



Cambridge Pre-U

ART HISTORY

9799/01

Paper 1 Analytical Studies in Western and non-Western Art

May/June 2022

MARK SCHEME

Maximum Mark: 60

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Relative weightings of the assessment objectives:

Sections 1–4	(a) question × 3	(b) question × 3	Total for Paper 1	
	mark	mark	mark	%
AO1	18	0	18	30
AO2	0	18	18	30
AO3	6	6	12	20
AO4	6	6	12	20
Total	30	30	60	100

Candidates are to answer questions **(a)** and **(b)** from any three sections.

There are two grids, each out of ten marks for questions **(a)** and **(b)** in each section.

Question **(a)** relates to formal, visual or other forms of detailed analysis and/or questions on materials and processes with a particular focus on assessment objective AO1 whilst including AO3 and AO4.

Question **(b)** is a contextual question about the specific example which could include contextual discussion of subject matter, patronage, reception and matters relating to the political and historical context, with a particular focus on assessment objective AO2, whilst including AO3 and AO4.

Use the generic marking scheme levels to find the mark. Marking should be done holistically taking into consideration the weighting of marks for each assessment objective as they are reflected in the descriptor. First find the level which best describes the qualities of the response, then find the point within the level to establish a mark out of 10 for both parts **(a)** and **(b)**.

Examiners will look for the best fit, not a perfect fit, when applying the bands. Where there are

conflicting strengths, then note should be taken of the relative weightings of the different assessment objectives, to determine which band is best suitable. Examiners will provisionally award the middle mark in the band and then moderate up or down according to individual qualities within the answer. Add together the six responses to give a total mark out of 60 for the script as a whole.

The question-specific notes describe the area covered by the question and define its key elements. Candidates may answer the question from different angles using different emphases, and arguing different points of view. There is no one required answer and the notes are not exhaustive. However, candidates must answer the question set and not their own question; the question-specific notes provide the parameters within which markers may expect the discussion to dwell.

Rubric infringement

If a candidate has answered four sections instead of three, mark all questions and add the marks for the three highest sections together to give the total marks. If the candidate has answered fewer questions than required or only part of one section, mark what is there and write 'rubric error' clearly on the front page of the script.

Question (a): Detailed analysis and/or materials and processes (10 marks)

10	Excellent	<ul style="list-style-type: none"> • A sensitive and searching approach to the process of visual or other forms of detailed analysis, demonstrated through either five or more relevant analytical points OR fewer points but comprehensively developed, with very close scrutiny of the specific example in support of the analytical points. • Excellent ability to distinguish between fact, theory and personal judgement. • A sophisticated response with exceptional use of subject terminology.
8–9	Very good	<ul style="list-style-type: none"> • An assured and confident understanding of visual or other forms of detailed analysis, demonstrated through five or more relevant analytical points OR fewer points but thoroughly developed, with thorough scrutiny of the specific example in support of the analytical points. • Assured ability to distinguish between fact, theory and personal judgement. • A very confident focused response with assured use of subject terminology.
6–7	Good	<ul style="list-style-type: none"> • A solid approach to visual or other forms of detailed analysis with fewer developed points with good scrutiny of the specific example in support of the analytical points. • Good ability to distinguish between fact, theory and personal judgement. • A proficient response with appropriate use of subject terminology.
4–5	Satisfactory	<ul style="list-style-type: none"> • Scrutiny of the specific example is not fully developed in support of analytical points with fewer points, less confidently focused and less enquiring. • Distinguishes between fact, theory and personal judgement. • A relevant response in which subject terminology is used but with inaccuracies and/or omissions.
2–3	Weak	<ul style="list-style-type: none"> • Minimal reference to the specific example in support of the analytical points with very few relevant points. • Barely distinguishes between fact, theory and personal judgement. • A basic, mostly relevant response with very limited subject terminology.
1	Poor	<ul style="list-style-type: none"> • No reference to the specific example in support of the analytical points with almost no relevant observations. • Little evidence of the ability to distinguish between fact, theory and personal judgement. • Some response to the question but subject terminology is either non-existent or very confused if used.
0		<ul style="list-style-type: none"> • No rewardable response.

Question (b): Discussion of contextual evidence (10 marks)

10	Excellent	<ul style="list-style-type: none"> Comprehensively developed with five or more relevant contextual points OR fewer points; demonstrating complete confidence and a questioning approach to the appropriate contextual material. Excellent ability to distinguish between fact, theory and personal judgement. A sophisticated response with exceptional use of subject terminology.
8–9	Very good	<ul style="list-style-type: none"> Thoroughly developed with five or more relevant contextual points OR fewer; demonstrating a confident use of appropriate contextual material. A confident focused response with assured use of subject terminology.
6–7	Good	<ul style="list-style-type: none"> A confident but less comprehensive understanding and knowledge of the contextual material with fewer developed points. Good ability to distinguish between fact, theory and personal judgement. A proficient response with appropriate use of subject terminology.
4–5	Satisfactory	<ul style="list-style-type: none"> Less confidently focused with fewer points, or with irrelevant inclusions. Distinguishes between fact, theory and personal judgement. A relevant response in which subject terminology is used but with inaccuracies and/or omissions.
2–3	Weak	<ul style="list-style-type: none"> Basic though limited understanding of contextual material. Barely distinguishes between fact, theory and personal judgement. A basic, mostly relevant response, but with very limited subject terminology.
1	Poor	<ul style="list-style-type: none"> Few relevant observations of a contextual nature. Little evidence of the ability to distinguish between fact, theory and personal judgement. Some response to the question but subject terminology is either non-existent or very confused if used.
0		<ul style="list-style-type: none"> No rewardable response.

Question	Answer	Marks
1(a)	<p>Describe how Picasso communicates deep emotion in this painting.</p> <p>Candidates may make some or all of the following points:</p> <ul style="list-style-type: none"> • The head is seen in close-up and fills almost all of the available space. This increases its impact on the viewer. • The head is seen simultaneously from two different viewpoints which intensifies the distress on the woman's face. • Treatment of form. The features are contorted in grief and sometimes distorted, e.g. the areas around the mouth, eyes and nose. • Surfaces are angular and jagged with their shapes often emphasised by heavy, dark contours. This is especially true at the centre of the painting where jagged black lines lead to the pictorial and emotional focal points of the mouth and chin. • The paint surfaces are flat with no modelling. This emphasises the harshness of the shapes. • The rich but unsettling colours also contribute to the heightened emotion expressed by the figure, in particular the acid greens, violets and yellows of the hands and face. The bright red of the hat clashes with the green areas. Individual details are also important. The weeping eyes are ringed with black and the handkerchief pressed against the mouth (perhaps biting it) resembles shards of glass. Candidates may refer to the influence of the monochrome treatment of <i>Guernica</i> and of expressionist woodblock prints. • The heavy tears resemble the glass tear-drops of Baroque sculptures of the sorrowing Virgin Mary. <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
1(b)	<p>Discuss the context and meaning of this painting.</p> <p>Candidates may make some or all of the following points:</p> <ul style="list-style-type: none"> • Although it is often regarded as an image of universal female suffering it had a specific origin in the Spanish Civil War, 1936–39. It was the culmination of a series of similar paintings which were loosely based on an image of a woman holding a dead child which formed part of his masterpiece, <i>Guernica</i>. • The idea for this painting may have come from Picasso’s mother who, in a letter written to him in the immediate aftermath of the bombing of Guernica, said that smoke from the burning city had made her eyes water. • It may also owe something in its conception to the Mater Dolorosa, representations of the Virgin Mary weeping for the fate of her Son which were common in Spain in the Mediaeval and Baroque periods. (In <i>Guernica</i>, the hand of a trampled corpse bears the stigmata indicating a religious undertone.) Picasso’s father is said to have made such a sculpture for their family home when he was a boy. • The model was the photographer, Dora Maar whom Picasso met in 1936 and who was his mistress until 1944. She was the only person allowed to photograph his work on <i>Guernica</i> and was his muse, sitting for him on numerous occasions. According to the artist, she was highly emotional individual, ‘always weeping.’ • The woman in the painting is well-dressed, as if attending a funeral or visiting the cemetery to see the grave of a loved one. Her dress and hat contrast poignantly with the grief which she displays. • Other elements of symbolism include the bee as the ear and planes in the eyes. Planes representing Guernica, Bee symbols of love and pain. • Comparison with works such as Goya’s ‘The Disasters of War’, 1810–1820 • Links to Picasso’s ‘The Dream and Lie of Franco’, 1937 set of 18 prints and poem and Picasso’s own political views <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
2(a)	<p>Describe the appearance of this sculpture and how it was made.</p> <p>Candidates may make some or all of the following points:</p> <ul style="list-style-type: none"> • The figure is in the classical style. The weight of the body is supported almost wholly by the right leg with the left leg pushed forwards appreciably. The pelvis and the head are tilted towards the viewer's right but the upper torso towards the left. This arrangement gives rise to an S-shaped curve and is referred to as <i>contrapposto</i>. • The hands and the head are disproportionately large, possibly to take into account the intended location high on one of the cathedral which would have meant a very low viewpoint. • The figure is motionless, probably depicted immediately before the contest takes place with Goliath. It is highly idealised and in the tradition of the heroic male nudes of classical antiquity. The slingshot is concealed behind his left shoulder and so does not distract from the idealisation. • The figure displays Michelangelo's detailed understanding of human anatomy. Candidates may refer to his studies from the human model and to his knowledge of antique sculpture such as the <u>Belvedere Torso</u>. • The head shows great nobility. We see David in deep concentration moments before the contest begins. His expression is one of untroubled self-confidence in his ultimate victory. <p>How it was made.</p> <ul style="list-style-type: none"> • According to Vasari, Michelangelo began by making models of the figure. • He would then have sketched an outline of the figure on each of the four sides of the marble block. Unlike other sculptors, however, he did not work on all four sides of the block. Instead, he worked on the marble from the front only, as if releasing the figure from the block. • At each stage, the rough outline would have been released by blocking out with large, coarse chisels. When this was complete, modelling was carried out using finer chisels, in particular the claw-chisel of <i>gradina</i> which was repeatedly worked over the surface. The finest chisels were used for details such as the veins on David's hands and the drill was employed for deep undercutting in the hair. • Finally, surfaces were highly polished and the sling and the supporting tree stump were gilded. <p>All other valid points will be taken into consideration.</p>	10

Question	Answer	Marks
2(b)	<p>Discuss the context and meaning of this work.</p> <p>Candidates may make some or all of the following points:</p> <ul style="list-style-type: none"> • In 1464, the consuls of the cathedral's board of works (the <i>Operai</i>) commissioned a statue of David to join two other large figures on the buttresses of the Cathedral. (The project was for 12 Old Testament figures on a giant scale.) However, the first two sculptors to attempt the work both abandoned it, possibly because of imperfections in the enormous marble block. After the block had stood in the cathedral workshop for 25 years, in August 1501 the commission was given to Michelangelo. • The statue was completed in January 1504 when it was revealed to the consuls of the Operai. Having unanimously agreed to reject a location on the cathedral buttress (possibly because of its six ton-weight), they convened a committee of approximately 30 artists and architects (including Botticelli and Leonardo da Vinci) to decide where it should go. The majority verdict was for it to replace Donatello's bronze <u>Judith and Holofernes</u> adjacent to the entry to the Palazzo Vecchio (Palazzo dell Signoria), the seat of the Florentine Government. • This location, and the subject matter (the triumph of the Israelites over their enemies, the Philistines), are evidence that it was regarded as a symbol of the freedom and liberty of the Florentine Republic. (Candidates may point out that contemporaries would have made the parallel with Donatello's bronze David, a work commissioned by the Medici Family but which, following their downfall, was transferred to the courtyard of the Palazzo Vecchio.) • The Florentine Republic came into being in 1494 following the end of Medici rule. The early years of the sixteenth century when the David was made was a turbulent time for the nascent Republic with threats to its existence from the invading French Army and from nearby, powerful city states. (Florence was at war with Pisa at this time). The identity of the statue and its new location should be seen in the light of this situation. • The biblical story of David, a young boy, defeating Goliath; reimagined and reinterpreted by Michelangelo as a grown man; a Greek God, in the context of Humanism and the High Renaissance <p>All other valid points will be taken into consideration.</p>	10

Question	Answer	Marks
3(a)	<p>Describe the materials and decoration of this building.</p> <p>Candidates may make some or all of the following points:</p> <p>Materials</p> <ul style="list-style-type: none"> • The porch has a triangular stone pediment supported by eight Egyptian granite columns. • The pediment of the portico contained a giant bronze relief depicting the battle of the Titans. Great bronze doors are flanked on either side by large niches. The interior retains its original bronze cornice. • The building was cast in layers of concrete – the concrete was made from lime mixed with volcanic soil (pozzolana) and an aggregate such as broken tiles. • Brick arches are embedded in the massively thick walls as internal buttresses to distribute the weight of the dome. Inner and outer skins of brick are both a case and a veneer to the concrete structure. • Stone and marble cladding is fixed to the walls with bronze cramps and pins. Little of this survives externally. • The dome was created by pouring concrete over a wooden framework that acted as a mould. The aggregate was heavier in the lower layers becoming progressively lighter with height. Pumice was used in the lightest and thinnest sections of the dome around the oculus. • The floor is paved with marble, porphyry and granite. <p>Decoration</p> <ul style="list-style-type: none"> • The <i>Pantheon</i> has Corinthian capitals. • There is a contrast between the plainer Greek Temple style entrance and the more colourful and decorative interior. • There is a great sense of geometry and order underpinning the decoration of the building e.g. the interior rotunda wall is articulated by eight deep recesses, alternately rectangular and semi-circular. • There are repetitions of motifs and elements. One cornice runs around the base of the dome; another above the lower storey. This is supported by Corinthian columns and pilasters. • There is a sense of visual harmony. The square coffers are arranged in five tiers. The patterns on the stone flooring mirror the ceiling coffers. <p>All other valid points will be taken into consideration.</p>	10

Question	Answer	Marks
3(b)	<p>What does the building tell us about the Romans?</p> <p>Candidates may make some or all of the following points:</p> <ul style="list-style-type: none"> • Romans were religious. <i>Pantheon</i> literally means ‘temple consecrated to all gods.’ The historian, Dio Cassius, speculated that the Pantheon was so-called ‘perhaps because it received among the images that decorate it the statues of many deities, including Mars and Venus; but my opinion of the name is that, because of its vaulted roof, it resembles the heavens.’ It is debated which gods were worshipped there. • The Romans admired Greek architecture. They developed the Greek architectural orders e.g. the Corinthian. • The city of Rome demonstrated sophisticated urban planning. There was a stoa and triumphal arch in the space leading up to the entrance of the Pantheon. • The building celebrates the imperial family. The former building on this site was commissioned by Marcus Agrippa; the present building was erected under Emperor Hadrian, who inscribed the frieze with his predecessor’s name as a mark of respect. The niches in the portico probably housed statues of Augustus and Agrippa. • Rome was the centre of a powerful empire. The pediment of the portico contained a giant bronze relief depicting the battle of the Titans. It demonstrated the skill of Roman builders and artists; materials were imported from around the empire. • It may have been used as a law court. The Romans had great legal systems and were excellent administrators. • The Romans had great mathematical understanding. The internal volume of the building could contain a perfect sphere. • They had great engineering skills. The dome weighs 4535 tonnes but is self-supporting, still the largest in the world. <p>All other valid points will be taken into consideration.</p>	10

Question	Answer	Marks
4(a)	<p>How did Rembrandt make this print and what are the visual effects of the techniques he used?</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • This print was made with a combination of etching and drypoint, and use of a burin. These are intaglio processes. • To make an etching, a copper plate is first coated with a thin layer of wax. The artist draws on this with a steel etching needle, exposing the copper plate beneath the wax. The plate is then dipped into an acid bath for several minutes and the acid eats into, or etches, the lines made by the needle. The wax is removed, and ink is applied to the plate; the etched lines hold the ink and when paper is pressed on to the surface, the design is printed in reverse. • Drypoint is a process of working directly on the plate without coating it in wax first. A sharply pointed instrument, sometimes with a diamond tip, is used to incise the plate. A burr of metal is thrown up to the side of the line. • Sometimes a burin is used directly on the plate; this is an instrument with a v-shaped or lozenge-shaped tip. • There is potential for the plate to be reworked and each time this is done, a new edition or 'state' is created. <i>The Hundred Guilder Print</i> exists in two slightly different states. • Etching creates an effect similar to drawing, and produces a fine, even line. The Pharisees on the left-hand side are examples of this technique. • Applying patches of ink directly to the plate to create variations of tone to allow atmospheric effects • Drypoint produces a soft, rich, velvety effect because the ink is held in the burr of metal, but this is quickly worn away in the printing process. The deeply shadowed areas, and the additions to the area around the hands and feet of Christ may be examples of drypoint. It has a painterly quality. The burin produces a sharper, harder line and makes deep, v-shaped incisions. <p>All other valid points will be taken into consideration.</p>	10

Question	Answer	Marks
4(b)	<p>Discuss Rembrandt's interpretation of the subject matter.</p> <p>Candidates may make some of the following points:</p> <ul style="list-style-type: none"> • The composition depicts some of the events described in chapter 19 of the Gospel of St Matthew. Rembrandt has conflated a number of separate episodes into a single scene. These include Christ healing the sick, welcoming children into his presence and disputing with the Pharisees. There is also a young contemplative figure, probably the rich young man who could not relinquish his wealth and follow Christ. The camel may allude to this passage, in which Christ states that it was easier for a camel to go through the eye of a needle than for a rich man to enter into the kingdom of God. Christ is the highest character in the composition and his figure radiates light. This light illuminates the figures which are huddled before him, many in a piteous state. • Rembrandt uses this light to suggest Christ's divinity, but his humanity and compassion is also implied by this warm, benevolent light. Light does not always indicate virtue; the scheming Pharisees on the left hand side are the lightest characters in the composition. Their insubstantiality may be indicative of their lack of moral authority. • Rembrandt has clothed the crowd in contemporary dress, and some characters wear the kind of warm winter clothing which would have been more suitable for the climate of the Netherlands than Judaea. This makes the scene more relatable to the contemporary and local viewer. – Protestant culture of contemporary Dutch audience • Rembrandt's close observation of the ordinary people around him brings realism and pathos to the scene. The blind man is being led along by his wife, who holds his arm ready to let him touch the objects he cannot see. There is a recumbent figure on an improvised stretcher made from a barrow and a sagging mattress. • Each suffering figure is depicted with dignity, and their placement in the composition implies a magnetic pull towards the figure of Christ, who provides both physical and spiritual healing. <p>All other valid points will be taken into consideration.</p>	10