



## Cambridge Pre-U

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### ART HISTORY

9799/01

Paper 1 Analytical Studies in Western and non-Western Art

May/June 2023

### 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 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

**PUBLISHED****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.

**Relative weightings of the assessment objectives:**

Sections 1–4	(a) question × 3	(b) question × 3	Total for Paper 1	
	mark	mark	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 find the point within the level to establish 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 or 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.

**PUBLISHED**

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; 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.

**PUBLISHED****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 points 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>• A 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 analytical 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>A 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, but 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>Describe the composition of this painting</b></p> <p>Candidates are expected to make some or all of the following points.</p> <ul style="list-style-type: none"> <li>• It is not an accurate topographical view of the Suffolk landscape but was constructed in the artist’s studio in Hampstead from his memories of the location and from several sketches.</li> <li>• The low viewpoint gives the painting great breadth. The horizon line is slightly below the half-way line of the canvas so that the expanse of sky and the minutely observed cloud formations contribute strongly to the sense of place. On the far bank of the river, the meadows extend as far as the eye can see and are populated with rapidly diminishing figures at work on the hay harvest.</li> <li>• Although the scene is very natural-looking, certain aspects of the composition such as large mass of trees (which acts as a <i>repoussoir</i>) suggest the influence of classical landscapes as exemplified by the work of Claude. (Candidates may refer to Constable’s access to the latter’s work in the collection of Sir George Beaumont.) This point should not be over-stressed, however since Constable’s intention was to capture the appearance of the natural scene. He criticised those of his contemporaries whose landscapes were strongly classicising: ‘they prefer the shaggy posterior of a satyr to true feelings for nature.’</li> <li>• The artist took great pains to produce a balanced composition by the careful placing of objects, using small-scale sketches to assist him. The hay-wain is placed slightly off-centre as it begins its turn towards the ford. Willy Lott’s cottage on the left, and the hay-wain, are balanced on the right by the small, empty boat (this was also used in his painting, <i>The White Horse</i>, of 1819). In the preliminary full-scale sketch, a horse and rider appear in the centre of the composition, in the foreground, but this was removed in the final version. Other carefully located objects include the dog in the foreground, linking the cottage to the hay-wain, and to the fisherman on the left.</li> <li>• Touches of bright colour are occasionally used to organise the composition, most notably the reds of the horses collars and on the fisherman, which contrast with the vivid greens of the meadows and the foliage.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	10

Question	Answer	Marks
1(b)	<p><b>Discuss the context and meaning of this work.</b></p> <p>Candidates are expected to make some or all of the following points:</p> <ul style="list-style-type: none"> <li>• It is one of a series of large paintings known as Constable's 'six-footers', the first of which was <i>The White Horse</i> of 1819. Their purpose was to elevate the status of landscape painting from its lowly position in the academic hierarchy of values, putting it on par with History paintings. It was also a means of bringing his work to the attention of the public (they were so large that they would stand out in the R.A. exhibitions) and to ensure that they would sell for high prices.</li> <li>• The <i>Hay Wain</i> is a highly personal and nostalgic depiction of the rural Suffolk landscape where he was born and brought up. It recalls his life as a country boy, full of great joy.</li> <li>• Flatford Mill (the sliver of brickwork on the right represents the edge of the building) was leased to several generations of his father's family and his father owned the surrounding meadows and the cottage on the left which was rented by Willy Lott.</li> <li>• The scene depicted in the painting is one with which Constable would have been very familiar. He would have observed the hay-makers toiling away in the midsummer heat and would have seen the hay cart crossing the river and pausing for a while to allow the horses to drink their fill and for the over-heated axles to cool down. (The painting was originally called, Landscape at Noon.)</li> <li>• It is a nostalgic and idyllic vision of the landscape of his youth which avoids any reference to contemporary rural unrest. At the time it was painted in the early 1820s, there was considerable turbulence in the English countryside. The agricultural depression and increased unemployment led to rick-burning, machine-breaking and occasional riots. None of this is hinted at in Constable's landscapes.</li> <li>• Valid and relevant points not mentioned above should be rewarded.</li> </ul>	10

Question	Answer	Marks
2(a)	<p><b>Describe the structure and decoration of this work.</b></p> <ul style="list-style-type: none"> <li>• It is a rectangular, pale grey concrete block approximately 10 metres wide, 7 metres deep and 3.8 metres high. (The ‘doors’ are therefore about one and a half times human height.) It is raised on a base, one step high. Lacking windows, it has a monumental, bunker-like effect, intensified by the pale grey colour of the concrete. The effect is brutal and contrasts with the Baroque architecture of the other buildings in the square.</li> <li>• Apart from the ‘doors’, the exterior is covered with rows of books seen end on with their spines facing inwards, away from us. They are not on shelves but seem to be floating and their dimensions are identical. The V-shaped voids at the corners are the only places where we can see their spines from the side, confirming that they are complete books and not mere surface decoration.</li> <li>• The massive doors are impenetrable. They have no handles and shallow circular shapes replace the expected keyholes.</li> <li>• There is a rose motif on the roof of the structure.</li> <li>• Presence of inscriptions on the plinth containing the names of concentration camps where the city’s Jews were killed.</li> <li>• All other valid points will be taken into consideration.</li> </ul>	<b>10</b>
2(b)	<p><b>In what ways does this sculpture memorialise the death of Austria’s Jewish population in the Holocaust?</b></p> <ul style="list-style-type: none"> <li>• It is located in the centre of the Judenplatz, the centre of Jewish life in Vienna in the thirteenth and fourteenth centuries. During the pogrom of 1421 some Jews committed suicide in the synagogue on the square following which the building was demolished. In the 1950s the site was excavated revealing the ‘bimah’, the raised platform on which the Torah was read.</li> <li>• Whiteread refused the competition jury’s request to provide access into the monument so that the excavations could be viewed. Instead, she wished to emphasise its brutal, uncompromising nature lacking in consolation. (In his speech at the opening ceremony, the originator of the project, the Nazi-hunter Simon Wiesenthal said: ‘This monument should not be beautiful; it must hurt.’).</li> <li>• In conception, the monument is a representation of a bourgeois Jewish living room turned inside out, complete with a rosette ceiling decoration (on the monument’s roof.) It is redolent of memory, culture and loss and represents a homely, secure place which forms a poignant contrast with its occupants’ fate. The books speak of Jewish culture and its eradication and their extent suggests the enormous scale of Jewish losses ( approximately 65 000 Austrian Jews perished in the Holocaust.)</li> <li>• The impermeable doors, lacking handles and keyholes, suggest the death and entombment of the Jews and that they will never return to their family homes. It possibly references the burning of the books by the Nazis and the widely held view that the Jews were the People of the Book.</li> <li>• All other valid points will be taken into consideration.</li> </ul>	<b>10</b>

Question	Answer	Marks
3(a)	<p><b>Discuss the structure and materials of this building.</b></p> <p><b>Structure:</b></p> <ul style="list-style-type: none"> <li>• Rectangular in ground plan, and cuboid in form, the exterior colonnade is composed of eight by seventeen columns configured in peristyle.</li> <li>• It uses a trabeated, post and lintel system of architecture combining horizontal and vertical elements (an entablature supported by columns).</li> <li>• The architectural order determines the proportion and system of decoration. The <i>Parthenon</i> is Doric order, but with a continuous frieze associated with the Ionic order used in the opisthodomos and pronaos (porches).</li> <li>• The columns and cella walls are built on the stylobate with the stereobate below, which serves as a stepped platform.</li> <li>• There are two walled rooms at the centre of the design, called the Parthenon and Naos.</li> <li>• The building embodies Pythagorean ideas on the Golden section or ratio.</li> </ul> <p><b>Materials:</b></p> <ul style="list-style-type: none"> <li>• Built out of Pentelic white marble that is mined locally and transported to the top of the Acropolis.</li> <li>• Columns have wooden poles inside them originally with large cylinders of marble threaded onto them.</li> <li>• The high tensile strength of the marble can be carved using a subtractive method and allows for great detail.</li> <li>• Although the structure looks angular, it expresses subtle curves. e.g. columns have fluted shafts, and taper about two-fifths of the way up the column.</li> <li>• The stylobate and architrave also curve slightly upwards in the middle.</li> <li>• The structure was decorated with free-standing sculptures in the pediments and relief sculptures in the friezes and metopes portraying complex and debated narratives.</li> <li>• The sculptures were painted: copper silicate for blue, iron oxide for red and gilded with gold. An organic varnish was added to take the glare off the marble.</li> </ul> <p>All other valid points will be taken into consideration.</p>	10

Question	Answer	Marks
3(b)	<p><b>How did viewers at the time interpret the Parthenon?</b></p> <ul style="list-style-type: none"> <li>• As a statement of political power. Pericles, the ruler of Athens from 460–429BC, initiated an ambitious building programme on the Acropolis of which the <i>Parthenon</i> was a part.</li> <li>• As an employment prospect/boost to the economy. There were lots of soldiers and sailors unemployed after the end of war with the Persians. The building of the Parthenon, provided employment for the demos or free citizens. Pericles relied upon them for political support. ‘He [Pericles] was, without doubt, a brilliant vote-catching politician,’ according to Professor Mary Beard.</li> <li>• As a religious temple. <i>The Parthenon</i>’s primary purpose was to house a gold and ivory statue of the goddess Athena, made by Phidias.</li> <li>• As a place of awe and offering. Only the most privileged Athenians could enter into the <i>Parthenon</i>. It is believed that there was a pool of oil or water in front of the statue of Athena, in which she would have been reflected. Religious rituals were conducted outside the temple on open-air altars, most notably the Great Panathenaia.</li> <li>• 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.</li> <li>• As a monument to military victory. 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. (The site of the <i>Parthenon</i> previously housed a temple destroyed by the Persians).</li> <li>• As a symbol of cultural pride. <i>The Parthenon</i> glorified the Athenian state, asserting its wealth, power and intellectual achievements, and its superiority over other city states.</li> </ul> <p>All other valid points will be taken into consideration.</p>	<b>10</b>

Question	Answer	Marks
4(a)	<p><b>How was this engraving made and what qualities did this technique allow Dürer to achieve?</b></p> <p>Candidates are expected to make some or all of the following points:</p> <ul style="list-style-type: none"> <li>• This engraving was made by incising a plate (usually copper) with a tool known as a burin or graver. This tool has a steel shaft, is square or lozenge in section, and has a rounded wooden handle. A V-shaped cut was produced, and ink was applied to the surface of the plate, which was then wiped. The ink was held in the grooves. Engraving is an intaglio process.</li> <li>• The plate was placed face up in a press and damp paper was laid on top. The press bed then passed between a pair of metal rollers, forcing the paper into the inked lines. For each impression made, the plate had to be re-inked and wiped. Multiple impressions of an engraving could be made.</li> <li>• Burins or gravers come in a variety of sizes and would have allowed Dürer to make a wide range of marks. Compared with woodcuts, very fine lines can be created; for example, the numerous fine lines radiating from the comet in the sky.</li> <li>• A high degree of detail can be achieved and this, together with possibility of making a range of marks, allowed Dürer to suggest a variety of textures; for example, the hair of the dog, the wood of the ladder, the metal of the scales and the feathers of Melencolia's wings.</li> <li>• Because Dürer could incise small dots he was able to create softly shaded areas which made objects appear three-dimensional; the sphere and the polyhedron are examples of this feature. In this way he could temper the linearity of an engraving and create a softer effect.</li> <li>• Dürer could also create a range of tones in an engraving, allowing him to produce a work in many shades of grey rather than just black and white. This gave him the opportunity to create images of greater depth and naturalism.</li> </ul> <p>Valid and relevant observations not listed above should be rewarded.</p>	<b>10</b>

Question	Answer	Marks
4(b)	<p><b>How can the subject matter of this print be interpreted?</b></p> <p>Candidates are expected to make some or all of the following points:</p> <ul style="list-style-type: none"> <li>• The image is acknowledged to have multiple potential interpretations and it has been the subject of extensive scholarly debate.</li> <li>• It is frequently interpreted as an allegory of some kind. The title <i>Melencolia 1</i>, which is included within the image itself, has led some scholars to understand it as a representation of the state of melancholy.</li> <li>• The winged figure sits in a pose traditionally associated with melancholy, resting her head on her fist. Her dark face and dishevelled appearance are also characteristic of depictions of this condition. The emaciated dog is indicative of her melancholic inertia.</li> <li>• At the time the print was made, the temperament of an individual was thought to be determined by one of the four humours. Melancholic personalities suffered from an excess of black bile and were associated with the element of Earth.</li> <li>• The figure of Melancholy wears a wreath made of plants which grow in water; this may have been to offset the drying effects of the association with the element of Earth.</li> <li>• Astrology is a theme within the print; melancholics were thought to be governed by the planet Saturn, which also governed geometry, hence the geometrical shapes. The planet Jupiter was thought to counteract the effects of Saturn and the print contains a ‘magic’ or 4x4 square, a talisman of Jupiter.</li> <li>• A humanistic interpretation of the idea of melancholy can also be found within the image. Dürer’s ideas on melancholy were influenced by Cornelius Agrippa, a contemporary German humanist scholar. Agrippa suggested that there were three types of melancholy and that the first was an imaginative variety which affected artists and intellectuals.</li> <li>• Agrippa was a follower of the Italian humanist and philosopher Marsilio Ficino, whose ideas on melancholy were expounded in his <i>De triplici vita</i> or <i>Three Books on Life</i> (1489). Ficino was influenced by the writings of Aristotle.</li> <li>• It has also been suggested that the image is a representation of the artist or his muse in a state of creative stasis, or even an embodiment of Dürer’s own condition; Panofsky suggested it was a ‘spiritual self-portrait’.</li> <li>• One of Dürer’s recurring concerns was the status of the artist in Germany compared to his more elevated position in Italy, and the association of melancholy with artistic genius may have been an idea he wished to promote.</li> <li>• Art Historians have also suggested that it is an allegory of intellectual versus practical pursuits; that is a kind of deliberate visual puzzle that contemporary viewers would have been striving to unlock; that references to alchemy and numerology are woven into the image.</li> </ul> <p>Valid and relevant observations not listed above should be rewarded.</p>	10