



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2018**

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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]**

**THURSDAY 17 MAY, AFTERNOON**

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# **MARK SCHEME**

## AS 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 unsustainable.	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.					

## AS 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, extensive, 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 unsustainable.	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 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 basic.	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.					

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/realist/idealist/stylised, restrained/expressive, functional/ornamented, modest/grandiose.

**Patronage:** General support 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 or aesthetic factors.

### **Form**

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

- **Format** such as: single-panel/diptych/triptych/polyptych/series, vertical/horizontal/square/circular.
- **Space** such as: schematic/optical, conceptual/perspectival, single/multiple, high/low, shallow/deep, central/peripheral viewpoints.
- **Time, motion, sound** such as in: narrative, installation, audiovisual and performance artforms.

### **Content**

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

## Critical Appraisal

Critical appraisal is an informed, questioning and coherent appraisal of an artistic contribution's significance. Candidates 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 and secondary source material, including direct experience of actual artworks and surveys of the most authoritative texts on those artworks. Texts include documents, books, articles, catalogues, and web-based texts. Candidates clearly distinguish between their own and others' contributions.

## 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. They should use appropriate length, vocabulary and form/style of writing. Candidates can use sketches, drawings, diagrams and plans to 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** Compare and contrast **two** works, from any of the above sections, demonstrating different approaches to **function**. Establish contexts and refer to appropriate practitioners (where known).

The question requires candidates to:

- Identify appropriate practitioners (where known)
- Identify and describe two appropriate works
- Establish relevant historical and artistic contexts
- Give an understanding of function
- Analyse each work, with reference to some or all of:
  - Function
    - Any function/need/purpose
    - Selectively addressing: cost, market, spatial, material, technical, ergonomic, cultural, ethnic, social, gender, ideological, political, aesthetic factors
  - Form
  - Content
  - Innovativeness
  - Expressiveness
  - Influence
  - Primary source material
  - Secondary source material
- Present a comparative analysis

Any other valid content will be credited.

- 2** Critically appraise **one** subsection from any of the above sections. Establish contexts and refer to appropriate practitioners (where known) and works.

The question requires candidates to:

- Identify one subsection
- Establish relevant historical and artistic contexts:
  - Explain when, how and why of subsection/category/style/movement name
  - Identify subsection/category/style/movement characteristics, such as: representational/abstract, naturalistic/stylised, restrained/expressive, functional/ornamented, modest/grandiose
- Identify appropriate practitioners (where known)
- Identify and describe appropriate works
- Critically appraise works, with reference to some or all of:
  - Function
  - Form
  - Content
  - Innovativeness
  - Expressiveness
  - Influence
  - Primary source material
  - Secondary source material

Any other valid content will be credited.

- 3 Discuss and evaluate technical developments in relation to **one** of the above sections. Establish contexts and refer to appropriate practitioners (where known) and works.

The question requires candidates to:

- Establish relevant historical and artistic contexts
- Identify selected section
- Identify appropriate practitioners (where known)
- Identify and describe appropriate works
- Evaluate technical development
- Analyse each work, with reference to some or all of:
  - Function, such as:
    - Material and/or technical factors
    - Through mathematical, scientific and/or technological advances/developments
    - Improved engineering, concrete, stone masonry
    - Improved methods of mass producing cast iron, wrought iron, steel, glass
    - Improved methods of working wood (for example, laminating, steambending, veneering)
    - Machine-based production, division-of-labour or assembly-line production using unskilled labour
    - Anonymity of design work; division-of-labour separation of design from making
  - Form
  - Content
  - Innovativeness
  - Expressiveness
  - Influence
  - Primary source material
  - Secondary source material

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:

Jean Honoré Fragonard (1732–1806), *The Swing*, 1767, oil on canvas, 83 × 65 cm, Wallace Collection, London.

Describe and analyse *The Swing* by Jean Honoré Fragonard with particular reference to the use of colour, light and tone. Also, give your overall interpretation of the painting, including its content.

The question requires candidates to:

- Describe the painting, referring to such as:
  - Colour:
    - Delicate pastel colour palette
    - Creams, pinks, and minty greens
    - Sweet colours, referring to icing on cakes or porcelain dolls
    - Warm to cool range
  - Light and Tone:
    - Outdoor scene
    - Soft dappled sunlight filtering through the trees
    - Backlit trees
    - Soft, seductive glow
    - The light hits the young lady on the swing
    - Highlights her fair skin
    - Light highlights the billows of fabric of her fashionable costume that swirl around her
    - In contrast, other aspects of the painting remain in shadow
- Analyse the painting, referring to such as:
  - Colour:
    - Delicate pastel colour palette
    - Pastel colours add to the sense of frivolity
    - Darker colours of the background add to a sense of secrecy and the forbidden
  - Light and Tone
    - Outdoor scene
    - Aspects of the painting remain in shadow, such as the husband
    - Contrast between light and shadow
    - Lighter hues illuminate the woman
    - In the background of the composition one can see an elderly man, her husband, immersed in shadow while the younger man/suitor is illuminated under the dress.
    - Use of dark background provides neutrality
  - Mood:
    - The mood in the painting is lighthearted and merry
    - The overall effect is one of sensual mirth and frivolity
    - The contrast between light and shadow adds to the feeling that something illicit is taking place
    - Brushstrokes emphasise the free and easy nature of the subject matter
    - Soft edges with regards to main figures
    - Fluid, loose brushstroke

- Interpret the painting, referring to such as:
  - In the foreground the younger man is depicted in a position where he can observe the legs of the young lady
  - The young lady, perhaps his mistress, flies through the air on a swing, her shoe flying off in the heat of the moment
  - The shoe perhaps intentionally abandoned to provide an excuse for making a search in the bushes, where she can meet her admirer
  - The inanimate objects add to the story as well
  - Two cherubs are depicted below the swing, one looking up at the woman in concern, anxiety and nervousness, and the other looking away from the action with a scowl
  - On the left side of the image is a stone statue of Cupid who raises a finger to his lips to point out the secretive nature of the impending affair
  - Captures a moment of complete spontaneity and high spirits
  - Alludes to the illicit affair that may have already been going on, or is about to begin
  - The elements of the painting twist and turn like a garland
  - Movement of the young lady's legs is mirrored in the branches toward the top and on the left of the painting
  - There are a number of illustrative elements, fashionable costumes, decorative statues, gardening tools
  - The young woman is illuminated by the soft lighting coming from above, and the fanciful trees form an oval frame for the action in the centre of the canvas
  - Messages of love, two putti embracing, a yelping lap dog (reference to fidelity) and dolphin (reference to the sea and Venus), and a stone statue of Cupid, with finger raised to the mouth as though calling for silence
  - The lady's slipper, which flies off her foot as she swings, is a playful touch
  - Shoe provides a visual focus in the sunlight
  - The young lady is the focus of the painting through the scale and use of dark background providing neutrality
  - Composed in a triangular shape
  - The two men, forming the base of the pyramid, and the young woman in the air at the top of the triangle, in the centre of the space
  - Sweet colours, referring to icing on cakes or porcelain dolls
  - Both men are in the dark, possible reference to the husband being unaware of his wife's affair

Any other valid content will be credited.

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

## 2 Sculpture:

Vera Mukhina (1889–1953), *A Worker and Collective Farm Woman*, 1936, stainless steel, 24.4 m, Moscow.

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

The question requires candidates to:

- Describe the work, referring to such as:
  - Large scale, oversized figures, massive
  - The worker (male) holds a hammer above his head
  - The farm woman holds a sickle
  - The surface appears smooth, engineered, perfect
- Analyse the work, referring to such as:
  - Modulates the light, reflects symmetrical facial features
  - Simplified/stylised forms
  - Monumental art
  - Continuation of the avant-garde's attempt at a more integral relationship of art with modern technology and mass production
  - The composition created is an open one, leaving space for air to flow
  - Exaggeration of their forward step through scale and advancing step
  - Enlarged torsos and elongated arms give the work its massiveness and monumentality
  - The figures are dressed to embody modernity
  - The man wears a factory uniform, with bare arms and neck, while the woman is dressed in a tight sundress for work in the fields, which ends in the soft folds of the skirt
  - Figures in prime physical condition
  - Smooth surface enhances sense of movement
- Interpret the work, referring to such as:
  - Russian avant-garde/art deco/socialist realism
  - Classical references
  - Realism is not naturalism; the sculptor does not replicate her models
  - Figures have a universal appearance/contemporary/no individual personality
  - The goal was to give these figures a soul rather than an exact likeness; they represent all peoples/workers/proletariat
  - Symbolised the much hoped-for pairing of industrial and agricultural enterprise
  - The figures are heroes – strong, energetic, and beautiful
  - An expression of the present, this optimism reflected a mythical future
  - The two figures symbolise voluntary labour, youth, courage, and confidence in the future
  - The figures were given expressiveness unusual for the Soviet plastic art of that period
  - The joint dynamic thrust of the figures, upwards and forward, demonstrates their submission to the higher will embodied by the hammer and sickle, a symbol of the USSR, while at the same time carrying it forward and up
  - Striding towards the future, triumphant
  - Aesthetically pleasing surface
  - Optimism through use of youthful figures
  - Striding figures appear to embrace the future
  - The voice of the party in power
  - Continuation of the avant-garde's attempt at a more integral relationship of art with modern technology and mass production
  - Propaganda

Any other valid content will be credited.

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

### 3 Architecture:

Frank Gehry (1929–), Guggenheim Museum Bilbao, 1997, Bilbao, Spain.

Describe this building and analyse it with reference to its form and function.

The question requires candidates to:

- Describe the building, referring to such as:
  - Unconventional composition, use of materials and architectural elements
  - No obvious entrance, no signage, none of the conventional ‘symbols’ that indicate it is a museum
  - Sculptural
  - Irregular arrangement of forms
  - Variety of forms (fluid contours, sweeping curves, angular, non-geometric organic)
  - Metallic surfaces, minimal fenestration
  - Few (or no) recognisable conventional architectural features
  - Apparent grouping of various forms
  - Open location, beside the river
  - Canopy, steel frame, cladding, limestone, glass
  - Irregular site, irregular building
  - Large scale
- Analyse the building, referring to such as:
  - Form and Function:
    - No apparent/visible geometrically organised positioning
    - Return to surface design, metal cladding textured
    - Unconventional form does not express the building’s function in any predictable way
    - Irregularity may indicate unconventionality of institution and its contents – contemporary art
    - Architectural forms have sculptural appearance, perhaps expressing function as museum of modern art
    - Modern materials may signify modern/contemporary ethos and content of museum
    - Minimal fenestration may be functional – natural light can harm certain works of art
    - Could be regarded as unorthodox, again indicating its role as modern art museum
    - Adventurous and innovative
    - Overweight, overdone, overwhelming, excessive
    - Implied motion, revolving space
    - Architecture as ‘art’, echoing the purpose of the museum
    - Building has importance, as the view of it is uninterrupted
    - Representative of new creative capabilities, new technologies, CAD, etc.
    - Reaction against anonymity of modernism
    - Identity, easily recognisable
    - Reflection in water arguably enhances its aesthetic qualities, reinforcing its purpose as an art museum

Any other valid content will be credited.