



ART HISTORY

9799/01

Paper 1 Analytical Studies in Western and non-Western Art

May/June 2016

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 will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2016 series for most Cambridge IGCSE[®], Cambridge International A and AS Level components and some Cambridge O Level components.

Page 2	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9799	01

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 of Response 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 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 most 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.

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 mark. 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.

Page 3	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9799	01

Levels of Response

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.

Page 4	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9799	01

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.

Page 5	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9799	01

Section 1: Painting

Pablo Picasso, *Les Femmes d'Alger*, 1907, (oil on canvas), (244 cm × 234 cm), (Museum of Modern Art, New York)

1 (a) Examine the composition, space, line and colour of this painting. [10]

Candidates may make some or all of the following points:

Five figures fill the nearly square format of the painting. The covered genitalia of the central standing figure is at the centre of the composition, emphasised by surrounding lines forming an X. There are few true horizontals or verticals which gives the work a chaotic dynamism.

The central woman is flanked by two women either side of her; the table with fruit on it is immediately below her, forming a vertical axis. The figures are seen frontally, in profile, in three-quarter view and from the back. The slice of melon has a blade-like threatening form.

The pictorial space is shallow and broken up; the women seem to occupy an envelope of angular curtains. One woman enters from the left holding back a curtain with her left arm. Another enters from the right, with both arms raised to keep the curtains apart.

The overlapping of figures gives some sense of recession.

The most radical distortion of form occurs with the squatting woman. She seems to present both a back view and a head that stares directly out of the painting.

There is a commonality between the shapes seen in the drapery and the shapes in the figures.

Spearhead-like shapes, lozenges and shards combine with black or dark outlines that define edges or features.

The colours draw on his Blue and Rose periods; earthy reds run through to peachy oranges and pinks. There are splinters and outlines of brilliant blue and areas of blue in the background that most obviously refer to El Greco. Pale areas are tinted warm or cool grey. The background roughly reads as a reverse tricolour.

Valid and relevant points not listed above should be rewarded.

Page 6	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9799	01

- (b) Discuss the subject of this work and the art that influenced Picasso during its creation. [10]

Candidates may make some or all of the following points:

A working title for the painting was *The Wages of Sin*, an allegory of venereal disease. The squatting figure to the right may be in a position to be medically examined. The early drawings show a seaman and a student holding a skull. With the sailor removed and the student turned into a woman, the sexual anxiety of the viewer became the main subject, confronted by the *parade* of prostitutes with aggressive or blank facial expressions. There is an echo of Manet's *Olympia*.

The original title was supposed to have been *The Brothel of Avignon*. The Carrer d'Avinyo in Barcelona's Gothic quarter had a brothel on it.

Picasso claimed that it was Iberian sculpture that was the primary influence on the figures. He had seen sculptures Apollinaire had stolen from the Louvre. This interest was confirmed when he visited Gosol in 1906. He and others were beginning to be interested in African masks, particularly Gabon and Fang. Their geometric, expressive style and conceptual as opposed to naturalistic form of representation was a liberating influence.

Cézanne's late paintings were exhibited in Paris in 1907, a year after he died. The squatting woman on the right owes much to a figure in a small Cézanne owned by Matisse. Egyptian art, Greek vase painting, El Greco, Ingres' *Turkish Bath* and Gauguin were also influences. There was a sense of competition with Matisse following his *Bonheur de Vivre* of 1906.

There is an anarchic element to the painting that tangentially makes reference to France's colonial presence in Africa, where acts of brutality by officials had caused a scandal in 1905. In a photograph of 1908, Picasso is shown surrounded by 'primitive' sculptures. This image was used in an article titled 'The Wild Men of Paris'. The association with African art was provocative at the time.

Valid and relevant points not listed above should be rewarded.

Page 7	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9799	01

Section 2: Sculpture

Tara, Bodhisattva bronze, 700–750 AD, (bronze), (143 cm × 44 cm × 29.5 cm), (British Museum)

2 (a) Describe the materials and form of this sculpture. [10]

Candidates may make some or all of the following points:

The sculpture would have originally been made in a soft material like clay or wax.

A cast of the positive created a mould into which molten bronze would have been poured. Unusually for a large bronze sculpture, Tara is solid. The high tensile strength of bronze allows for extended limbs, such as her arms. The durability of bronze suggests permanence.

The surface of the bronze is very smooth. This suggests that a lot of finishing and polishing of the surface would have taken place after the bronze positive was released from the mould.

There is evidence of chasing in the hair.

The surface has been gilded with multiple layers of gold leaf using size, a thin glue.

There would probably have been precious jewels set into the headdress.

The bronze casting method has allowed for refined details in the sculpture such as in the facial features, the hair, hands and feet, and the delicate folds on her drapery.

Her overall form is hour-glass like with a narrow waist and rounded hips; her breasts are regular hemispheres.

The elaborate headdress on her head, stretched ear lobes and hem on her sarong give a vertical emphasis.

The lifted left arm and leg suggest that she is walking forward whilst also making gestures with her hands.

Valid and relevant points not listed above should be rewarded.

Page 8	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9799	01

(b) What was the religious and cultural context of this work?

[10]

Candidates may make some or all of the following points:

Buddhism has existed as a religion in Sri Lanka since the 3rd century BC. Although Theravada Buddhism is the prevailing form of the faith in Sri Lanka, Tara is a *bodhisattva*, a divine being, from Mahayana Buddhism.

She was originally a Hindu mother goddess that was adopted by Buddhism. It is characteristic of both faiths that each absorbs the other's insights, particularly in this region of southern India and Sri Lanka.

Her right hand is shown in the position of *varadamudra*, the gesture of giving, while her left hand is empty but may once have held a lotus flower.

The central cavity in the headdress probably once contained a small seated image of the Buddha Amitabha who is considered to be the 'parent' Buddha for Tara.

Tara was the female consort of Avalokiteshvara; they embodied the spirit of generous compassion. He and she would have stood on plinths, most likely in a temple complex, and looked down on those seeking comfort. The people who had access to these sculptures were priests or monks from a privileged elite.

It is likely that such an expensive sculpture would have been given to the religious institution by a local ruler to assert their power and piety.

Valid and relevant points not listed above should be rewarded.

Page 9	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9799	01

Section 3: Architecture

Andrea Palladio, *Villa Rotonda*, 1592, Vicenza, Italy

3 (a) Describe the structure and architectural features of this building. [10]

Candidates may make some or all of the following points:

Square plan, raised on a plinth, with Ionic pillared temple porticos on all sides, approached by corresponding flights of steps to the *piano nobile*.

Central, double height circular domed hall (rotunda) lit by an ocular window.

The stairs to the upper floor is enclosed within the wall that supports the rotunda.

The corners of the building are set at the compass points. Double square rooms on each corner. All the rooms in the house receive sunshine during the day.

The walls are characteristically plain.

The tiled roof is hipped from the main angles of the building.

The simple cornice, frieze and architrave continue from the porticos onto the walls.

Each portico pediment is surmounted by three statues; dentils run along all three edges; central cartouches are flanked by small oval windows.

Statues stand on the foremost point of the eight walls flanking the stairs.

Inscriptions are placed centrally on the entablature.

Pediments, supported by scrolls, surmount large windows on the *piano nobile* that flank each portico.

The doorways are of similar but larger design.

Windows on the ground floor and upper floor are square without any moulding.

Open archways on the sides of the porticos are above shallow arched tunnels that allow access to the ground floor by cart.

Valid and relevant observations not listed above should be rewarded.

Page 10	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9799	01

- (b) Discuss the sources for this building and the influence the Villa Rotonda had on subsequent architecture. [10]

Candidates may make some or all of the following points:

Following intensive study of ancient remains in Rome, accompanied by Humanist scholar, Count Giangiorgio Trissino, Palladio wrote his architectural treatise *The Four Books of Architecture* in 1570. (Trissino gave Palladio his name after a character in an epic poem he wrote, which was in turn named after Pallas Athene, goddess of wisdom.)

The model for Palladio's book was the Roman architect, Vitruvius, who wrote *De architectura* which stated a structure must exhibit the three qualities of *firmitas, utilitas, venustas* – that is, it must be solid, useful and beautiful. His was an exact, precise architecture of harmonious proportions and order. Symmetry and centralised plans are typical. Alberti and Serlio had also written on architecture.

The Pantheon is an obvious model with its pedimented portico and dome within.

Palladio's practical approach to building and relative simplicity together with a feeling for a building's place in the landscape proved highly influential. He called the Villa Rotonda a work of art with no other function than to serve as a belvedere, a suburban retreat.

"The place is nicely situated and one of the loveliest and most charming that one could hope to find; for it lies on the slopes of a hill, which is very easy to reach. The loveliest hills are arranged around it, which afford a view into an immense theatre...; because one takes pleasure in the beautiful view on all four sides, loggias were built on all four facades." (Palladio, *I Quattro Libri dell'Architettura*, 1570)

It became a great influence on Inigo Jones, Georgian architects such as Lord Burlington and William Kent and Thomas Jefferson in America. Chiswick House and Monticello are particularly indebted to the Villa Rotonda. Another English example is Mereworth Castle, Kent, by Colin Campbell.

Palladio became the most influential architect of the Renaissance. '...there is probably no architect whose work has been so widely imitated in so many countries for so long a period.' (Watkins)

Valid and relevant observations not listed above should be rewarded.

Page 11	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9799	01

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

Joseph Mallord William Turner, *Venice: Looking East towards San Pietro di Castello – Early Morning*, 1819, (watercolour on paper), (223 mm × 287 mm), (Tate)

4 (a) Analyse Turner's use of watercolour.

[10]

Candidates may make some or all of the following points:

The work marks a break from the 'tinted drawing' topographical style of watercolour in which Turner was trained.

It was unusual for Turner to work on the spot with watercolour, but this may be an exception. The sheet of paper was bound into a sketchbook. The medium allowed him to make a rapid study in a way which with oils would have been cumbersome.

The outstanding quality of watercolour is its ability to represent atmosphere. Depending on how flooded or dry the paper is determines the diffusion or crispness of marks. The earliest washes using a large brush may have been a dilute warm yellow, possibly over the whole sheet. Into this, while still wet, would have been painted the yellow, red and blue marks in the sky. The softness of the edges shows that they are bleeding into a still wet wash. The strip of blue above and below the line of the city may have been next. This also has very soft transitions of tone. With the washes dry or almost dry, different dilutions of a darker blue were applied using a fine brush to paint the silhouette of the city. The abstracted marks in brown showing bobbing gondolas are crisp and darker, painted on dry paper. There is some scumbling where the brush is running out of paint and catches the tooth of the paper.

Atmospheric perspective is perfectly conveyed. Luminous, fresh, subtle, capturing a moment with great economy – these are the key qualities of watercolour in this work.

Valid and relevant observations not listed above should be rewarded.

Page 12	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9799	01

(b) How are Turner's concerns as an artist reflected in this work?

[10]

Candidates may make some or all of the following points:

Turner spent five days in September 1819 in Venice; it was a stopping off point on his way to Rome. He made 135 pencil drawings and four exquisite watercolours in a sketchbook. To our eyes, it looks complete but it is a colour sketch to be used as reference for more highly worked painting later.

There is a difficulty in that there is no view like the one Turner depicts. It may well be a synthesis of different views. When a feeling is being evoked, topographical accuracy can be sacrificed.

The city is between sea and sky in an envelope of shimmering light and colour.

Sir Thomas Lawrence wrote 'Turner should come to Rome...the subtle harmony of this atmosphere, that wraps everything in its own milky sweetness...can only be rendered, according to my belief, by the beauty of his tones.'

He wanted his work to resonate with the history and culture of Italy.

It marked a formal turning point where pure colour became liberated.

He sought to elevate landscape as a genre to be on a par with history painting.

His use of paint and evocation of sublime effects of light demonstrated his virtuosity. Palmer wrote of Turner's art – it was 'like Paganini's violin playing is said to have been; something to which no one ever did or will do the like'.

The poetic beauty of the scene is suggested by Byron in his introduction to Venice in 'Childe Harold': 'She looks a sea Cybele, fresh from oceans, Rising with her tiara of proud towers'.

Valid and relevant observations not listed above should be rewarded.