

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**Pre-U Certificate**

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## **MARK SCHEME for the May/June 2014 series**

### **9799 ART HISTORY**

**9799/01**

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

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Relative weightings of the assessment objectives:

<b>Sections 1–4</b>	<b>(a) question × 3</b>	<b>(b) question × 3</b>	<b>Total for Paper 1</b>	
	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 1: Painting

Pablo Picasso, *Guernica*, 1937, (Oil on canvas), (3.5 × 7.8m), (Museo Reina Sofía, Madrid)

### 1 (a) Analyse the composition of the painting. [10]

The canvas is of a particularly wide format.

There are six figures, a bull, a bird and a horse in the painting, all flattened in form.

They appear to all be in a room, although the figure on the extreme right could be exposed to the sky. The pictorial space is shallow.

A pyramid shape occupies the centre of the painting.

It is nevertheless confused, with shafts of light breaking up the distorted forms, especially around the horse. There are dynamic diagonal lines.

Doorways and windows punctuate the composition.

Although connected, there are three sections: the bull, the mother with the dead baby and the head of the fallen figure are one; the second is dominated by the electric light and the horse; the third has three figures with the two to the left sweeping in to the centre.

The dark background pushes the lit forms forward.

Soft forms are scarred with lines and gashes, and threatened by dagger-like points and flames.

Valid and relevant points not listed above should be rewarded.

### (b) Consider what was old and what was new about *Guernica*. [10]

The elongated rectangle and distribution of figures and animals evokes friezes from antiquity.

The bull had been used in earlier work by Picasso on the Minotaur myth, as a symbol of irrational and destructive forces.

The mother with the dead baby and the soldier with his arms stretched out suggest Mary and Christ respectively.

Apart from the stark electric light bulb (*bombilla* in Spanish, similar to the word for bomb – *bomba*), there is no reference to the modern world; the paler form in the horse's head could be interpreted as a bomb.

The cruelty and barbarism shown is linked to Goya's *Disasters of War* series of etchings. However, they show specific atrocities; Picasso translates the bombing of Guernica into a timeless image of suffering.

There are echoes of history paintings, such as those by Uccello, through to those of the nineteenth century.

It uses the twentieth century pictorial language of cubism. The dismembered and distorted forms connect with Surrealist painting and sculpture.

It was a direct, almost journalistic response to George Steer's article in *The Times* about the bombing, of a kind that marked a new level of brutality in warfare. The sombre palette, with suggestions of newsprint on the body of the horse, makes a modern link.

It was commissioned by a democratic government. It travelled from the Exposition Universelle in Paris to other countries to rally support for the Republicans against the Nationalists led by General Franco. In this sense, it was modern propaganda.

Valid and relevant points not listed above should be rewarded.

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## Section 2: Sculpture

Rachel Whiteread, *Judenplatz Holocaust Memorial*, 2001, Vienna, (concrete), (3.8 × 7 × 10m)

**2 (a) Describe the materials and forms of the sculpture, and comment on its setting. [10]**

It is a rectangular block raised on a shallow plinth.

It is a steel and concrete construction.

The pale concrete used gives it a bleached, ghostly quality.

The arrangement of books on shelves seen from the outside creates a severe grid on each face of the sculpture. The books connect with the idea of the Jews as the "People of the Book"; they also suggest a record of the names of the victims.

The doors are actual casts of real doors, characteristic of Whiteread's normal method of making sculpture, as is the ceiling rose on the roof. The doors have no doorknobs or handles.

The names of concentration camps in Hebrew, German and English are set in brass letters flush with the surface of the plinth.

When built, the decision was made not to put anti-graffiti solution on the monument. "If someone sprays a swastika on it we can try to scrub it off," Whiteread said, "but a few daubed swastikas would really make people think about what's happening in their society."

The monument is set at one end of an irregularly shaped Baroque square in central Vienna.

The square is domestic in scale and function. It contrasts with the grandeur of other public spaces in the city. The sculpture echoes the scale of the typical apartment in the buildings surrounding it. It also suggests a bunker and a gas chamber.

Underneath are the archaeological remains of a synagogue, destroyed in a pogrom of 1421, that can be viewed via a tunnel from the adjacent Misrachi-Haus, a Jewish museum.

Facing the memorial is a sculpture of the Enlightenment poet and advocate of tolerance, Lessing. Behind it is a Latin inscription of 1497 stating that the Jews deserved the fate that befell them.

Valid and relevant points not listed above should be rewarded.

**(b) Discuss the circumstances of the commission. [10]**

The memorial in Vienna by Hrdlicka which, in part, commemorated the 65,000 Austrian Jews who had perished in the Holocaust was judged to be undignified. The city of Vienna decided to commission a monument in acknowledgement of Austria's role as perpetrators in the Holocaust.

Whiteread won the Turner Prize in 1993, the same year as her monumental work, *House*. Before this, she had lived in Berlin and had visited concentration camps. Following an international competition, the commission was awarded unanimously to Whiteread in January 1996 with the intention that it be completed by November 9<sup>th</sup> of the same year for the 58<sup>th</sup> anniversary of Kristallnacht. Fierce political and religious debate delayed the project by four years.

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Many of Vienna's Jewish community argued that it was not right to build over the remains of the synagogue. In 1421, Jews had committed mass suicide by burning themselves alive in the crypt rather than be forced to convert to Christianity or be executed.

Some locals objected because the memorial would take away parking spaces and be bad for business.

City officials suggested that the sculpture be moved to another location; Whiteread threatened to sue the council. 'I designed the memorial for the Judenplatz and if it is to be moved elsewhere a new competition has to be launched.'

At the time of the unveiling, the far-right Freedom Party was in coalition government, an indicator of persisting xenophobic attitudes.

The Nazi hunter, Simon Wiesenthal said at the opening ceremony – 'This monument shouldn't be beautiful, it must hurt.'

Valid and relevant points not listed above should be rewarded.

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### Section 3: Architecture

*The Pantheon, c.130 AD, Rome*

**3 (a) Discuss the structure and materials of this building. [10]**

The Pantheon is composed of a porch and a cylindrical drum covered by a dome. There is a rectangular transitional structure where great bronze doors are flanked on either side by large niches. The porch has a triangular stone pediment supported by eight freestanding monolithic Egyptian granite columns with Corinthian capitals. Originally, there would have been eight steps rising to the entrance. The internal volume of the building could contain a perfect sphere. The inside wall is articulated by eight deep recesses, alternately rectangular and semi-circular. One cornice runs around the base of the dome; another above the lower storey. This is supported by Corinthian columns and pilasters. The eight-metre diameter oculus, with the doors shut, is the sole source of light. It retains its original bronze cornice. The building was cast in horizontal layers of concrete – the concrete being lime mixed with volcanic soil (*pozzolana*) and an aggregate such as broken tiles. Brick arches are embedded in the massively thick walls as internal buttresses to distribute the weight of the dome. Inner and outer skins of brick are both a case and a veneer to the concrete structure. Stone and marble cladding is fixed to the walls with bronze cramps and pins. Little of this survives externally. The dome was created by pouring concrete over a wooden framework that acted as a mould. The square coffers are arranged in five tiers. The aggregate was heavier in the lower layers becoming progressively lighter with height. Pumice was used in the lightest and thinnest sections of the dome around the oculus. The floor is paved with marble, porphyry and granite in a pattern that complements the ceiling coffers.

Valid and relevant points not listed above should be rewarded.

**(b) What was the purpose and symbolism of this building? [10]**

Pantheon literally means ‘temple consecrated to all gods’. The first version was commissioned by Marcus Agrippa; the present building was erected under Emperor Hadrian. The niches in the portico probably housed statues of Augustus and Agrippa; the building celebrates the imperial family, and by extension, the empire. The pediment of the portico contained a giant bronze relief depicting the battle of the Titans. It demonstrated the skill of Roman builders and artists; materials were imported from around the empire. It may have been used as a law court; to some degree, the light cast by the oculus served as a clock. When the Pantheon was built, traditional beliefs were being challenged by Eastern mystery cults.



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The dome, with its central 'sun', was an awe-inspiring symbol of the heavens. The historian, Dio Cassius, speculated that the Pantheon was so-called 'perhaps because it received among the images that decorate it the statues of many deities, including Mars and Venus; but my opinion of the name is that, because of its vaulted roof, it resembles the heavens.'

It was converted into a church in AD 609. This saved it from being neglected or used as a quarry, although bronze was stripped from the portico ceiling in the seventeenth century, mainly for cannon; it remains a church to this day.

The tombs of prominent figures such as Raphael, Annibale Carracci and the composer, Corelli are in the Pantheon as well as two kings of Italy.

Valid and relevant points not listed above should be rewarded.

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

Albrecht Dürer, *Melencolia I*, 1514, (engraving), (23.8 × 18.5 cm)

**4 (a) Describe the technique of engraving and the effects the artist has achieved. [10]**

Engraving is an intaglio process where the ink is taken not from the surface but from incisions in a metal plate, usually copper.

A burin is used to incise the lines. It has a steel shaft cut to a lozenge section.

The artist pushes the burin into the surface of the plate creating a thread of copper as the incision is made.

Ink is applied over the whole surface of the plate. The plate is then wiped leaving ink in the incised lines.

The print is made by laying dampened paper onto the plate and passing it through a high-pressure press.

Dürer has given a virtuoso demonstration of the technique. It is meticulously detailed. He uses both lines and point-like marks to depict a variety of objects.

The modelling of the sphere is achieved through tiny dots; the coat of the dog looks as if every hair has been shown; the grain of the wood can be seen in the plane in the foreground; there is a spectacular burst of light from the comet in the sky, achieved through radiating lines.

Valid and relevant points not listed above should be rewarded.

**(b) Discuss how this image can be interpreted. [10]**

It is a deeply enigmatic image. No single interpretation has been agreed by scholars. Different interpretations are not mutually exclusive; they are multiple and contradictory.

If the three Master Engravings of 1514 are seen as a set, *Knight, Death and the Devil* shows the moral way to salvation, *St Jerome* the theological and *Melencolia I* the intellectual way.

The artist has to reconcile the intellectual with the technical - the act of making.

Aristotle had stated in his *Problemata* that most distinguished artists and philosophers were melancholic. Ficino reiterated this idea in his *Three Books on Life* which Dürer is likely to have read.

The winged genius is in a pose traditional for the melancholic or depressive, with a hand supporting her(?) tilted head.

She is surrounded by objects signifying intellectual, creative pursuits: a crucible (a reference to alchemy?), hammer, plane, template, saw, ruler, nails, pincers, ladder, polyhedron, grindstone, sphere, dividers, ink, books, balance, hourglass, magic square.

Despite these symbols of human accomplishment, there is a sense of inertia.

The bat and dog were creatures associated with melancholy; the wreath made of watercress and water-rannunculus were traditionally held to counteract the 'dryness' of the melancholic humour.

The visibility of the comet and the bat imply that it is evening, the time of day assigned to melancholy.

The date of 1514 is on the bottom line of the magic square. All rows of numbers added together equal 34. An even more precise date may be alluded to by the astronomical events taking place in the sky. Geometry and astronomy are closely related fields.

Valid and relevant points not listed above should be rewarded.