



Rewarding Learning

ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2017

# History of Art

Assessment Unit AS 2

*assessing*

Part A: Architecture, Craft and Design  
Part B: Visual Analysis and Interpretation



SHA21

[SHA21]

FRIDAY 19 MAY, AFTERNOON

## 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.

Part A Questions carry 60 marks.

Part B Questions carry 60 marks.

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.

This paper is accompanied by a Resource Booklet.

**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. [60]
  
- 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. [60]
  
- 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. [60]

## Part B

### Visual Analysis and Interpretation

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. [60]

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 × 44.5 cm; Tate Britain, London.

In 1913 Jacob Epstein produced a full-length semi-abstract figure operating an actual rock drill (a large pneumatic drill used for quarrying stone). In 1914 he 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. [60]

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. [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.

New  
Specification



*Rewarding Learning*

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

---

# **History of Art**

Assessment Unit AS 2  
*assessing*  
Part B: Visual Analysis and Interpretation



SHA21

**[SHA21]**

**FRIDAY 19 MAY, AFTERNOON**

---

# **RESOURCE BOOKLET**

**FOR USE WITH PART B**

AS 2 Part B

Visual Analysis and Interpretation



**Resource 1:** 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.  
© The Cleveland Museum of Art



**Resource 2:** Sir Jacob Epstein (1880–1959), *Torso in Metal from the 'Rock Drill'*, 1913–14, bronze, 70.5 × 58.4 × 44.5 cm; Tate Britain, London.

*A detail from Sir Jacob Epstein (1880-1959), Torso in Metal from 'The Rock Drill', 1913-4. Object: 705 x 584 x 445 mm. © Tate. London 2018*



**Resource 3:** James Gandon (1743–1823), Custom House, Dublin, Ireland, 1781–1791; south façade (looking directly onto the River Liffey).

Custom House, Dublin, Ireland, 1781–1791; south façade (looking directly onto the River Liffey)  
© José Porras, 11/04/2008  
<https://creativecommons.org/licenses/by/3.0/deed.en>







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.