

MARK SCHEME for the May/June 2013 series

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 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 2013 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:

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	- 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	- 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	- 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	- 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	- 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	- 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		No rewardable response.

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

10	Excellent	- 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	- 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	- 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	- 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	- 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	- 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		No rewardable response.

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SECTION ONE – PAINTING

John Constable, *The Hay Wain*, 1821 (oil on canvas), (130×185cm), (London, National Gallery)

1 (a) How did Constable's working process lead to the finished painting? [10]

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

- Small pencil drawings were made to establish the composition, motifs and details.
- Open-air oil sketches were made, including cloud studies.
- A full size 'six-footer' oil sketch was made in Constable's London studio prior to the final painting. He used this to establish the overall tonal scheme – "the chiaroscuro of nature".
- The paint was often impasted, applied with a range of different sized brushes, palette knives and with his fingers.
- The finished painting gives a sense of naturalistic accuracy; the light, colour and textures seem truthful.
- The warm reddish-brown ground can be seen in places. Glazes are used, particularly to depict the reflections and disturbance of the water. Impasted oil picks out highlights capturing the "dews, breezes, bloom and freshness".
- He would paint out features at a late stage. Such a pentimento is visible in the barrel on the near side of the river.
- Additional work was done on paintings during and after exhibition.

Valid and relevant observations not listed above should be rewarded.

(b) Discuss what the artist was aiming to achieve in this work. How was it received by his contemporaries? [10]

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

- His aim was to give "one brief moment caught from fleeting time a lasting and sober existence" (Constable). The original title was *Landscape: Noon*.
- "Painting should be understood...as a pursuit, legitimate, scientific and mechanical" a "Painting is, with me, but another word for feeling". These two statements by the artist may appear contradictory, but for Constable there was no conflict between a naturalistic and a poetic representation of landscape.
- He sought a higher status for landscape in the hierarchy of genres in painting.
- He wanted to convey the rural landscape of his boyhood. "The sound of water escaping from mill-dams, etc., willows, old rotten planks, slimy posts and brickwork, I love such things."
- The painting can be seen in the context of increasing mechanisation in agriculture, and more broadly, of the Industrial Revolution. Formally radical, there is nonetheless an element of nostalgia in the work.
- The hay wain is fording a river in the direction of the haymakers seen in the distance on the right of the painting. The routine and feeling of country life mattered to Constable but was seen as mundane by his critics.
- A fellow Royal Academician sitting on the jury is reported to have said "take that nasty green thing away" when a painting by Constable came before him. There was resistance to the revolutionary naturalism of Constable, who worked mainly from nature rather than from the example of previous artists.
- When the painting was shown at the 1821 Royal Academy exhibition, it was hung high up and in a side room.

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- In France, the reaction was different. It received a gold medal at the Paris Salon of 1824, and was much admired by French artists such as Delacroix and Géricault.

Valid and relevant observations not listed above should be rewarded.

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SECTION TWO – SCULPTURE

Michelangelo, *David*, 1501–4 (marble), (h. 4.34 m (incl. base)), (Florence, Galleria dell'Accademia)

2 (a) How is the figure represented and the medium exploited? [10]

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

- Compared with previous statues of David, Michelangelo has created a colossal sculpture that is totally nude.
- White marble echoes statues of divine figures in antiquity.
- The head, hands and feet are enlarged relative to the rest of the body, departing from antique norms.
- The figure's hips and shoulders rest at opposite angles giving an s-curve to the torso.
- The expression of the head is one of concentrated defiance.
- The narrow depth of the block of marble necessitated a pose that fitted within its dimensions – for example, the left arm folds back on itself.
- The forms are closed and there is a tree stump support for the right leg because of the low tensile strength of marble.
- The whole sculpture has been finely chiselled and polished. The medium is strong in compression.

Valid and relevant observations not listed above should be rewarded.

(b) What were the circumstances of the commission and installation of the sculpture? [10]

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

- The block of Carrara marble had been worked on by other artists before Michelangelo. The intention was for the figure to be placed on the north tribune of the Duomo in Florence.
- The *David* was commissioned by the board of directors of the cathedral works in 1501. It took Michelangelo two years to complete.
- Thirty artists, including Perugino, Botticelli and Leonardo were convened to decide where it should be placed. Faults in the marble suggested it should be under cover in the Loggia dei Lanzi. In the end, the decision was made to place it in front of the Palazzo Vecchio on a platform where Donatello's *Judith* used to stand.
- Radical Republicans stoned the *David* while it was on its way from the workshop near the Duomo because of the symbolism they attached to the *Judith*. The *David* became a symbol of defiance against the Medici who had been expelled from the city in 1494.
- The sculpture expressed Florentine fortitude. The city itself was militarily weak, as had been shown with its recent engagements with the French and Pisa.
- Suspended upright with wooden beams and ropes, and moving on rollers, it took four days to reach the Piazza.
- The original statue was moved to the Accademia in 1873 and replaced with a replica outside the Palazzo Vecchio.

Valid and relevant observations not listed above should be rewarded.

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SECTION THREE – ARCHITECTURE

The Taj Mahal, 1632-48, Emperor Shah Jahan, Agra

3 (a) Describe the mausoleum building and its position in the complex. [10]

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

- The central mausoleum is set to the rear of the complex adjacent to the river bank raised on a square marble platform.
- At each corner of the platform there is a round section minaret.
- The main dome is built on a drum over the central hall. It is surrounded by four octagonal towers which support domed pavilions.
- The central dome is a double dome composed of brick and mortar, faced inside and out with marble. It is crowned with a 17m high brass finial.
- Each of the building's façades is composed of a grand recessed arch set within a rectangular frame and flanked by alcoves in two storeys.
- The plan of the whole complex is symmetrical; a broad water channel with marble fountains on the north–south axis serves as a reflecting pool for the tomb. The garden is square in plan with elements within it set in a grid.
- The mosque is to the west and an assembly hall is to the east of the mausoleum. The great gateway is to the south.

Valid and relevant observations not listed above should be rewarded.

(b) Explain the function and symbolism of the Taj Mahal. [10]

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

- Commissioned by Shah Jahan as a mausoleum for his favourite wife Mumtaz Mahal. Her cenotaph beneath the main dome is above her subterranean tomb.
- The Taj is a symbolic replica of the throne of God and points to the day of Resurrection.
- The garden has intersecting canals that symbolise the Four Rivers of Paradise as described in the Koran.
- The *pietra dura* or inlaid stone depicting flowers continue the theme of a paradisaal garden. The inlaid inscriptions from the Koran focus on the Day of Resurrection, The Last Judgement and the Reward of the Faithful.
- It is a synthesis of Hindu and Islamic influences, designed to win over Hindu princes and show the political and religious tolerance of Shah Jahan's reign. The finial on the dome has the crescent moon of Islam with its horns pointing upwards to create a trident, symbol of the Hindu god, Shiva.
- The Mughals associated themselves with the two highest levels of the caste system by using white marble linked with Brahmins and red sandstone assigned to the princely warrior caste.

Valid and relevant observations not listed above should be rewarded.

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

Kara Walker, *African/American*, 1998. (Linoleum cut, composition) (93 x 106.7 cm) Museum of Modern Art, New York

4 (a) Analyse the composition.

[10]

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

- The stark contrast of a black printed silhouette on a white background is striking. The white border around the figure is wide.
- The figure is set at an angle of approximately 45 degrees with her head in the lower left corner facing downwards. Negative spaces echo the shapes and rhythms of the figure.
- With no background to give a spatial context, the figure could be falling or on the ground viewed from above. Either way, movement is implied.
- There is a decorative quality to her necklace, bangle, hair and loincloth with ribbons.
- The head is in profile as is traditional with silhouettes.
- Her right arm and leg are foreshortened.

Valid and relevant observations not listed above should be rewarded.

(b) Discuss how this image can be interpreted.

[10]

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

- This work explores issues of race, gender, sexuality and identity.
- The traditionally bourgeois medium of the silhouette is linked most strongly with the nineteenth century, being a cheap form of portraiture for white people. The Civil War period and slavery are the focus of much of Walker's work.
- Walker described the seminude figure as "your essentialist-token slave maiden in midair." The work combines an unsettling mixture of elegance, humour and sexual violence.
- The pretty necklace is also suggestive of a noose. The erect nipple and ambiguous loincloth have a sexual charge.
- The decorative nature of *African/American* makes reference to stereotyped images of black servility and exoticism such as minstrel shows.

Valid and relevant observations not listed above should be rewarded.