

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2011 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 2011 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	%
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 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"> • 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.

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

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

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SECTION ONE – PAINTING

Chris Ofili *The Holy Virgin Mary* 1996 (paper collage, oil paint, glitter, polyester resin, map pins, elephant dung on linen) (243.8 x182.9cm)
(Mona Tasmania/Saatchi Gallery)

1 (a) Discuss the use of unconventional materials in this work. [10]

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

- The painting is composed of layers of oil paint and resin. The resin holds the particles of glitter in suspension. There is a rich textural quality to the surface seen in the rippling lines formed around the figure of Mary and in the radiating lines of her halo. The figure of Mary is covered in dots of paint. These show influence from Aboriginal art, an exhibition of which Ofili had seen at the Hayward Gallery.
- Two balls of elephant dung on the floor support the painting's lower edge. The work leans at an angle against the wall. A third ball represents Mary's exposed right breast. These give the work a sculptural quality. Ofili's visit to Zimbabwe in 1992 was a stimulus for introducing overtly African elements into his work.
- The map pins are used in a decorative manner to spell out the words 'Virgin' and 'Mary' on the balls of dung on the floor and to draw the aureole of the nipple on the Virgin's breast.
- Multiple photographs of female genitalia and buttocks from pornographic magazines are used to create abstract patterns; they also suggest cherubim.
- The use of predominantly yellow-golds in the background and blues for the Virgin's gown create a radiant contrast analogous to the effect of icons and gilded Renaissance altarpieces.
- Glitter, map pins and collage from magazines can be seen as 'low art' materials giving the work a kitsch aspect which also suggests children's art. The careful, repetitive method of making connects with a craft aesthetic.
- Ofili described the layering of media as being influenced by sound samples in rap music.

Valid and relevant observations not listed above should be rewarded.

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(b) Discuss the controversial reception the painting received. How can the image be interpreted? [10]

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

- The painting was part of the Sensation exhibition at the Royal Academy in 1997. In this context, it received relatively little comment. The most stinging criticism of the painting was that it was 'decorative'.
- When the painting was shown in New York at the Brooklyn Museum in 1999, the then Mayor, Rudolph Giuliani, threatened to cut the museum's funding if it continued to display the work. The use of pornographic magazines and elephant dung on a painting of the Virgin Mary was regarded as disrespectful and even blasphemous.
- The pornographic material suggesting cherubim or seeds and the leafy shapes in the Virgin's robe can be interpreted as symbols of fecundity. The golden ground appears to pulsate with life. There is a questioning of the Church's attitude to sexuality and the use of elephant dung can be seen to give a more earthy identity to motherhood.
- A subtext of objection to the painting was that the Virgin was shown as black. The work was defended on the grounds that the historical Mary was as much likely to be black as she was white. Ofili simultaneously addresses the stereotyping of black culture while radically reinterpreting the image of Mary. Yet there is a tenderness shown too. There may be both irony and a serious question in the title of the work. Ofili has said "My project is not a p.c. project...It allows you to laugh about issues that are potentially serious."
- The work holds within it contradictory elements – the pure and the dirty, the sacred and profane, the smooth and the rough. The viewer is drawn in and then repulsed.
- The confrontational approach that Ofili employs in both his imagery and materials connects with his involvement in hip-hop music and a sampling of popular African, British and American culture.

Valid and relevant observations not listed above should be rewarded.

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SECTION TWO – SCULPTURE

Ghiberti *Gates of Paradise* (Jacob and Esau and the Joseph panel) 1425–52 (bronze)
(each panel 79x79cm) (Baptistery, Florence)

2 (a) Analyse how a sense of space has been created in these two panels. [10]

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

- Both panels are located at the mid-point of the doors. They are in a large square format, allowing a more expansive composition than the quatrefoil format on the other doors. Each shares a single-point perspective scheme that a viewer can observe from a fixed distance, centrally placed, standing in front of the doors.
- Perspective grids are used on the pavement to create a clear sense of space.
- A single scale of proportions is used throughout for the figures, with a diminution in size as they recede in space.
- Figures shown furthest away are in low relief (*schacciato*); those in the middle ground are in medium relief; those closest in space are in high relief. The tensile strength of bronze allows the figures to be realised almost in the round.
- Overlaps between figures and in relation to the buildings clarify spatial relationships.
- The reliefs show buildings on a rectangular and circular plan respectively. They are perspectively convincing.
- The architecture compartmentalises space for visual and narrative clarity.
- Figures on the left and right sides of both panels project beyond the frame implying a continuity of space. The landscapes in both panels create a sense of distance.
- The high relief and gilding enhance chiaroscuro effects.
- Contrasting textures enhance spatial clarity.

Valid and relevant observations not listed above should be rewarded.

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(b) Identify different elements of the narrative in the two panels.

[10]

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

- The scenes depicted are from the Book of Genesis, chapters 25–27 and 37–45.
- In the Jacob and Esau panel, the topmost scene deals with their mother's prayer to Yahweh about the conflict in her womb. The left background scene shows Rebecca's confinement. In between the central arches, a bargain is being made between Jacob and Esau.
- The rest of the panel shows how Jacob, the younger child, got his father's blessing. In the middle right scene Rebecca shows Jacob how to fool his father into thinking he is Esau by wearing goatskin on his torso. Esau goes off to hunt game for his father on the far right background. Jacob receives the blessing from Isaac in the right foreground. Finally, Isaac apologises to Esau in the centre foreground.
- The Joseph panel begins by showing him being thrown into a well and being sold into slavery by his brothers on the hill in the top right background. The near right foreground shows the loading of the brother's caravan with grain from the great circular granary in the centre. Alternatively, the building may be an imaginary arcaded Egyptian temple. The left foreground scene shows the discovery of the silver cup in Benjamin's sack and the distraught response of his brothers. The left background shows Joseph revealing his identity to his brothers.
- Ghiberti shows Esau's hunting dogs and also donkeys and camels in the Joseph panel. No camels are mentioned in the biblical account!
- Elegantly twisting women, who do not play an explicit part in the narratives, are prominent in both panels.

Valid and relevant observations not listed above should be rewarded.

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SECTION THREE – ARCHITECTURE

Iktinos *Parthenon*, Athens c.448–432 BC

3 (a) Discuss the structure and identify the architectural features of the Parthenon. [10]

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

- The *Parthenon* is the supreme example of the Doric temple. It uses a trabeated, post and lintel system of architecture, built out of Pentelic white marble.
- Rectangular in plan, the colonnade is composed of eight by seventeen columns.
- The columns and cella walls are built on the stylobate with the stereobate below. The effect is a stepped platform.
- Columns have fluted shafts, taper towards the top, with no base and a simple capital. Subtle use is made of entasis, a slight swelling in form about two-fifths of the way up the column.
- The stylobate and architrave also curve slightly upwards in the middle. The function of this is debated. It is deliberate.
- The entablature consists of architrave, frieze of metopes and triglyphs and cornice.
- There are remnants of free-standing sculpture in the pediments and on the friezes. The east pediment showed the birth of Athena, the west her battle with Poseidon over Attica.
- The building enshrines Pythagorean ideas on the Golden section or ratio.

Valid and relevant observations not listed above should be rewarded.

(b) What functions did the building serve in the Classical period? [10]

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

- Pericles, the ruler of Athens from 460–429BC, initiated an ambitious building programme on the Acropolis of which the *Parthenon* was a part.
- The building of the *Parthenon*, which was achieved in a short period of time, provided employment for the *demos* or free citizens. Pericles relied upon them for political support.
- The *Parthenon* glorified the Athenian state, asserting its wealth, power and intellectual achievements, and its superiority over other city states.
- The *Parthenon's* primary purpose was to house the statue of the goddess Athena, a colossal chryselephantine (gold and ivory) structure made by Phidias. She was a votive statue as opposed to being the site of a cult. It is believed that there was a pool of oil or water in front of the statue, in which she would have been reflected. Religious rituals were conducted outside the temple on open-air altars, most notably the Great Panathenaia.
- It was used as a treasury. The funds from the Delian league were housed in the building. According to Thucydides, the statue of Athena was itself a gold reserve.
- There is a possible allegory of the recent Greek war with the Persians. The schemes of sculpture on the building show civilised forces defeating the forces of savagery.

Valid and relevant observations not listed above should be rewarded.

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

Rembrandt *The Hundred Guilder Print* c.1648–50 (Etching) (28 x 39.5cm) (Rijksmuseum Amsterdam)

4. (a) Explain the technique of etching. How has Rembrandt exploited the medium to create chiaroscuro? [10]

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

- A copper plate is covered with a wax ground. A steel needle is used to create lines exposing the copper. This is then placed in a bath of acid. The lines are etched into the plate by the acid. The plate is covered in ink which is then wiped off leaving ink in the lines bitten by the acid. Through the intaglio process, a print is made by putting the plate with dampened paper on top through an etching press.
- If further work is done on the plate after it has already been etched once, the resulting print is a second state. *The Hundred Guilder Print* exists in two slightly different states.
- Rembrandt's etchings are line drawings made directly onto the waxed copper plate. With extremely fine hatching he is able to model figures with great subtlety and create pools of darkness.
- There is also evidence of the use of drypoint – directly scratching into the copper plate – and engraving with a burin.
- There is variation between different impressions of the print. He sometimes leaves extra ink on the surface of the plate to give a more atmospheric effect.
- The majority of impressions of *The Hundred Guilder Print* are printed on Japanese and Chinese paper. Luxurious and expensive, the thin and absorbent quality of the paper produced a warm effect.
- Light streams down from the top left. A woman's praying arms cast a shadow on Christ's robe. The velvety darkness behind the group entering through the gate contrasts with the stark white ground where the dog rests.
- Rays of divine light radiate from Christ's head against the silhouette of a dark tower-like form.

Valid and relevant observations not listed above should be rewarded.

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(b) How has Rembrandt condensed different stories from the Bible?

[10]

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

- The etching is based on the nineteenth chapter of the Gospel of Matthew. Rembrandt amalgamates different episodes into one scene.
- The other title for the print is *Christ Healing the Sick*. From the left, a crowd seeking to be healed enter through a gateway. A man is laid on a wheelbarrow; a woman on a stretcher has been placed at Christ's feet. He stands in the centre on a raised piece of ground. His hand is raised in benediction on the side of the poor.
- On Christ's right stands Peter who tries to hold back a mother and her baby. Christ responds "Let the children come to me; do not hinder them, for to such belongs the kingdom of God." In response, another mother and her two children advance towards Christ.
- Seated behind Peter is the rich young man who is contemplating Christ's injunction to sell all he possesses, give to the poor and follow him. The camel standing by the archway on the left may be an allusion to Christ saying that "it is easier for a camel to go through the eye of a needle than for a rich person to enter the kingdom of God."
- On the right of the print stand the Pharisees who scoff at Christ's teachings. Significantly, they are insubstantial figures with little modelling.

Valid and relevant observations not listed above should be rewarded.