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**ART HISTORY**

**9799/01**

Paper 1 Analytical Studies in Western and non-Western Art

**May/June 2019**

**MARK SCHEME**

Maximum Mark: 60

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**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 2019 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.

**Assessment Objectives**

<b>AO1</b>	Make a close formal analysis of works of art.
<b>AO2</b>	Place works of art in their historical and cultural context, showing an understanding of their function where relevant.
<b>AO3</b>	Distinguish between historical fact, art historical theory and personal judgement.
<b>AO4</b>	Present a coherent response or argument using appropriate terminology.
<b>AO5</b>	Demonstrate evidence of sustained personal research.

**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	%
<b>AO1</b>	18	0	18	30
<b>AO2</b>	0	18	18	30
<b>AO3</b>	6	6	12	20
<b>AO4</b>	6	6	12	20
<b>Total</b>	<b>30</b>	<b>30</b>	<b>60</b>	<b>100</b>

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

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

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

Question	Answer	Marks
1(a)	<p><b>Explain the process of oil painting and comment on the visual effects achieved by van Eyck.</b></p> <p>Candidates are expected to make some or all of the following points:</p> <p>To begin, the panel is primed by painting it with gesso. This provides a less absorbent and more even surface on which to paint. The underdrawing is then applied, followed by dark to light glazes, often in many layers. The overall work is then varnished. When painting in oil, artists use fine brushes made from animal furs/hair.</p> <p>Oil paint has a shiny quality, caused by the many translucent layers painted over opaque colours, which creates depth behind an enamel-like surface. The highly saturated colour possible with oil paint can be seen in details such as the carpet. The layering of glazes results in a reflective, almost luminous effect enabling details like the brass chandelier to reflect light and look shiny. The slow drying properties of the medium mean that meticulous detail can be achieved such as the convex mirror and paternoster or rosary hanging on the wall. Changes can be made more easily, giving greater flexibility to both artist and patron alike; a number of pentimenti are visible in the work. A broad tonal range and depth is achievable in oil paint giving greater surface naturalism, seen in the skin of Giovanni. Oil paint allows the artist to blend colours and tones, enabling forms to be modelled and to appear three-dimensional. Oil paint is naturally viscous unless it is thinned and this allows for greater textual variety, seen in the patron's fur and his wife's fabric dress, alluding to the wealth of the patron. The shadows of the figures show a subtle dispersal of tones and naturalistic fall of light made possible through the medium of oil paint. The wide range of tones achievable with oil are used here to emphasise the depth of the room and the distance of the cherry tree outside the window.</p> <p>Valid and relevant observations not listed above should be rewarded</p>	<b>10</b>

Question	Answer	Marks
1(b)	<p><b>How might this image have been interpreted by a contemporary viewer?</b></p> <p>Candidates are expected to make some or all of the following points:</p> <p>The image may be a celebration of wealth and prosperity. There are numerous details which allude to the earthly riches of the couple such as the oranges, the oriental carpet, the paternoster/rosary and convex mirror, together with the expensive materials shown in the patron’s fur and velvet coat.</p> <p>Further details allude to the patron’s piety and religious devotion: the single candle indicating the presence of God, the mirror which contains scenes from the passion, the discarded shoes referencing the sanctity of the room and the brush and rosary signifying the Christian requirements of work and prayer.</p> <p>There are various current interpretations around marriage and its legitimacy of which contemporary viewers were likely to have been aware. Giovanni holds his wife’s hand in a gesture of unity, below which the dog, as a popular symbol of fidelity, reinforces their loyalty. Giovanni’s gesture perhaps suggests authority whilst his wife’s is more submissive, again a reflection on contemporary marriage. It is possible to find various symbols that emphasise the legitimacy of their marriage; the open red curtains of the bed behind may refer to the consummation of their marriage with the shape of her stomach possibly suggesting pregnancy, although this interpretation has been contested and contemporary fashion is an alternative explanation for the arrangement of her dress. Her position by the bed may refer to childbirth and the orange fertility, the patron saint of childbirth, St Margaret, may be identified carved on the finial of the bedhead. The presence of van Eyck himself both in the inscription above the mirror and in the mirror itself perhaps legitimises the event which is taking place, by suggesting its reality.</p> <p>This image may have been seen to have a commemorative function, as portraits in the 15th century were designed to record a likeness of the patron, allowing them to be remembered after death. If the woman in the portrait is Constanza, she had died by 1433 so this image may have been seen as a memorial portrait to her. There are a number of small details which may symbolise this: the Passion scenes around the mirror depict Christ’s life on his side and Christ’s death on her side; the small dog recalls contemporary female tomb sculpture; the single candle signifying Giovanni is alive and the burnt out candle that she is dead; he supports her hand rather than holds it, suggesting she is not really there; his dark robe alludes to mourning and the cherry tree visible through the window signifies the afterlife.</p> <p>Valid and relevant observations not listed above should be rewarded</p>	10

Question	Answer	Marks
2(a)	<p><b>Analyse the main features of the sculpture and explain how the work was made.</b></p> <p>Candidates are expected to make some or all of the following points:</p> <p>The bust that we see today is only part of the overall sculpture which forms a seated figure of Ramesses II, and was one of a pair. The face is idealised with high cheek bones, smooth skin and arched eyebrows over almond-shaped eyes. The nose is straight and full lips stretch to form a severe smile. The face demonstrates symmetry, proportion and youthfulness. The bust towers over the viewer at 227 cm tall and the eyes angle down as though he is addressing the onlooker. Ramesses is represented in his political position as Pharaoh, identified by many of the details, such as his modus crown surrounded by cobra heads topped by sun disks. He wears a diadem in the shape of a uraeus, a stylised cobra. Projecting beyond his ears is the Nemes, a form of royal headdress. Running to each ear under his chin is a thin strap of false beard attached to a large rectangular false beard under his chin. This beard was traditionally worn by royalty and can be found on many other Egyptian sculptures. The bust demonstrates a certain boldness and simplicity, together with a refined, delicate handling of the features of the face, both aspects made possible by the granite medium.</p> <p>The sculpture was carved from a single, two-toned block of granite. It is monolithic. The granite was quarried in Aswan, Egypt, and the sculpture was originally part of the Ramesseum mortuary temple in Thebes (Luxor). The large scale of the piece would have suggested stability and permanence. The rose pink and dark grey granite are exploited to emphasise division between the face and torso-division between Ramesses' celestial and terrestrial roles. Carving is a reductive process and the closed form of this piece suggests low tensile strength which is confirmed by the damaged diadem. The form would have been roughed out with large chisels, then it would have been moved on wooden sleds pulled by large numbers of men and transported from the quarry, down the Nile to the Ramesseum. The form would have been established using a grid system, and the finer details were added using smaller chisels. Granite is a hard, durable rock which is coarse, granular and difficult to manipulate. This explains the boldness and simplicity of the piece. The tools used would have been made from hard stone or metals such as copper alloys. Polishing was done using a smooth rubbing stone together with abrasive sand, then fine grit. The creation of the sculpture was a collective endeavour. Traces of colour were found on the sculpture in 1817, suggesting that it may have been painted red in antiquity. There are hieroglyphs carved into the back of the statue including Ramesses' name and title as King of Upper and Lower Egypt.</p> <p>Valid and relevant observations not listed above should be rewarded</p>	10

Question	Answer	Marks
2(b)	<p><b>Explain the purpose of the sculpture and the circumstances of the commission.</b></p> <p>Candidates are expected to make some or all of the following points:</p> <p>The bust of Ramesses II forms part of a seated sculpted figure which was made for the mortuary temple complex of Ramesses II known as the Ramesseum in Thebes, modern day Luxor. The sculpture thus had a commemorative function as the Ramesseum was where Ramesses II was venerated in life and then worshipped as a god for eternity. Ancient Egyptians believed that the <i>ka</i> survived the death of the body and could reside in a picture or statue, and this would have been a factor in its creation. The statue was commissioned by Ramesses II soon after he succeeded his father as Pharaoh at a young age. The latter provided him with the need to convince his people of his authority which he fulfilled by commissioning a colossal sculpted figure of himself. The scale and durability of the statue ensured his legacy</p> <p>He ruled during the Ramesside Period (13th-11th century) which was a time of territorial expansion. He commissioned many monumental sculptures of himself which were expressions of power and success, such as this bust, and exploited them for propagandistic purposes, spreading authority and political presence throughout his land. The monumental scale would ensure visibility at a distance and his deliberately youthful appearance would serve to promote longevity and strength, highlighting his semi-divine, immortal qualities. Repetition of his image consolidated his omnipotent image. At the Ramesseum, there were many statues of Ramesses replicated throughout the complex which served to convey a consistent message of serene success.</p> <p>The hieroglyphs on the reverse of the bust are also typical of the work commissioned by Ramesses II. Believing in the importance of a ruler's visibility to his people, he commissioned, not only monumental sculpture but also inscriptions referring to his name and titles.</p> <p>Valid and relevant observations not listed above should be rewarded</p>	<b>10</b>

Question	Answer	Marks
3(a)	<p><b>Describe the structure and architectural features of this building.</b></p> <p>Candidates are expected to make some or all of the following points:</p> <p>The building is circular in plan, and stands in a courtyard next to S Pietro in Montorio, originally planned also to be circular.</p> <p>It is a domed peripteral rotunda in the form of a circular cella which is completely surrounded by a colonnade.</p> <p>Sixteen antique Roman Doric columns form the colonnade. The adapted Roman Doric order is also known as the Tuscan order. The colonnade stands on three concentric steps with an entablature above, which is surmounted by a balustrade.</p> <p>The frieze has alternating triglyphs and metopes. The metopes display the keys of St Peter and the liturgical instruments of the Mass.</p> <p>The upper level has a drum with shell-headed niches alternating with plain niches and windows. There are dentils running around the cornice. The drum is surmounted by a ribbed dome, a lantern and a ball and cross finial.</p> <p>Under the colonnade, windows alternate with shell-headed niches. These are interspersed with pilasters. There are three doors.</p> <p>The interior has Doric pilasters but with alternating narrow and wide bays, with niches in the wide bays for the door and the altar.</p> <p>Below the ground is a circular crypt.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	<b>10</b>

Question	Answer	Marks
3(b)	<p><b>Who commissioned the building? What were the sources for the Tempietto and why is it regarded as a key work of the High Renaissance?</b></p> <p>Candidates are expected to make some or all of the following points:</p> <p>The building was commissioned for a convent of Spanish Franciscans by Ferdinand and Isabella of Spain through their agent Cardinal Carvajal, with the support of the Spanish Pope Alexander VII to mark the spot where St Peter was believed to have been crucified.</p> <p>The domed, centralised plan of the Tempietto refers back to the martyrdom of the Early Christian period, for example Santa Costanza in Rome. The design is also modelled on ancient round peripteral temples such as the temple of Vesta at Tivoli, the temple of Hercules Victor and the temple of Portumnus near Ostia, which has an interior with niches and a crypt below. The Pantheon may also have been a source for the building.</p> <p>The Tempietto shows Bramante's understanding of the rules set out by Vitruvius for temple design, especially for the Doric order. The Doric order was associated with masculinity and was therefore appropriate to commemorate a male saint.</p> <p>It is regarded as a key work of the High Renaissance because it uses Ancient prototypes but reconciles them with Christian and Humanist ideals. As well as drawing on Classical sources it reflects C15th architectural theory. Its harmonious proportions and use of perfect geometrical forms were carried through into the buildings of the High Renaissance. Its centrally-planned structure provided the model for buildings such as the new St Peter's in Rome, which developed these ideas on a greatly enlarged scale.</p> <p>Valid and relevant observations not listed above should be rewarded</p>	10

Question	Answer	Marks
4(a)	<p><b>Analyse the composition, colour and subject matter of this image.</b></p> <p>Candidates are expected to make some or all of the following points:</p> <p>This is a large colour photograph of a girl on a beach. She stands centrally in the foreground of the composition, occupying a large part of the space. The viewpoint is low, close to her knees, and there is a narrow depth of field. She stands in a contrapposto pose reminiscent of Botticelli's Birth of Venus, with her head tilted, looking directly at the viewer. The composition can be divided horizontally into three unequal bands. The narrowest band at the bottom depicts the dry sand where the girls stands. The middle band above is slightly wider and shows an area of shallow water and then the sea. The top band is formed by the horizon line on the sea, above which sky takes up over half the composition. It appears to expand upwards due to the low viewpoint.</p> <p>The artist has used a flash which illuminates the girl, making her skin brightly lit. This is accentuated by the dark background which contrasts with the girl's pale skin. The sea is a grey turquoise colour which runs in narrow strips with dark bands where the waves rise and white bands where they fall. The lime green swimming costume worn by the girl is damp up to her stomach and the colour appears to blend with the foreground dry sand.</p> <p>Dijkstra has chosen a young girl on the cusp of adolescence, posing alone as her subject matter. She is unknown to the artist, invited to pose on account of her classical, timeless facial features. There is a sense of innocence in her youth and pure complexion, and an awkwardness and vulnerability about her pose. Her hair is blown back from her face, her skin is slightly tanned on her arms and lower legs but otherwise pale, and the sand is sticking to the tops of her feet.</p> <p>Valid and relevant observations not listed above should be rewarded</p>	<b>10</b>

Question	Answer	Marks
4(b)	<p><b>How are Dijkstra’s artistic concerns and influences reflected in this work?</b></p> <p>Candidates are expected to make some or all of the following points:</p> <p>This portrait is one of a series of 20 beach portraits taken between 1992–8 and formerly known as <i>The Bathers</i>. It is typical of the work of Dijkstra who likes to focus on single portraits and small groups, usually forming a series. This image is typical of her compositional style featuring an adolescent standing facing the camera against a minimal background. This style is also seen in her portraits of women who have just given birth and her <i>Almerisa</i> series, 2008, where the girl photographed sits in a room devoid of any details such as furniture or pictures.</p> <p>In this image, she focuses on a girl on the cusp of adolescence, fascinated as she is by representing the threshold of a developmental journey. Discussing this series she explains that she is drawn to introverted people with whom she has a greater affinity, allowing her to look at them for longer. She prefers subjects who show a natural, somewhat exposed beauty, the result of the vulnerabilities carried in adolescents and she excels at capturing this.</p> <p>A lifelong interest for Dijkstra is tracing her subject’s transitions both physically and emotionally through adolescence and geographically as they relocate from East to West Europe. During one such project documenting refugees, she photographed <i>Almerisa</i>, returning every couple of years and resulting in a series of images which document her transition from an asylum centre as a 6 year old, to her as a mother with her child.</p> <p>August Sander and Diane Arbus have been cited by Dijkstra as key influences in her work. She aimed to capture in her photographs, <i>‘what Arbus said ... ‘the gap between intention and effect.’ People think that they present themselves one way, but they cannot help but show something else as well. It’s impossible to have everything under control.’</i></p> <p>Valid and relevant observations not listed above should be rewarded</p>	10