

MARK SCHEME for the May/June 2015 series

9799 ART HISTORY

9799/01

Paper 1 (Analytical Studies in Western and non-Western Art),
maximum raw mark 60

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 will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2015 series for most Cambridge IGCSE[®], Cambridge International A and AS Level components and some Cambridge O Level components.

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Relative weightings of the assessment objectives:

Sections 1–4	(a) question × 3	(b) question × 3	Total for Paper 1	
	raw mark	raw mark	raw 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 mark 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 at a point within the level using 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/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, and the question-specific notes provide the parameters within which markers may expect the discussion to dwell.

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Generic Marking Grids

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 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. • Very confident focussed 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 focussed 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 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.

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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. Assured ability to distinguish between fact, theory and personal judgement. Very confident focussed 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 focussed 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 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.

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Section 1: Painting

Édouard Manet, *Luncheon on the Grass*, 1863, (Oil on canvas), (2.14 x 2.79m), (Musée d'Orsay, Paris)

1 (a) Analyse the composition, tone, colour and brushwork in this painting. [10]

The central group of four figures form a pyramid shape. The three foreground figures' limbs interlock, forming a set of diagonals. The surrounding trees frame the group, with a river two-thirds of the way up the canvas. The painting conveys a convincing sense of sunlight and shadows. The glade beyond the central group of figures and the field in the distance receive full sunshine. Light falls in dappled patches on the ground and trunks of the trees. The nude woman stands out with a blonde tonality to her whole figure. As in real outdoor light, there is very little modelling to the form. The dark jackets, hats, beards and shoes of the men contrast with the light surroundings and the two women. The effects of atmospheric perspective make the distant view in the centre light and hazy. The water reflects the surrounding trees and sky. Brilliant colours are highlighted in the still life of the picnic and her discarded blue dress and straw hat with darker blue ribbon. The greens of the foliage and grass are vivid. The brushwork is loose, particularly in the landscape. The figures are painted broadly with thick, fatty paint.

Valid and relevant points not listed above should be rewarded.

(b) Explain why this painting caused controversy when it was first exhibited. [10]

The use of contemporary figures involving naked and semi-naked women and dandified young men offended public morals. This was the primary objection. The nude woman has a neutral expression. This contrasted with the work by Manet's contemporaries where sexually alluring nudes were made acceptable by being cast in historical scenes. The setting of the Bois de Boulogne and the frog depicted – slang for a prostitute – both suggest that the women are prostitutes, a taboo subject for painting. Old master compositions have been appropriated. The idea comes from Giorgione/Titian's *Concert Champêtre* and the positions of the foreground figures from Marcantonio Raimondi's engraving after Raphael's lost cartoon of *The Judgement of Paris*. The homage Manet pays is tempered with irony. These explicit borrowings went unnoticed by most critics. The work is the size of a history painting, challenging the genre with the highest status. The loose brushwork and lack of modelling of forms was a radical departure from academic norms. The work was accused of being unfinished and crude. The sense of outdoor light and the use of vivid colour were a challenge to the conventions of landscape painting. It was an important stimulus to the young artists who would create Impressionism. The dislocated perspective gives the painting an odd quality. The woman in the background is far too large. It was rejected by the Salon, being shown instead at the Salon des Refusés of 1863 where it was mocked by critics and lampooned by caricaturists. Despite this, Manet sought recognition in the Salon.

Valid and relevant points not listed above should be rewarded.

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Section 2: Sculpture

**Gianlorenzo Bernini, *Ecstasy of St Teresa*, 1645–52, (marble), (3.5m high),
(Cornaro Chapel altar, S. Maria della Vittoria, Rome)**

2 (a) Discuss the use of materials in this sculpture and the chapel in which it is situated.

[10]

To use a modern word, Bernini has created an 'installation'.

Architecture, sculpture, painting, decorative elements and directed light work together to create an overwhelming visual experience for the viewer.

The white marble of the figures contrasts with the richly coloured and veined marbles that clad the walls and the gilded rays behind the central group.

The rippling forms of the drapery are set against the radiating gilded rods feeding natural light from a hidden source. The rays, being of different length, have a dynamic quality.

The figures are highly polished; every part of them – limbs, drapery, hair, wings – are finished and completed to a high level of carved detail.

The white marble suggests purity.

The deep folds of the drapery create strong shadows.

The stucco cloud appears to support the figures as if they were weightless.

The arrow held by the angel is made of metal.

The front of the altar is decorated with a gilded bronze relief of the *Last Supper*.

In the vault above, painted clouds spill over architectural features as three-dimensional stucco forms.

Polychromatic marble is used for the balconies on either side of the chapel where sculptures of the Cornaro family are situated.

Valid and relevant points not listed above should be rewarded.

(b) How has Bernini attempted to involve the spectator?

[10]

An aim of the Counter-Reformation was to deeply engage the faithful through art.

The Spiritual Exercises of Saint Ignatius Loyola, practised by Bernini, encouraged an imaginative engagement with the Gospels and the person of Jesus.

Bernini has been faithful to Teresa's own account of her 'transverberation'. She described the event in which an angel appeared to her: 'he was holding a long golden spear, and at the end of the iron tip I seemed to see a point of fire. With this he seemed to pierce my heart several times so that it penetrated to my entrails. When he drew it out, I thought he was drawing them out with it and he left me completely afire with a great love for God.'

The ecstatic state of the saint is conveyed by her open mouth, partly closed eyes and yielding body, caught at a climactic point. The restless movement of the drapery is a language of its own.

She is shown younger and more beautiful than she actually was, but otherwise figures are depicted naturalistically and near life-size. We can relate to them.

Illusionistic effects draw the viewer into contemplating the mystical union with Christ that St Teresa experiences. The aedicule with its broken pediment appears to miraculously part to reveal the vision within.

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The eight members of the Cornaro family in the oratories either side of the altarpiece seem to be alive like us. They cannot actually see the vision we can see. Instead they discuss it, read or are in a state of reverie. They are halfway between us and the vision.

The varied richness of materials, the imagery above, on the floor, and to the sides envelop the viewer.

In addition to what we see can be added the liturgy, incense, music, and the sacraments – an assault on the senses, the mind and the heart.

Valid and relevant points not listed above should be rewarded.

Section 3: Architecture

Isidoros and Anthemios, *Hagia Sophia*, Istanbul, 532–37

3 (a) Analyse the structure of the building. [10]

It is essentially a rectangle in plan, enclosing a square with four mighty piers supporting the dome.

The dome has no drum but rests on four pendentives (spherical triangles). The dome is 32.6 metres in diameter. The original shallow brick dome collapsed in 558. It was replaced with a ribbed dome of steeper pitch.

There are 40 windows around the base of the dome providing an abundant source of natural light.

Aisles flank the nave with galleries above them, supported by monolithic columns of marble. These support walls that fill the great northern and southern arches.

The dome is buttressed by eastern and western semi-domes, each with smaller satellite semi-circular apses (conches).

To the north and south, towers counter the side thrust of the springing arches that support the dome.

The minaret towers were added later following the fall of Constantinople to the Turks in 1453.

Valid and relevant points not listed above should be rewarded.

(b) How does Hagia Sophia express the ideas and character of the Byzantine Empire? [10]

For nearly a thousand years, Hagia Sophia was the largest church in Christendom. It was built by two teams of workmen building from the east and the west in five years.

The church was dedicated to the Wisdom of God, the Logos, the second person of the Holy Trinity.

When the Emperor Justinian saw the building he stated 'O Solomon, I have outdone thee!'

This illustrates the idea that Justinian was competing with the great religious temples of the past. It was an assertion of the splendour and glory of the Byzantine Empire.

The capitals and arcades of the galleries have Justinian's monogram carved on them.

In an inaugural sermon, the preacher said the dome appeared to be 'suspended from heaven by a golden chain'. The centralised dome, covered in gold mosaics, was understood in Byzantine theological exegesis to be the symbol of heaven. Initially, the mosaics covering the vaults were of gold crosses and other ornamental designs. From the 9th century figurative subjects were added. Panels of coloured marbles, porphyry and basalt on the walls added to the overwhelming beauty and richness of the interior.

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It provided the setting for ceremonies and processions. The eastern sanctuary was reserved for the clergy. The imperial court occupied the narthex end. Men and women of lower status were in opposing galleries and aisles. The patriarch and emperor met with the exchange of a Kiss of Peace following the Consecration under the great dome. This symbolic joining of church and state marked the highpoint of Byzantine ritual.

The church became the location of some of the most important relics such as a piece of the True Cross, and as such, attracted pilgrims from across the Christian world.

Valid and relevant points not listed above should be rewarded.

Section 4: Drawing, printing, photography, collage and film

Francisco Goya, *Great Deeds Against the Dead*, 1810–15, (etching and drypoint), (15.6 x 20.8 cm)

- 4 (a) Describe the process of etching and drypoint. How has Goya exploited their particular qualities in this print? [10]**

A copper plate is covered with a wax ground. A steel needle is used to create lines exposing the copper. This is then placed in a bath of acid. The lines are etched into the plate by the acid.

The plate is covered in ink which is then wiped off leaving ink in the lines bitten by the acid. Through the intaglio process, a print is made by putting the plate with dampened paper on top through an etching press.

With drypoint, the lines are scratched directly into the plate. This creates a burr which, when inked, produces a soft velvety line.

The composition has a jagged, stark, fragmentary quality, isolated in a field of white. None of the lines meet the edge of the plate.

The dark shadow on the ground to the right has been created by the plate being bitten more deeply. The hill in the distance is noticeably lighter.

Drypoint has most likely been used in the hair of the men and areas of castration.

Lines travel round the forms of the tree and snake across the ground on the left.

Small point-like marks model the figures.

Tree trunks, leaves, the ground, the hill, hair, flesh all have their own vocabulary of marks.

Valid and relevant points not listed above should be rewarded.

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(b) Discuss the context and meaning of this work.

[10]

The Peninsular War was fought by Napoleon against Spain between 1808 and 1814. Goya was in Spain throughout the war when he was in his sixties.

He was amongst the small group of intellectuals who initially welcomed some of the liberal ideas that Napoleon espoused. But the actuality of the war led to the series called *Fatal consequences of Spain's bloody war with Bonaparte. And other emphatic caprices*. It was not published until 1863, comprising 80 plates.

The Second of May and *The Third of May*, Goya's two great paintings of the conflict, were also not seen in public for thirty or forty years.

It is unlikely that he was an eye-witness to many, if any, of the scenes he depicts. He went to Zaragoza between phases of the war.

The captions below the images are laconic, as in this plate.

Both French and Spanish troops mutilated each other. The *guerrilla* bands were a group of armed civilians who attacked French forces. The figures in the print could be from any of these three groups. Those who sympathised with the French – the *afranceados* – are also shown being mutilated by Spanish peasants.

The ambiguity of who is committing which atrocity against whom makes the subject of *The Disasters of War* series essentially anti-war.

The grotesque mutilations of the figures echo the Neoclassical Age's particular taste for fragments of antique sculpture.

Valid and relevant points not listed above should be rewarded.