidates to:

- Describe the painting, referring to such as:
  - Setting:
    - o Lighting
      - Strong sunlight from upper left
      - Shaded man on right implies some kind of overhead structure.
    - Mainly man-made:
      - Finely dressed brown stone
      - Architectural
      - Neoclassical, or Classical Greek and Roman, referencing.
    - o Mainly simple geometrical forms:
      - Vertical cylindrical columns
      - Vertical rectangular/oblong pilasters
      - Horizontal steps, lintels and architraves.
    - o Limited organic/non-geometrical/non-Platonic forms:
      - Water overflowing an urn, on left
      - Fruit tree (orange) and bush (myrtle), in pots, upper left
      - Apples, in a basket, left-of-centre foreground
      - Decorative pilasters/flat columns (Corinthian/Composite) upper-centre
      - Glimpses of sky and clouds
      - Decorative urn and casket right foreground.
    - o Mainly shallow/close/constricted pictorial space:
      - Foreground positioning for figures and other pictorial content.
    - o Limited sense of extended/deep pictorial space:
      - Some architectural structures in middle distance
      - Glimpses of sky and clouds.
  - Human subjects (prior knowledge of names and relationships not required):
    - o The Holy Family, comprising left to right:
      - Saint Elizabeth, elderly cousin(?) to Mary (Jesus's mother) and wife to Zacharias
      - The child Saint John the Baptist, (miraculously late) son of Elizabeth and Zacharias
      - (The Virgin) Mary, Jesus's mother and wife to Joseph
      - The child Jesus Christ
      - Saint Joseph, Mary's husband, carpenter.
    - o Positioned above our viewing point, which is about level with the figures' feet.
  - Actions:
    - o Mary, positioned centrally and sitting on a step, holds her son Jesus in her lap
    - o Mary gazes out of the picture, to her right
    - o Elizabeth, left foreground, leans towards Mary and Jesus, as if to speak

- o John the Baptist offers an apple to Jesus
- o Jesus reaches out his right hand towards John to receive the apple
- o Joseph, right foreground and facing right, draws with a compass on a tablet, a measuring stick propped before him.
- Analyse use of positioning and simple geometry, referring to some or all of:
  - The vertical and horizontal architectural forms are shown parallel with the painting surface/frame
  - Tops of the three still-life arrangements just cut the line of the second step, breaking this visual barrier and easing the viewer's gaze into the composition.
  - The figure subjects are arranged:
    - o Centrally
    - o Middle foreground
    - o In a manner that:
      - Forms a shallow isosceles triangle, with the heads of Mary and Jesus at the central apex
      - Joseph's measuring stick forms right-angle with right side of this triangle
      - Light on faces correlates with figures' significance within the Christian narrative – brightest lit, those of Mary and Jesus; medium lit, Elizabeth and John (to Jesus's right); least lit, Joseph (to Jesus's left)
      - Vertical edges direct attention to the heads of Elizabeth and John
      - Gazes of Elizabeth and John direct attention to the faces of Mary and Jesus
      - A diagonal edge directs attention to the throat of Mary, her head in the bottom apex of a light-toned triangle
      - Jesus's head positioned immediately below contrasting rectangles of brown and blue
      - Top of Joseph's head just cuts line of the top step, subtly indicating his presence.
- Interpret the painting, referring to such as:
  - Positioning and simple geometry combine with other compositional/pictorial means to direct attention mainly to the heads of Mary and Jesus
  - Mary symbolically presents Jesus/Christianity to the world
  - Christianity placed in front of, superseding, Ancient Greek and Roman deities/belief systems
  - The aged Elizabeth leans towards Mary and Jesus, foretelling Jesus's early death
  - Urn of overflowing water symbolic of 'stream of life', passing time, and inevitability of death
  - Apple recalls Eve's offering fruit of the tree of knowledge of good and evil to Adam in the Garden of Eden
  - Jesus, the new Adam, bringing salvation/redemption rather than condemnation/exile (his reaching right hand also a sign of blessing)
  - Orange traditionally symbolic of purity, chastity and generosity, and associated with devotional depictions of Virgin Mary
  - Myrtle traditionally symbolic of love
  - The three foreground still-life arrangements symbolic of the gifts of the three Magi
  - Progression of steps, upwards towards blue sky, symbolic of ascent to Heaven
  - Clouds light on left and dark on right portend Jesus's early death
  - Compass and measuring stick, carpentry tools, but basic tools also for any kind of use of geometry, including by astronomers, architects and painters.
  - Historical context:
    - o Time of conflict within Christianity between Roman Catholic and Protestant forces.
  - Artistic context:
    - o Classical style (influenced by Italian High Renaissance) but in Baroque period
- Any other valid content will be credited.

Study **Resource 2** to answer the following question.

## 2 Sculpture:

Sir Jacob Epstein (1880–1959), *Torso in Metal from the 'Rock Drill'*, 1913–14, bronze, 70.5 × 58.4 × 44.5cm; Tate Gallery, London.

About 1913 Jacob Epstein produced a full-length semi-abstract figure operating an actual rock drill (a large pneumatic drill used for quarrying stone). By 1914 he had removed both the lower part of the figure and the rock drill, leaving what is seen in Resource 2.

Describe and analyse this finished work. Also, give your interpretation of the finished work.

The question requires candidates to:

- Describe the sculpture, referring to such as:
  - Semi-abstract work in bronze
  - Head-to-waist torso
  - Head thrust far to figure's left
  - Includes cylindrical disc as a base.
- Analyse the sculpture, referring to such as:
  - Semi-abstract elements (departures from realistic/naturalistic/observed norms):
    - o Head-to-waist portion selected to represent whole human figure
    - o Machine/armour/robot-like forms
    - o Forms of neck and head sharply angled
    - o Forms of neck and visor-like head elongated
    - o Ribs (seven each side) rendered more as external than internal forms
    - o Cavity below sternum contains foetus-like, or possibly phallus-like, form
    - o Figure's right arm truncated
    - o Figure's left arm terminated with chisel/drill-like form.
  - Interpret the sculpture, referring to such as:
    - Marriage of human and machine forms:
      - o Celebratory:
        - Machine/industrialisation positive social force (production easier, faster, cheaper...)
        - Consistent with Futurist and Vorticist artistic philosophies
        - Celebratory interpretations more convincing for earlier, full-length, version of the work
        - Readymade use in earlier version consistent with Dada artistic philosophy.
      - o Deprecatory:
        - Machine/industrialisation negative social force (workers dehumanised/ depersonalised, treated as mindless/soulless, poor working conditions, denied job satisfaction, more liable to exploitation...)
        - Deprecatory interpretations consistent with artistic and moral principles of such as John Ruskin, William Morris and the Arts and Crafts Movement
        - Deprecatory interpretations more convincing for later (half-length) version of the work, by which time WWI mechanised/industrialised slaughter was under way
        - 'Abstracted' human forms readable also as mutilations and/or prosthetics.
    - Hybrid/alien life-form:
      - o Robotic/inhuman
      - o Truncated arms suggest attachments can be fitted to perform specialist tasks (human as machine-tool)
      - o Armoured/militaristic/menacing
      - o Male/masculine dominant impression but unsettling as perhaps containing own progeny.

- Historical context:
  - o Industrial Revolution, c. 1760–1850
  - o Machine Age, c. 1880–1945
  - o Peak of colonialism, c. 1876–1914
  - o World War 1, 1914–18.
- Artistic context:
  - o Modernism, especially:
    - Cubism, 1906–14
    - Futurism, 1909–14
    - Vorticism, 1913–15
    - Dada, 1913–24.
  - o Non-Western influences
    - Indian, West African, Pacific Island...
- Any other valid content will be credited.

Study **Resource 3** to answer the following question.

### 3 Architecture:

James Gandon (1743–1823), Custom House, Dublin, Ireland, 1781–1791; south façade (facing the River Liffey).

Custom duties are a form of taxes on imports and exports, and the Custom House in Dublin was built as the administrative centre for these in Ireland. (At this time Ireland was a single political state under the British crown, and Dublin was its capital.) The building's four façades, linked by near identical corner pavilions, originally surrounded a great hall, either side of which was an inner courtyard. Spacious docks and warehouses were nearby.

Describe and analyse the building, and discuss how effectively you think the design serves its purpose.

The question requires candidates to:

- Describe the building image, referring to such as:
  - Setting:
    - o Riverside
    - o Dressed-stone quay.
  - Building:
    - o Large/grand scale:
      - Behind this façade, just visible on the left, a pavilion marking the Custom House's north-west corner.
    - o Symmetrical:
      - Pavilions, arcades, windows, balustrades and other architectural and sculptural elements matched either side of central axis
      - Central axis marked by 4-column porch/portico and copper-covered dome surmounting a colonnaded drum.
    - o Sculptures and carved decorations, including:
      - A figurative sculpture on top of dome
      - Figurative sculptures within pediment of central porch/portico
      - Coats-of-arms above centres of corner pavilions
      - Decorative urns above extreme left and right of façade.
- Analyse the building image, referring to such as:
  - Classical/Neoclassical referencing:
    - o Doric/Tuscan order and proportions
    - o Dome has strong Italian Renaissance associations
    - o Arcades and porticoes
      - Transitions between interior and exterior spaces
      - Arcades' stonework is rusticated (sunken joints and roughened surfaces)
    - o Upper storeys' stonework is smooth.
- Discuss how effectively the design serves its purpose, referring to such as:
  - Riverside setting, where:
    - o River was broad and deep enough to take shipping
    - o Quays/wharfs/docks could be constructed solid enough for efficient berthing
    - o Connections to commerce and transport network were best served
    - o Open aspect to front of main façade lends prestige.
  - Large/grand scale accommodates many office and reception rooms
  - Scale, symmetry, proportions and open aspect combine to create sense of power/authority/permanence.
  - Historical context:
    - o Dublin the capital and also the leading port in Ireland
    - o Period of rapid scientific and technological advances
    - o Period of British naval dominance, in both military and merchant spheres
    - o Period of aggressive colonisation by Britain and other European nations

- o Revolutionary stirrings:
  - Industrial Revolution, c. 1760–1840, beginning in United Kingdom
  - American Revolutionary War (or American War of Independence), 1775–1783
  - French Revolution, 1789–99
  - Irish Rebellion, 1798; uprising against British rule in Ireland.
- Artistic context:
  - o Ancient Greece and Rome
  - o Classicism/Neoclassicism
  - o Renaissance
  - o Baroque.
- Any other valid content will be credited.