



ART HISTORY

9799/01

Paper 1 Analytical Studies in Western and non-Western Art

May/June 2018

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.

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This document consists of **13** printed pages.

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	
	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.

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.

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 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 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>Analyse the composition of Giotto's Lamentation.</p> <p>Candidates may suggest some of the following points :</p> <p>Giotto's composition resembles a stage with foreground actors and a backdrop behind. A rock divides the composition from the upper right background to the lower left foreground, creating depth and leading our eye to the focal point of the fresco, that of the dead Christ cradled by Mary. The figures are arranged in small groups. Five figures form a circle around Christ's body which is dramatically off centre. The three women hold Christ's head, hand and feet, the two other figures turn with their backs to the viewer; one sitting in the left hand corner of the image forming a figural full stop at the end of the diagonal rock feature, maintaining our focus on Christ and Mary, the other sits in the centre, again visually preventing Christ's body from falling off the image.</p> <p>To the right, in the middle ground stand three men. Two are in conversation, the third throws out his arms with grief and bends towards Christ below him. To the left, in the middle ground stand two women, one clasps her hands to her face, the other throws up her arms in despair. Behind them is a crowd of figures shown only by a series of overlapping heads, receding into the background and cut off by the frame.</p> <p>The small groups of figures with their contrasting heights, gestures and expressions of grief result in a dynamic composition.</p> <p>Behind and above the diagonal rock feature, ten angels appear to dart about in Heaven in grief. The top right corner of the composition shows a tree, forming a neat edge to the scene. The figures in the foreground are cut off by the frame on both sides, suggesting the continuation of the scene beyond the confines of the frame.</p> <p>Colour may be referred to in the context of how it enhances the composition, for example, the varied colours of the earthly figures contrasting with the large expanse of blue emphasising the earthly and heavenly divide.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	10

Question	Answer	Marks
1(b)	<p>How did Giotto's work break with tradition?</p> <p>Candidates may suggest some of the following points :</p> <p>Giotto's major break with tradition came from his naturalistic approach based on observation. As a narrative painter, Giotto's compositions were new. He constructed his scenes with clarity and simplicity with action in the foreground and a simple backdrop scene behind. His scenes are real, showing natural landscapes, rather than the more imaginary scenes of earlier artists.</p> <p>He transformed the representation of space by using visual perspective such as overlapping figures, figures cut off by the frame and diminishing forms to give a sense of three dimensionality to his images.</p> <p>Giotto's figures no longer show Medieval characteristics such as stylised oval faces and elongated limbs arranged hierarchically. Instead they display sculptural solidity and weight achieved through form and colour. They display naturalistic gestures and facial expressions that relate directly to the scene. Here a variety of poses, gestures and expressions represent grief: the angels darting about in Heaven, Mary's fierce despair shown as she cradles Christ closely, the passionate outbursts of those nearby, the philosophical resignation of the two figures on the right, the mute sorrow of the two hooded mourners turned with their back to the viewer. In addition to the new emotions represented by Giotto, all the figures communicate with one another and are aware of the existence of each other. This was entirely innovative. Previously figures were shown with no emotion and no connection to one another. Another break with tradition can be found in Giotto's use of figures seen from the back, a direct contrast to Medieval images which have a distinct frontality. These back view figures were a technique used by Giotto to create depth and space as well as reinforcing the sense of the image as a stage.</p> <p>Giotto's weighty figures were only possible due to his use of light and shade which gave them volume and added to the depth of the overall scene. Medieval images display rich decorative colours and patterns, often including gold leaf and an overall delicacy of the figures seen in their elongated proportions and dancing drapery lines.</p> <p>Giotto stands out in particular through his clear compositional layout and emotional drama.</p> <p>Reference can be made to other scenes from the Scrovegni Chapel such as The Betrayal, The Escape to Egypt, The Crucifixion etc. or to other examples such as Cimabue's Madonna Enthroned with Angels and Prophets c1280–90 (Uffizi), Duccio's Maesta altarpiece 1308–11 (Siena).</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	10

Question	Answer	Marks
2(a)	<p>Describe how this work was made.</p> <p>Candidates may suggest some of the following points :</p> <p>Numerous sketches and maquettes were made before the final work was cast in bronze.</p> <p>The sculpture is made using the lost wax process. This involves first making a model out of wax, an additive process. Rodin used life models for example, his son for Auguste Beuret and the painter Jean-Charles Cazin for Eustache de Saint-Pierre. He made many studies of each of the six burghers in clay, first as nudes and then as clothed figures. Each figure was cast in a single piece and then joined together. The wax figure is divided into sections and placed on a clay bed. A plaster mould is built up around it. The sections of the mould are assembled and hot wax is poured in to form a thin layer inside the mould. This is repeated until the wax is the desired thickness. The sections are joined together to recreate the original wax figure. Wax rods are attached. These form channels to carry the molten bronze and let gases escape. The rods are attached to a wax funnel. Pins are inserted to hold the plaster core of the model in place. A plaster mould is created layer by layer around the wax model. The mould with the model inside is fired in a kiln. The heat melts the wax, which flows out via the funnel leaving all the wax areas empty, ready for the bronze to be poured inside. Bronze is made from copper tin and small amounts of other metals which is heated to about 1000 degrees centigrade. This is poured into the mould and once the bronze has cooled the mould is broken open. The rods and pins are removed and the pin holes are plugged. Details of the figures are perfected by chasing and filing. The surface finish or patina is created using acid and wax which is painted on.</p> <p>The medium of bronze sculpture allows for more than one cast to be made of the same piece. Rodin gave permission to the Musée Rodin to cast his sculpture after his death. French law permits the production of only 12 casts of each of his works.</p> <p>In this work Rodin demonstrates the process of repetition and fragmentation which was being explored by artists in different ways at the time. Fragmentation explains that each figure comprises arms, legs, torso and head and repetition because at times the same plaster cast is used more than once.</p> <p>It is possible that the more unusual method of sand casting was used. Candidates who present a valid discussion of this alternative process will also be rewarded.</p> <p>Rodin didn't in fact cast this work, it was sent to a local foundry.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	10

Question	Answer	Marks
2(b)	<p>How is Rodin’s preoccupation with the human form reflected in this work?</p> <p>Candidates may suggest some of the following points :</p> <p>Throughout his career, Rodin expresses the inner world of his figures through his handling of the human form. In the Burghers of Calais, he shows the six burghers in various stages of despair and defiance, showing a range of human emotions from pain, hesitation and doubt to conviction and determination. He shows us their inner turmoil by presenting the figures as complex, conflicted individuals. The human form is used to express intense emotional extremes, such as the character gripping his head in terror, or contorting in distress. Rodin exaggerates parts of the body to emphasise emotional distress; the hands and feet are exaggeratedly large to highlight expressiveness. Each figure has an intensely personal experience even though they are part of a group, facing different directions whilst standing at the same level. There is a deliberate avoidance of focus on the key character Eustache de Sainte-Pierre by showing the figures with no particular hierarchy. Their garments are plain with no indication of individual identity or social status. The rags expose their bodies to give greater expressive potential. The human form is rendered unheroic, with the figures lacking in classical musculature: they are ordinary people, not gods. The patina of the bronze is left rough and coarse to emphasise the intensity of emotion felt by the characters. By twisting and contorting the human form, Rodin encourages circumambulation, which energises the sculpture and makes it seem more interactive. Rodin deliberately chooses not to place his figures on a plinth to increase their relatability and thus enhance the viewer’s experience as they walk amongst them.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	10

Question	Answer	Marks
3(a)	<p>Analyse the structure and architectural features of this building.</p> <p>Candidates may suggest some of the following points :</p> <p>Chartres has a cruciform plan with a long nave, side aisles, and apse, double ambulatory and radiating chapels. These features are typical of pilgrim churches and Chartres held the <i>sancta camisa</i> (Virgin's tunic) relic.</p> <p>The west facade comprises three sculpted portals, two towers and a central rose window.</p> <p>The interior nave elevation is three tiered including an arcade, band triforium and clerestory. The band triforium acts as a transition between the deep arcade and flat clerestory. The proportions of the elevation have been designed to emphasise verticality and provide visual logic and integration. For this reason, there are no capitals on the shafts at pier level. The clerestory windows consist of two lights and an oculus in plate tracery. They are decorated in stained glass with large haloed saints. The aisle windows below are the same format and have stained glass narrative scenes of the saints' earthly lives, corresponding with the saints in the clerestory above. The nave vault is a quadripartite rib vault. This exerts less weight thrust on to the walls than sexpartite rib vaulting and thus enables larger clerestory windows. It also gives greater verticality by dividing the ceiling into a series of upright compartments.</p> <p>Externally, the walls are supported by three tiered flying buttresses which become progressively thinner towards the east end.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	10

Question	Answer	Marks
3(b)	<p>In what ways did Chartres Cathedral form the beginning of High Gothic architecture in France?</p> <p>Candidates may suggest some of the following points :</p> <p>Chartres was built in the early 13th century and is the earliest example of High Gothic architecture in France. The 4 churches built during the period between 1194 and 1250 are Chartres, Reims, Amiens and Bourges and they present a clear developmental sequence. Chartres played a major role in breaking away from the preceding Early Gothic period, thus beginning the High Gothic period. This style focused on a greater visual logic and integration and led to a more skeletal form of construction.</p> <p>The beginning of the High Gothic style can be seen in the changes made to the nave elevation at Chartres. Unlike Early Gothic architecture, the elevation is now three tiered rather than four, comprising an arcade, band triforium and clerestory. The gallery, found in Early Gothic buildings such as Laon, has been omitted and the remaining space shared between the clerestory and arcade with the triforium remaining the same size. This reworking of the arcade and clerestory emphasise the tallness of the proportions and the dominance of the clerestory, key feature of High Gothic architecture. Larger windows at the top of the church enabled more light to enter and this was enhanced by the stained glass creating a jewelled interior in keeping with the description of Heavenly Jerusalem in the Book of Revelations.</p> <p>The immense size of the clerestory had to be supported externally by flying buttresses. The earliest examples can be found at St Remi, Reims, those at Chartres a significant development on anything that had been seen before. They were innovative in three ways; unlike Early Gothic flying buttresses which were of only one tier and the stone undecorated, for example, St Remi, Reims and Laon, Chartres has three tiered flying buttresses and these are decorated with small niches and an arcade which echoes the arcade forming the rose window of the west façade – an example of visual coherence within the whole building. Chartres also adds a much larger mass of masonry to the top of the elevation than had been done in previous Early Gothic buildings like Laon. This created a tension down the elevation and thus structural stability.</p> <p>Reims is begun shortly before the nave at Chartres is complete and many of the innovations found are clearly in emulation. The overall layout comprising a three tiered elevation with an arcade, band triforium and sizeable clerestory of two lights and an oculus is taken from Chartres but adapted by a different handling of details such as its shafts and bar tracery. The piers with four shafts also follow Chartres' example as do the flying buttresses progressive thinning towards the east end.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	10

Question	Answer	Marks
4(a)	<p>How did Hokusai make The Great Wave and what are the visual effects of this technique?</p> <p>Candidates may suggest some of the following points :</p> <p>The Great Wave is a woodblock print published during the late Edo period. It is part of a series known as the Thirty-six Views of Mount Fuji. It is an example of the Ukiyo-e genre of Japanese art which flourished between 17th-19th century when colour block printing on single sheets of paper developed. Japanese woodblock printing is similar to Western woodcut printing but the Japanese technique uses water based paints, rather than oil based paints, which gives a wide range of colours, glazes and transparency to the image.</p> <p>The image was first drawn onto thin Japanese paper, then glued face down on to a block of close-grained wood, usually cherry. Using a chisel the artist would cut along both sides of each line or area, removing the wood and leaving the lines in relief, a reductive process. The block was then inked using brushes and the paper placed on top. A flat tool known as a <i>baren</i> was used to press the paper down on to the wooden block to ensure an even distribution of ink. Early prints were only one colour with any additional colour applied by hand. The Great Wave is an example of multiple colour printing. This involved carving multiple blocks, one for each colour. The Great Wave uses three shades of blue, yellow for the boats, dark grey for the sky behind Fuji and the boat below it, a pale grey for the sky above Fuji and for the boat in the foreground and finally pink clouds at the top of the image.</p> <p>Visual effects resulting from woodblock printing seen here include sharp lines, bright colour and decorativeness with areas of flat unshaded colour. This suggests that this print is an early impression, taken when the woodblock was still crisp. The deep rich blue which dominates the image is Berlin blue or Prussian blue, a dye invented in Germany and probably imported to Japan by Dutch traders via China, where it was being made at the time. Also characteristic for Ukiyo-e prints, is a certain flatness. Here the waves push towards the picture plane, confronting the viewer. The scale of the foreground wave in relation to Mt Fuji seems dramatic and is enhanced by the asymmetric design of the print. The larger wave creates a tension as we await its breaking, forming a circle framing Mt Fuji. The clarity of line made possible by this technique, together with its flatness and decoration, enhance this tension.</p> <p>Later impressions typically have a darker sky and can be identified by a small break in the line of the wave behind the right hand boat. These prints are extremely light sensitive and those currently on display in museums have to be rotated.</p> <p>Separate craftsmen were involved in the making of the Great Wave, from artist to carver to printer resulting in a collaborative process.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	10

Question	Answer	Marks
4(b)	<p>How may this image be interpreted within the context of mid-nineteenth century Japan?</p> <p>Candidates may suggest some of the following points :</p> <p>This image can be interpreted as a simple souvenir. Japanese woodblock prints were mass produced and available cheaply. Mount Fuji attracted tourists from all over Japan and images like this were often bought as souvenirs by ordinary townspeople who had visited the site.</p> <p>This image can be analysed as a metaphor for the closed society in Japan at the time. From 1640 until the 1850s Japan was largely closed off from the rest of the world. No one could enter the country and the Japanese didn't leave. Japan had only a limited interaction with China and Holland. The image shows a traditional Japanese landscape scene printed on traditional Japanese paper, however, the deep rich Berlin blue (also known as Prussian blue) reveals Japan's taking from Europe. The dye was invented in Germany and was likely brought in to Japan by Dutch traders from China, where it was being made at this time. There is also an extent to which Hokusai's use of perspective in the representation of Mt Fuji in the distance looks to Europe, perhaps via European prints brought to Japan by the Dutch. After many years as a closed country, this image perhaps symbolises a desire for Western artistic practises.</p> <p>In the light of the closed society in Japan, it has been argued that this image represents the country's state of mind as it faces the beginnings of opening up. It was in 1868 that Japan ended its long period of national isolation. The wave can be seen as a barrier to foreigners wanting to enter Japan at the same time as symbolising the opportunity for foreign travel for the Japanese. The ebb and flow of the waves and sea suggesting movement to and from Japan. The tension of the wave waiting to break possibly signifying instability, uncertainty and change, all of which Japan was experiencing at this time.</p> <p>The Great Wave may also be interpreted as a symbol of the force of nature and the vulnerability of humans, as the fishermen fight against the stormy seas.</p> <p>It also held great spiritual meaning for the Japanese, many of whom undertook pilgrimages to visit it.</p> <p>Finally, the image can be interpreted as an emblem of timeless Japan, the clarity of line and flat decorative colour being typical of Japanese woodblock prints.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	10