

UGANDA NATIONAL EXAMINATIONS BOARD
Uganda Advanced Certificate of Education

P615/1
ART ANALYSIS- THEORY

SCORING GUIDE
FOR
THE SAMPLE PAPER

ITEM 1:

In order to achieve the highest level of achievement, a candidate is expected to:

- Identify and explain the presented artwork (art form); the theme, author, where the artwork originates and the context of the scenario.
- Explain the formal characteristics /features and their meaning(s).
- Thoroughly explains the relevant production processes coherently as manifested in the artwork.
- Link the artwork and the scenario to societal and cultural functions, i.e. its purpose to society/contribution to community development.
- Provide an integrated evaluative judgement.

Possible Responses (candidates should present their responses in an essay form)

The structure shown (**Figure A**) is an example of Ancient Greek architecture, specifically a Greek temple. Ancient Greek architecture is known for developing key architectural features such as the Doric, Ionic, and Corinthian column orders, entablatures, pediments, symmetry, proportion, columned porticos, raised platforms, and balanced planning. These features created buildings that expressed order, beauty, balance, and structural harmony. In Uganda, such features are often adapted in public buildings like schools, banks, courts, and government offices to communicate authority, stability, and institutional identity, while also providing shade, ventilation, and rain protection.

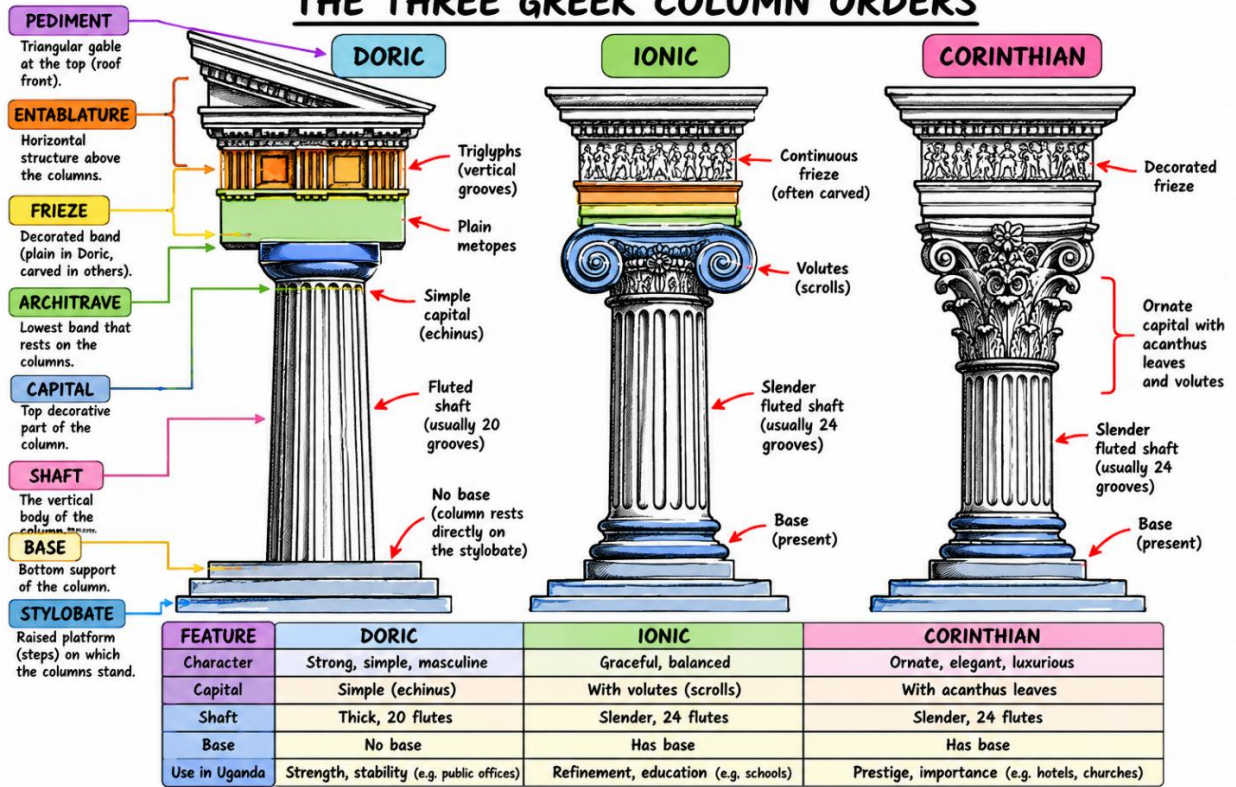
The Greek column orders each carry symbolic meaning. Doric columns are plain, heavy, and simple, representing strength and seriousness. In Uganda, Doric-inspired columns are common in older administrative and institutional buildings because they suit functional and cost-conscious construction.

Ionic columns are more refined and elegant, symbolising knowledge, dignity, and education. Where adapted in Uganda, they are suitable for schools, libraries, and cultural institutions.

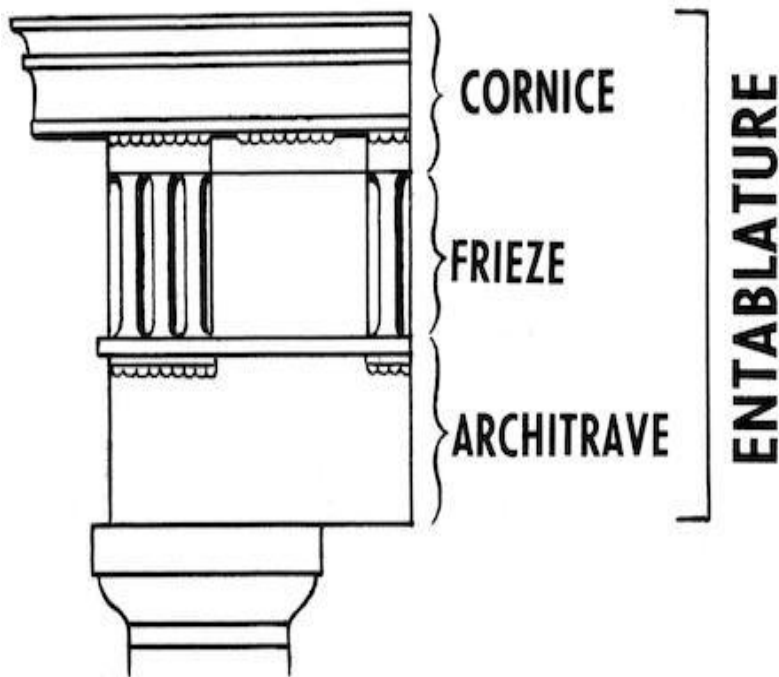
Corinthian columns are highly decorative with leafy capitals and symbolise prestige and importance. Although rare in strict classical form in Uganda, decorative capitals are sometimes used in hotels, religious buildings, and important state structures to convey status and ceremony.

Most Ugandan adaptations do not strictly follow original Greek proportions. Instead, architects borrow the visual appearance and symbolic meaning of the columns while using modern materials such as reinforced concrete. As a result, columns serve more as symbols of authority and decorative façade elements than purely structural supports.

THE THREE GREEK COLUMN ORDERS



The entablature, made up of the architrave, frieze, and cornice, is the horizontal beam system above columns in Ancient Greek architecture. Structurally, it originally supported the roof, while aesthetically it created a strong horizontal finish that completed the building's appearance. In Uganda, it is often adapted as a projecting concrete band or cornice that provides shade and rain protection in the tropical climate. It also gives buildings a formal and authoritative appearance, especially in institutional architecture.



The entablature (architrave + frieze + cornice) is where structure and storytelling meet, where the Structural meaning is that originally, it carried the roof load across columns while the aesthetic meaning is to create a strong horizontal line that visually “caps” the building.

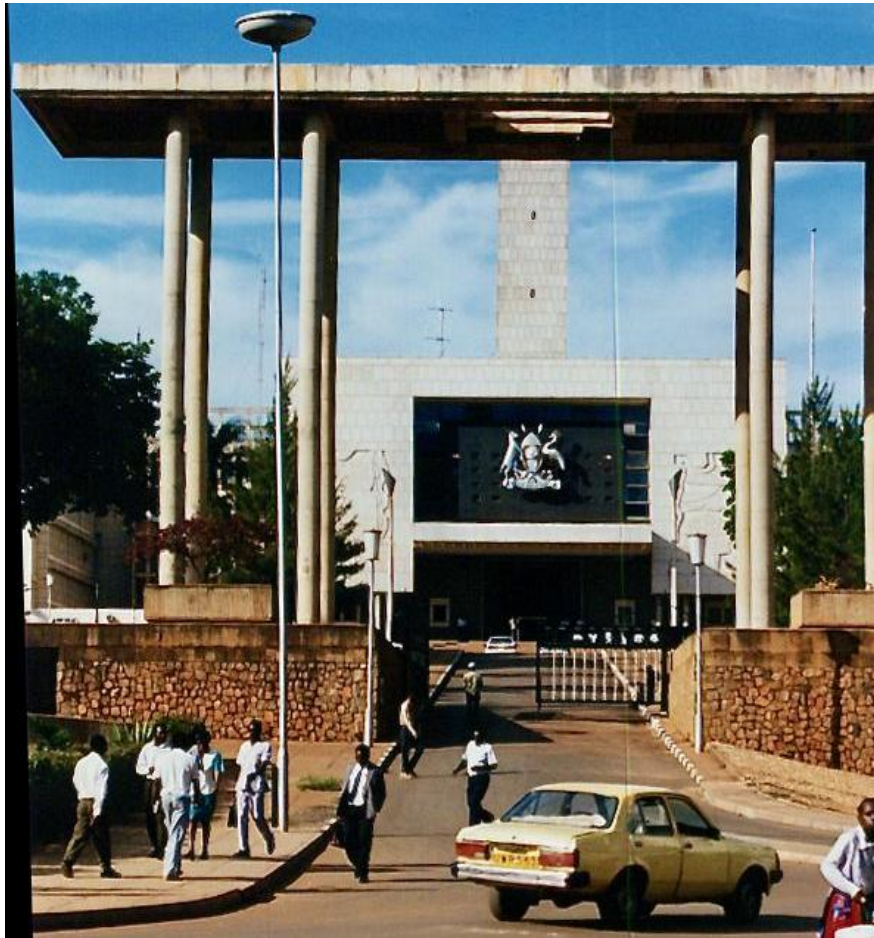
In the context of Uganda, it is often simplified into a projecting concrete band or cornice. Functionally, this projection provides shade and rain protection, which is crucial in Uganda’s tropical climate. Symbolically, it gives buildings a finished, authoritative top edge, reinforcing institutional presence.

Pediments (Triangular Gables)- The roof of the temple was constructed in a way that two parts of its roof leave a space triangular in nature on the entablature otherwise known as the pediment, Pediments crown the façade and draw attention to the entrance.



Picture showing Pediments

In classical Greece, pediments often contained mythological sculptures, but in Uganda they are usually simplified while still maintaining visual strength and elegance. Their sloped shape also supports effective rainwater drainage, making them practical for the local climate. Pediments are commonly used at entrances to churches, banks, civic buildings, and homes, such as at the Parliament of Uganda, where they create a sense of ceremony and importance.



Symmetry in architecture creates a sense of order, stability, fairness, and control rather than simply serving decorative purposes. This is why many courts, banks, and government buildings in Uganda use balanced layouts, central entrances, and evenly spaced openings, even without obvious Greek features. In modern Ugandan architecture, symmetry remains important because it communicates authority, trustworthiness, and institutional strength.

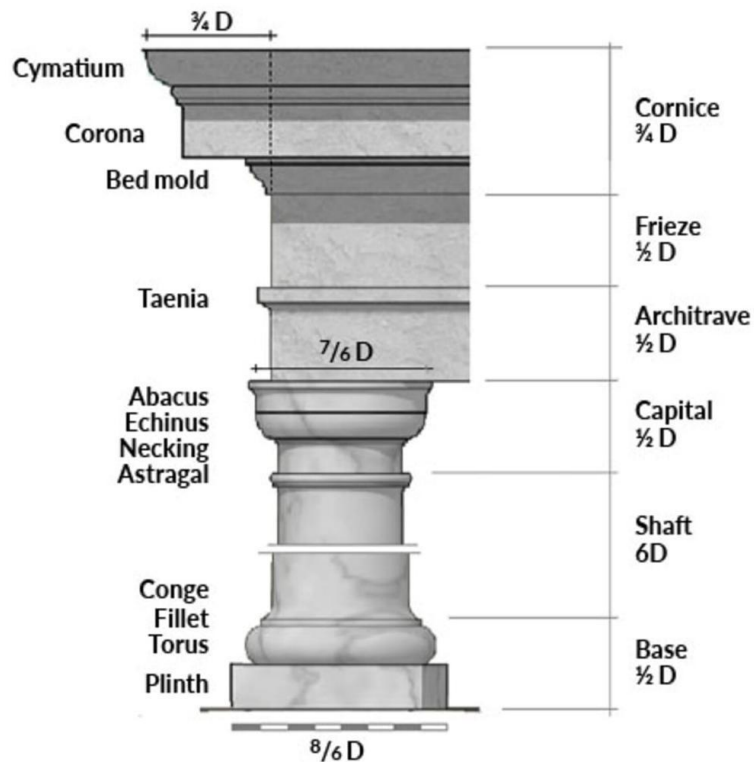


An Example of Greek architectural symmetry



An Example of Ugandan adaption of symmetry in architecture

Proportion. Proportions are sometimes referred to as architectural or mathematical Harmony. It is the invisible rule behind everything and in this case architectural art. In Greek context, proportions were based on ratios (e.g., column height to width) and that is how the sense of harmony was ensured and people perceive even if they don't consciously notice it.



In the context of Uganda, Strict classical ratios are rarely followed, but the idea persists through proper and rhythmical spacing of Columns, with Openings are being well aligned and column heights and widths feeling well balanced. Where proportion is ignored, buildings often feel awkward or unstable, even if structurally sound. Below is an illustration of a well-done architectural proportions in Uganda.

In summary, when these features are put together in the Ugandan context, they produce a layered meaning though borrowed from the Greeks i.e.

Authority and Institutional Identity, Greek-derived elements are strongly associated with formal institutions—echoing colonial-era architectural language but still widely used today. They signal permanence, governance and legitimacy.

Climate Adaptation (Often Overlooked). Interestingly, some of these classical features work well in Uganda and what was imported as aesthetic attribute, becomes climatically useful:

- Deep cornices → for shade and rain protection
- Columned verandas → for airflow and cooling
- Pediments → to enable easy water runoff

Hybridization with Local Practice - Ugandan architecture rarely reproduces Greek forms purely. Instead, there is:

- Use of reinforced concrete instead of stone

- Very Simplified ornamentation on both the exteriors and interiors of buildings
- Combining of classical symmetry with modern layouts which certainly creates a hybrid architectural language with part of the construction being symbolic (classical), while the other part practical (inspired by local environments).

In conclusion, Greek architectural forms entered Uganda mainly through colonial influence and do not always reflect indigenous spatial traditions such as circular and organic layouts. As a result, some adaptations remain decorative rather than culturally meaningful or structurally functional. However, in Uganda today, Greek architectural features are mainly used to project order, authority, and institutional identity, with varying levels of adaptation to local culture, climate, materials, and building functions.

ITEM 2:

In order to achieve the highest level of achievement, a candidate is expected to:

- Correctly identify and explain the theme, geographical location, the art form and period(s) and context of the scenario.
- Explain distinct features and techniques that came with the different artistic movements in the 19th century in Europe.
- Explain the contribution of the art movements to the development of painting today, with clear context linkage
- Draw logical, context-based conclusion.

Possible Responses (candidates should present their responses in an essay form)

The scenario describes a significant episode in the history of European visual art. Set in 19th-century Europe, it captures the sweeping transformation of painting brought about by the Industrial Revolution. The art form under discussion is an oil painting (oil-on-canvas). The geographical location is Western Europe, with France at its creative center. The period spans roughly between 1780 and 1910, covering the rise and fall of several interrelated artistic movements.

Figure B, titled “*Landscape with a Dead Tree*” is attributed to *Auguste Rodin*. It is a representative landscape painting that exemplifies the shift from the rigid, rule-bound conventions of Academic art, towards more expressive, personal, and experimental approaches. The bare tree, muted earth tones, and unidealized natural setting shows the artist’s desire to capture authentic experience rather than conform to classical ideals of beauty.

The central theme of the scenario is *the transition from academic to modern art*: how industrialisation, social upheaval, and new philosophical ideas prompted painters to question what art should look like, who it should represent, and what it should feel like. This theme connects all the movements discussed below.

TABLE SHOWING MAJOR ART MOVEMENTS OF THE 19TH CENTURY IN EUROPE

SN	MOVEMENT	PERIOD	CORE THEME/FOCUS	KEY TECHNIQUE	KEY EXAMPLE
1	Neoclassicism	c.1780–1820	Order, reason, classical ideals, heroic virtue	Smooth brushwork, clear outlines, balanced composition, muted palette	J.L. David, Oath of the Horatii (1784)
2	Romanticism	c.1800–1850	Emotion, imagination, drama, the sublime in nature	Bold colour, dramatic light/shadow, dynamic composition, expressive brushwork	E. Delacroix, Liberty Leading the People (1830)
3	Realism	c.1848–1880	Everyday working-class life; rejection of idealisation	Earthy tones, textured surfaces, direct observation; unposed ordinary subjects	Gustave Courbet, The Stone Breakers (1849)
4	Impressionism	c.1860–1886	Capturing fleeting light, colour and atmosphere outdoors	Loose, visible brushstrokes; pure colour side-by-side; painting en plein air	Claude Monet, Impression, Sunrise (1872)
5	Post-Impressionism	c.1886–1910	Personal expression, structure, symbolism, abstraction	Geometric forms, bold flat colour, expressive distortion, symbolic imagery	Paul Cézanne, Mont Sainte-Victoire (c.1902)

Neoclassicism (c.1780–1820)

Neoclassicism reacted against the excessive decoration of Baroque and Rococo art. Inspired by ancient Greece and Rome, it emphasised order, balance, discipline, and moral virtue. Artists used smooth, precise forms and restrained colours to promote Enlightenment ideals such as reason, patriotism, and civic duty. Jacques-Louis David’s

Oath of the Horatii reflects these qualities through its balanced composition and heroic figures.

Romanticism (c.1800–1850)

Romanticism opposed the rationality of Neoclassicism by focusing on emotion, imagination, drama, and nature's power. Artists used bold colours, loose brushwork, and strong light-dark contrasts to create emotional intensity. Eugène Delacroix's *Liberty Leading the People* captures this spirit through its energetic movement, chaos, and patriotic emotion.

Realism (c.1848–1880)

Realism rejected idealisation and focused on ordinary life, especially workers and peasants. Artists such as Gustave Courbet painted everyday scenes with honesty and social concern. In *The Stone Breakers*, Courbet portrayed labourers realistically using earthy colours and thick paint, showing that common people were worthy subjects of serious art.

Impressionism (c.1860–1886)

Impressionists painted outdoors to capture fleeting effects of light and atmosphere. They used short visible brushstrokes, bright colours, and loose forms to create impressions rather than detailed records. Claude Monet's *Impression, Sunrise* demonstrates this style through its misty atmosphere and shimmering light effects.

Post-Impressionism (c.1886–1910)

Post-Impressionists built on Impressionism but explored structure, symbolism, and personal expression. Cézanne used geometric forms to create solidity, Van Gogh used distorted colour and energetic brushwork to express emotion, and Gauguin used flat symbolic colour inspired by non-Western cultures. These artists paved the way for modern art movements such as Cubism and Expressionism.

Summary

The five major 19th-century movements i.e. Neoclassicism, Romanticism, Realism, Impressionism, and Post-Impressionism transformed Western painting. Each reflected the social and philosophical ideas of its time, from reason and emotion to social justice and personal expression. Together, they expanded artistic freedom in subject matter, colour, technique, and meaning, shaping the foundation of modern art.

ITEM 3:

In order to achieve the highest level of achievement, a candidate is expected to:

- Correctly identifies the theme, geographical location, the art form and period(s) and context of the scenario.
- Identify key Gothic artistic features, explain the functions of those architectural features and give examples where possible.
- Link the Gothic architectural features to Ugandan architectural practice.
- Provide an integrated evaluative judgement.

Possible Responses (candidates should present their responses in an essay form)

Gothic architecture, represented by the famous Notre-Dame Cathedral (**figure C**), developed in medieval Europe between the 12th and 16th centuries, mainly in countries such as France, England, and Germany. It was commonly used for cathedrals and churches and aimed to create taller, brighter, and more spiritually uplifting spaces than earlier Romanesque buildings. Besides serving religious purposes, Gothic architecture demonstrated engineering skill, artistic beauty, and the influence of religion in society. Its principles can inspire modern Ugandan architecture by improving structural strength, beauty, lighting, ventilation, and symbolic expression.

One major Gothic feature is the pointed arch, which distributes weight efficiently and allows taller, stronger structures with wider openings. At Notre-Dame, pointed arches appear in doors, windows, and ceilings, creating both stability and a sense of upward spiritual movement. In Uganda, this feature can be adapted in churches, schools, markets, and halls using concrete, steel, or brick to create attractive, spacious, and stable buildings.

Another important feature is the ribbed vault, where intersecting ribs support the roof and channel weight to specific points. This allowed Gothic cathedrals to achieve high ceilings with lighter structures. In Uganda, the same principle can inspire large-span roofs in auditoriums, churches, gyms, and conference halls using reinforced concrete beams, steel trusses, or prefabricated roofing systems to create spacious interiors.

Gothic buildings also used flying buttresses, external supports that transferred roof weight away from walls. At Notre-Dame, they allowed thinner walls and larger windows while maintaining stability. Modern Ugandan buildings such as shopping centres, sports arenas, and worship centres can apply similar ideas through reinforced external columns, steel bracing, or exposed concrete supports to achieve wide open interior spaces.

Stained-glass windows were another defining Gothic feature, bringing coloured light and religious symbolism into buildings. Although large stained-glass windows may not suit Uganda's tropical climate, the principle of filtered natural light can still be adapted through

perforated brick walls, wooden screens, patterned concrete blocks, and shaded glass panels. These methods improve lighting, ventilation, and thermal comfort in schools, hotels, and cultural centres.

Verticality was central to Gothic architecture, emphasizing height through towers, spires, high ceilings, and narrow vertical windows. This created visual drama and spiritual symbolism. In Uganda, tall interiors can improve ventilation by allowing hot air to rise, while vertical windows regulate airflow and daylight. Modern churches, libraries, and civic buildings can therefore adopt high ceilings and vertical façades for comfort and elegance.

Gothic ornamentation included carvings, tracery, sculptures, and patterned surfaces that combined beauty with storytelling and symbolism. Ugandan architects can reinterpret these decorative ideas using local materials such as brick, timber, stone, rammed earth, and terrazzo. Decorative arches, carved panels, and patterned ventilation screens can preserve cultural identity while enhancing modern buildings.

Gothic architecture also emphasized symbolic expression through lighting, movement, and spatial arrangement to create emotional and spiritual experiences. Ugandan civic, cultural, and religious buildings can similarly use entrances, lighting, and spatial organization to communicate importance, identity, and meaning within communities.

In conclusion, Gothic architecture offers valuable lessons in engineering, beauty, environmental design, and symbolism. Features such as pointed arches, ribbed vaults, flying buttresses, stained glass, verticality, and ornamentation helped create strong, tall, and inspiring structures like *Notre-Dame Cathedral*. When adapted to Ugandan conditions using local materials and modern construction methods, these principles can help architects design buildings that are functional, environmentally responsive, culturally meaningful, and visually impressive.