

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2012 question paper  
for the guidance of teachers**

**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 must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2012 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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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	%
<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 marking scheme levels to find the mark. Marking should be done holistically taking into consideration the weighting of marks for each assessment objective as they are reflected in the descriptor. First find the level which best describes the qualities of the response, then 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.

### **Rubric infringement**

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

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**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 focussed 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 focussed 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>

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**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 focussed 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 focussed 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>

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## SECTION ONE – PAINTING

Raphael, *The School of Athens*, 1509–11 (fresco) (500 x 770 cm)  
(Stanza della Segnatura, Vatican, Rome)

- 1 (a) Describe the process of fresco painting. What qualities of this technique can be seen in *The School of Athens*? [10]

Candidates are expected to make some or all of the following points:

- Fresco means fresh in Italian. The technique of fresco is based on applying a water-based paint composed of pigment suspended in lime water to damp, absorbent plaster which becomes part of the wall and is durable. *Secco* work is pigment with an egg binder applied to a dry wall. This is less durable, tending to flake off.
- First a layer of course plaster is applied to the wall (*arriccio*). Wet lime plaster (*intonaco*) was then applied, undergoing a chemical change and forming a tough calcium carbonate layer.
- The composition for the painting was established on the *arriccio* in charcoal. The definitive design, often using a red earth pigment, called the *sinopia*, is painted on.
- A *giornata* is 'a day's work' and marks out an area that the artist can complete in one day before the plaster dries. The artist has to work quickly. A line marking the junction between two areas of plaster can be seen running around the contours of figures.
- Full size drawings called cartoons are used to accurately transfer designs onto the wall, either through pouncing charcoal dust through pricked holes (*spolvero*) or by running a stylus along outlines. Slight indentations can be seen on the floor design of *The School of Athens*.
- The pale, chalky colours characteristic of fresco give *The School of Athens* an extraordinary luminosity and airiness.
- As a medium painted on a wall, it is architecturally integrated and of monumental proportions.

Valid and relevant observations not listed above should be rewarded.

- (b) Discuss the subject of the painting and why it was commissioned. [10]

Candidates are expected to make some or all of the following points:

- Commissioned by Pope Julius II, the decorative cycle in the Stanze della Segnatura represents the harmonising of Theology, Law, Philosophy and Poetry, the four disciplines represented in Julius' library, originally contained within the room. There was a tradition for having images of 'famous men' in libraries, such as the Ducal Palace library in Urbino, Raphael's home town.
- The great thinkers of antiquity in this fresco face on the opposite wall the theologians of the church in the *Disputa*.
- In the centre of the fresco, at its architecture's central vanishing point, are Plato on the left, and Aristotle, his former student, on the right. Both figures hold modern, bound copies of their books in their left hands, while gesturing with their right. Plato holds *Timaeus*, Aristotle his *Nicomachean Ethics*. These two books may well have been in Julius II's library on shelves immediately below the fresco.
- Plato points upward along the picture-plane, into the beautiful vault above; Aristotle's right arm is boldly foreshortened and parallel to the ground, signalling his preoccupation with natural phenomena.
- Statues of Apollo and Athena/Minerva stand in high niches to the left and right.

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- There is a unique acknowledgement of his peers by Raphael. Leonardo is generally recognised to be the model for Plato; Michelangelo for Heraclitus; Bramante for Euclid; and Raphael himself on the extreme right is seen as Apelles. Renaissance figures sought to emulate and surpass the achievements of antiquity.
- Amongst the other philosophers shown are Socrates, Pythagoras, Ptolemy and Diogenes the cynic.
- The architecture is a grandiose, vaulted structure and has several possible sources. The House of Nero, the Diocletian Baths and the Pantheon are antique Roman exemplars. Bramante's designs for the building of the new St Peter's are another source.
- The commission transmits the intellectual activity that was being generated by the rediscovered and translated texts of classical philosophy, involving Humanist contemporaries such as Ficino. It is an allegory of the Liberal Arts. It also expressed the power and prestige of the Catholic Church and Julius' papacy.

Valid and relevant observations not listed above should be rewarded.

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## SECTION TWO – SCULPTURE

Gislebertus *Tympanum*, 1130–45 (stone) (width 640 cm) (Cathedral of Saint-Lazare, Autun)

### 2 (a) What are the main stylistic features of this sculpture? [10]

Candidates are expected to make some or all of the following points:

- The tympanum fills the void created by the structural arch over a central set of doors resting on a lintel.
- It is carved from large blocks of stone. Some of the figures are in the round.
- The figure of Christ has scallop like patterns representing drapery.
- The figures are elongated in form.
- The figures vary in scale.
- The limbs of figures often create sharp angles.
- There is a rhythmic quality to the figures, particularly on the lower register.
- It is boldly inscribed GISLEBERTUS HOCFECIT – "Gislebertus made this."

Valid and relevant observations not listed above should be rewarded.

### (b) Describe the subject matter in this work. [10]

Candidates are expected to make some or all of the following points:

- The scene is the Last Judgement from the Apocalypse.
- It has a didactic function – a move in emphasis from ritual to preaching. It is also linked to pilgrimage.
- The figure of Christ, much larger than the others, is enthroned in a mandorla with a diapered border.
- The inscription around the mandorla, which is borne by four angels, reads: 'I alone dispose of all things and crown the just; those who follow crime I judge and punish'; above it are medallions containing the sun and moon.
- The scenes to either side are divided into two horizontal bands by narrow arcading: below to the right is the *Weighing of Souls* with demons pulling downwards countered by St Michael, and to the left are St Peter, who takes one of the saved by the hands, and eight Apostles, who turn towards Christ in adoration. Above to the right are two enthroned figures, possibly Enoch and Elijah, and a trumpeting angel, and to the left are the enthroned Virgin and a second trumpeting angel. The upper register is Paradise.
- Below, on the lintel, is the *Resurrection of the Dead*: the long procession of souls is separated by an angel wielding a sword. An inscription above contrasts the joy of the Blessed: 'Thus shall rise again everyone who does not lead an impious life, and endless light of day shall shine for him', with the despair of the Damned that reads: 'Let fear strike those whom earthly error binds, for their fate is shown by the horror of these figures.' One of the most powerful images is the figure whose head is grasped by two gigantic hands.
- The extremities of the tympanum are filled by scenes of Heaven and Hell, with two further trumpeting angels in the angles.
- The outer archivolt of the doorway is carved with medallions containing the *Labours of the Months* and the *Signs of the Zodiac*.

Valid and relevant observations not listed above should be rewarded.

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### SECTION THREE – ARCHITECTURE

Le Corbusier *Villa Savoye*, Poissy-sur-Seine 1929

**3 (a) What structural elements in this building exemplify the International Style? [10]**

Candidates are expected to make some or all of the following points:

- The house addressed 'the five points' which were his basic ideas of architecture in reinforced concrete. These became known as the International Style.
- Pilotis – the house is raised on reinforced concrete stilts to separate it from the earth, allowing the land to flow underneath. The white box of the *piano nobile* appears to float.
- Free façade – reinforced concrete frames allowed free planning of exterior walls and liberal use of glass.
- Open plan is made possible through the elimination of load-bearing walls. Partitions are used to separate space without hindering the openness of the structure.
- Ribbon windows echoing industrial architecture using metal frames. The curved ground floor walls use factory glazing.
- Roof garden – the idea around the roof garden was to unite the building and its surrounding landscape and make greenery a vital part of the architecture language.
- Other features: no ornament; asymmetric; pure colour – white on the outside, a colour with associations of newness, purity, simplicity and health and planes of subtle colour in the interior living areas, related to Purist painting; dynamic, non-traditional transitions between floors – spiral staircases and ramps; built-in furniture; integral garage (the curve of the ground floor of the house is based on the turning radius of the 1927 Citroen).

Valid and relevant observations not listed above should be rewarded.

**(b) In relation to the Villa Savoye, discuss Le Corbusier's radical ideas about architecture and society. [10]**

Candidates are expected to make some or all of the following points:

- Situated at Poissy, near Versailles, on an open, grassy site, the building was originally designed as a weekend country house. The same ideas were later used for the pressing need for mass urban housing. 'Architecture or revolution. Revolution can be avoided.' was a slogan from his book *Vers une Architecture* (1923). Architecture was an instrument of moral and social reform. Hygiene, health and daylight were associated with such ideas.
- Le Corbusier aimed for the supremacy of function over aesthetic considerations. In some respects, it was a conscious and radical break with the past.
- The house was meant to be a 'machine à habiter' (machine to live in). It should be designed and manufactured in a rational manner, like cars, ships and aeroplanes. The parts of it could be mass-produced and assembled on site. Buildings would reflect a machine aesthetic.
- The 'International Style' that Le Corbusier used when designing the Villa Savoye moved away from the existing trend of creating the building as a block and decorating the external enclosure with ornaments, and instead focused more on the volume within the building – i.e. the actual spaces inside the walls and what they achieved.
- Villa Savoye is a modular design, the result of Corbusier's researches into mathematics (the golden section) and human proportion. He wrote articles in the journal *L'Esprit Nouveau* (1920–25) explaining his ideas.

Valid and relevant observations not listed above should be rewarded.



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#### SECTION FOUR – DRAWING, PRINTING, PHOTOGRAPHY, COLLAGE, FILM

Richard Hamilton, *Just what is it that makes today's homes so different, so appealing?*, 1956, (Collage) (26 x 24.8 cm) (Kunsthalle, Tübingen)

**4. (a) How is the technique of collage used and what are the visual effects? [10]**

Candidates are expected to make some or all of the following points:

- The images are gathered from printed sources such as magazines. The fusing of the collage depends on precise cutting with a scalpel.
- There is a relationship between the fictive space and the order in which the pieces are stuck. The background areas are applied first and overlaid with the foreground objects. Below the lollipop for example, there may be five layers of paper.
- The work combines black and white and colour photographs.
- The room created has a perspective that nearly coheres in terms of angles and recession. The furniture, reel-to-reel and staircase are seen from the same viewpoint.
- The medium has naturally lent itself to the inclusion of text.
- The section of the Earth looming from the ceiling connects with the bizarre conjunctions found in Dada and Surrealist collages.

Valid and relevant observations not listed above should be rewarded.

**(b) What does the imagery in this work tell us about the concerns of Pop Art? [10]**

Candidates are expected to make some or all of the following points:

- Hamilton defined Pop Art as 'Popular (designed for a mass audience); Transient (short term solution); Expendable (easily forgotten); Low Cost; Mass Produced; Young (aimed at Youth); Witty; Sexy; Gimmicky; Glamorous; and Big Business'.
- The muscle-man and pin-up make an ironic reference to sexual stereotypes and declare an interest in sex, youth and glamour.
- The modern furniture, hoover and reel-to-reel attest to the post-war consumer boom. In 1957, the prime minister, Harold Macmillan, said Britons 'have never had it so good.'
- America is mythologized as a land of plenty from a country that had only seen the end of rationing in 1954. The US magazine, *Ladies' Home Journal*, is a source for some of the collage.
- The *Young Romance* comic framed on the wall is an affectionate nod to pulp fiction and the punchy graphic style. Roy Lichtenstein in the US would base a whole career on this.
- The cinema frontage and sign advertising a film from the 1920s, *The Jazz Singer*, visible through the window, contrasts with the television in the room. The woman shown on the television looks like a person from a soap opera; cheap domestic dramas that were a vehicle for advertising.
- Brands are highlighted such as the Ford marque on the lampshade.
- 'Acceptance of the mass media entails a shift in our notion of what culture is.' (Lawrence Alloway). *Just what is it...* makes the case for this idea.
- The lollipop bears the word 'Pop', one of the earliest references to what would become the name of a style.
- It was created for the 'This is Tomorrow' exhibition at the Whitechapel Art Gallery. It featured in the catalogue and as a blown-up image at the entrance.

Valid and relevant observations not listed above should be rewarded.