



# Cambridge Pre-U

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**ART HISTORY**

**9799/01**

Paper 1 Analytical Studies in Western and non-Western Art

**For examination from 2020**

MARK SCHEME

Maximum Mark: 60

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**Specimen**

This specimen paper has been updated for assessments from 2020. The specimen questions and mark schemes remain the same. The layout and wording of the front covers have been updated to reflect the new Cambridge International branding and to make instructions clearer for candidates.

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This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document has **14** pages. Blank pages are indicated.

**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.

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.

**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>

**Section 1: Painting**

Hans Holbein the Younger, *The Ambassadors*, 1533 (oil on oak), (207 cm × 209.5 cm), (National Gallery, London)

Question	Answer	Marks
1(a)	<p><b>Analyse the composition of this painting.</b></p> <p>Candidates are expected to make some or all of the following points:</p> <p>The painting, very nearly square in format, can be roughly divided into three sections, both vertically and horizontally. The two men portrayed stand on either side of the composition, close to the outside vertical edges of the panel, leaving a space between them occupied by the two-tiered table. The green curtain, the table with objects and the floor create horizontal strips. The folds in the curtain echo the verticality of the figures.</p> <p>The anamorphic skull strikes a bold diagonal up from the lower edge of the painting. It is subtly echoed by the neck of the lute and the gloves in the right figure's right hand.</p> <p>The dagger held by the left figure, the angle of the closed book and axis of the globe on the lower shelf point into the centre of the picture.</p> <p>The figures are partly standing in two ellipses visible in the cosmati stone work on the floor.</p> <p>The men roughly mirror each other, like doors to a cabinet, although the left figure stands askance while the right figure is almost parallel to the picture plane.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	<b>10</b>

Question	Answer	Marks
1(b)	<p><b>What meanings might this painting have communicated to a contemporary viewer?</b></p> <p>Candidates are expected to make some or all of the following points:</p> <p>The picture memorialises two wealthy, educated and powerful young men. On the left is Jean de Dinteville, French ambassador to England in 1533 who commissioned the painting; the ornate sheath of the dagger in his right hand gives his age as 29. He wears a medallion of the Order of St Michael. The terrestrial globe shows Polisy, where he had his château.</p> <p>To the right stands his friend, Georges de Selve, bishop of Lavaur, who acted on several occasions as ambassador to the Emperor, the Venetian Republic and the Holy See. His age of 25 is shown on the book he holds. These accomplishments and the relationship were intended to be admired by an elite of which they were a part.</p> <p>In their attire, their poses and their bearing the two friends exemplify, respectively, the active and the contemplative life, which, together, complement each other. Black was an expensive dye at this time and was only worn by wealthy people: it also signified melancholy and indicated that the wearer had introspective intellectual qualities which were much admired at the time.</p> <p>The cosmati floor is from Westminster Abbey, where Ann Boleyn had been crowned Henry VIII's queen. The ambassadors were on a doomed mission to prevent a schism in the Church.</p> <p>The picture is in a tradition showing learned men with books and instruments. Certain details could be interpreted as references to the Reformation of the Church. The objects on the upper shelf include a celestial globe, a portable sundial and other instruments used for understanding the heavens and measuring time, although significantly for the times, they are misaligned.</p> <p>The broken lute string may signify religious discord, while the Catholic hymnal with a Lutheran hymn book may be a plea for Christian harmony. However, the open page of Peter Apian's New and Reliable Instruction Book of Calculation for Merchants begins with the word Dividirt: 'Let division be made'.</p> <p>In the foreground is the anamorphic image of a skull. When seen from a point to the right of the picture the distortion is corrected. It is possible that the painting would have been positioned on a staircase at Polisy where this visual 'correction' would have been best observed. The skull is a memento mori, a reminder of mortality. Jean de Dinteville also has a skull on his cap badge.</p> <p>In the top left corner hangs a crucifix, partly obscured by the curtain, but also ultimately, representing the source of redemption.</p> <p>Finally, the painting demonstrates the superlative skill of Holbein as an artist.</p> <p>Valid and relevant observations not listed above should be rewarded.</p>	<b>10</b>

**Section 2: Sculpture**

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

Question	Answer	Marks
2(a)	<p><b>What are the main stylistic features of this sculpture?</b></p> <p>Candidates are expected to make some or all of the following points:</p> <ul style="list-style-type: none"> <li>• The tympanum fills the void created by the structural arch over a central set of doors resting on a lintel.</li> <li>• It is carved from large blocks of stone. Some of the figures are in the round.</li> <li>• The figure of Christ has scallop-like patterns representing drapery.</li> <li>• The figures are elongated in form.</li> <li>• The figures vary in scale.</li> <li>• The limbs of figures often create sharp angles.</li> <li>• There is a rhythmic quality to the figures, particularly on the lower register.</li> <li>• It is boldly inscribed GISLEBERTUS HOCFECIT – ‘Gislebertus made this.’</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	<b>10</b>



Question	Answer	Marks
2(b)	<p><b>Describe the subject matter in 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>• The scene is the Last Judgement from the Apocalypse.</li> <li>• It has a didactic function – a move in emphasis from ritual to preaching. It is also linked to pilgrimage.</li> <li>• The figure of Christ, much larger than the others, is enthroned in a mandorla with a diapered border.</li> <li>• 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.</li> <li>• The scenes to either side are divided into two horizontal bands by narrow arcading: below to the right is the <i>Weighing of Souls</i> 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.</li> <li>• Below, on the lintel, is the <i>Resurrection of the Dead</i>: 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.</li> <li>• The extremities of the tympanum are filled by scenes of Heaven and Hell, with two further trumpeting angels in the angles.</li> <li>• The outer archivolt of the doorway is carved with medallions containing the <i>Labours of the Months</i> and the <i>Signs of the Zodiac</i>.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	<b>10</b>

**Section 3: Architecture**Le Corbusier, *Villa Savoye*, Poissy-sur-Seine, 1929

Question	Answer	Marks
3(a)	<p><b>What structural elements in this building exemplify the International Style?</b></p> <p>Candidates are expected to make some or all of the following points:</p> <ul style="list-style-type: none"> <li>• The house addressed ‘the five points’ which were Le Corbusier’s basic ideas of architecture reinforced concrete. These became known as the International Style.</li> <li>• 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 <i>piano nobile</i> appears to float.</li> <li>• Free façade – reinforced concrete frames allowed free planning of exterior walls and liberal use of glass.</li> <li>• 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.</li> <li>• Ribbon windows echoing industrial architecture using metal frames. The curved ground floor walls use factory glazing.</li> <li>• 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 architectural language.</li> <li>• Other features: no ornament; asymmetric; pure colour – white on the outside, a colour with associations of newness, purity, simplicity and health; 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 Citroën).</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	<b>10</b>

Question	Answer	Marks
3(b)	<p><b>In relation to the <i>Villa Savoye</i>, discuss Le Corbusier’s radical ideas about architecture and society.</b></p> <p>Candidates are expected to make some or all of the following points:</p> <ul style="list-style-type: none"> <li>• 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 <i>Vers une Architecture</i>, 1923. Architecture was an instrument of moral and social reform. Hygiene, health and daylight were associated with such ideas.</li> <li>• Le Corbusier aimed for the supremacy of function over aesthetic considerations. In some respects, it was a conscious and radical break with the past.</li> <li>• 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.</li> <li>• The ‘International Style’ that Le Corbusier used when designing the <i>Villa Savoye</i> 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.</li> <li>• <i>Villa Savoye</i> is a modular design, the result of Le Corbusier’s research into mathematics (the golden section) and human proportion. He wrote articles in the journal <i>L’Esprit Nouveau</i>, 1920–25, explaining his ideas.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	<b>10</b>

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

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

Question	Answer	Marks
4(a)	<p><b>How is the technique of collage used and what are the visual effects?</b></p> <p>Candidates are expected to make some or all of the following points:</p> <ul style="list-style-type: none"> <li>• The images are gathered from printed sources such as magazines. The fusing of the collage depends on precise cutting with a scalpel.</li> <li>• 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.</li> <li>• The work combines black and white and colour photographs.</li> <li>• 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.</li> <li>• The medium has naturally lent itself to the inclusion of text.</li> <li>• The section of the Earth looming from the ceiling connects with the bizarre conjunctions found in Dada and Surrealist collages.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	<b>10</b>

Question	Answer	Marks
4(b)	<p><b>What does the imagery in this work tell us about the concerns of Pop Art?</b></p> <p>Candidates are expected to make some or all of the following points:</p> <ul style="list-style-type: none"> <li>• Richard 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’.</li> <li>• The muscle-man and pin-up make an ironic reference to sexual stereotypes and declare an interest in sex, youth and glamour.</li> <li>• The modern furniture, Hoover and reel-to-reel attest to the post-war consumer boom. In 1957, the British Prime Minister, Harold Macmillan, said Britons ‘have never had it so good.’</li> <li>• America is mythologised as a land of plenty from Britain, a country that had only seen the end of rationing in 1954. The US magazine, <i>Ladies’ Home Journal</i>, is a source for some of the collage.</li> <li>• The <i>Young Romance</i> 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.</li> <li>• The cinema frontage and sign advertising a film from the 1920s, <i>The Jazz Singer</i>, 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.</li> <li>• Brands are highlighted, such as the Ford marque on the lampshade.</li> <li>• ‘Acceptance of the mass media entails a shift in our notion of what culture is.’ (Lawrence Alloway) <i>Just what is it ...</i> makes the case for this idea.</li> <li>• The lollipop bears the word ‘Pop’, one of the earliest references to what would become the name of a style.</li> <li>• It was created for the <i>This is Tomorrow</i> exhibition at the Whitechapel Art Gallery. It featured in the catalogue and as a blown-up image at the entrance.</li> </ul> <p>Valid and relevant points not mentioned above should be rewarded.</p>	<b>10</b>

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