

**MARK SCHEME for the May/June 2010 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.

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SECTION ONE – PAINTING

Caravaggio *The Supper at Emmaus*, c.1601 (oil and egg tempera on canvas) (141cm × 196.2cm)
(National Gallery, London)

1 (a) Discuss the use of tone and colour in this painting. [10]

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

- Light and shadow give a convincing sense of three dimensions to the figures and objects, through modelling and the emphasis of textures.
- The harsh light and deep shadows isolate paler forms such as the tablecloth, details of clothing, faces and hands. The shadow cast by the innkeeper on the wall focuses attention on the head of Christ in the centre of the composition. Chiaroscuro eliminates distractions.
- The paintings were designed to be lit from a direction in keeping with the internal lighting of the composition.
- Browns, reds, ochres and muted greens create a warm colour range.
- The red of Christ's clothes also helps to make Him the focus of the painting and appears to draw Him spatially closer to the picture plane.
- Colours such as white can symbolise purity, and red Christ's Passion.

Valid and relevant observations not listed above should be rewarded.

(b) How does the work illustrate Caravaggio's revolutionary approach to religious subject-matter? [10]

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

- The biblical scene is depicted with extreme naturalism. The people appear real and unidealised. The figure on the right, usually identified as St Peter, has the calloused hands of a working man. Cleophas' jacket has a hole in the elbow. The apples are blemished.
- Poussin is supposed to have later remarked that 'Caravaggio had come into the world to be the ruin of painting.' However, some connoisseurs appreciated the seriousness and simplicity of a composition like *The Supper at Emmaus*.
- The scene shows a split-second moment of high drama as Christ reveals His identity to the disciples by blessing the bread. It has a spiritual intensity lacking in work that is academically formulaic and less focused. There is a dynamic and theatrical quality to the scene.
- The fictive space of the painting and the real space of the viewer are connected by the gestures of the hands and the basket of fruit teetering on the edge of the table. This creates an unusual sense of intimacy and identification, in keeping with developments in Counter-Reformation theology, outlined at the Council of Trent (1545-1563). The story is simply told without decorative or extraneous elements.

Valid and relevant observations not listed above should be rewarded.

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SECTION TWO – SCULPTURE

Auguste Rodin *The Burghers of Calais*, 1884–6 (bronze)
(217cm × 255cm × 177 cm) (Victoria Tower Gardens, London)

2 (a) How has Rodin exploited the techniques of modelling and casting in this work? [10]

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

- Bronze has been used since antiquity to create monuments of religious figures, leaders and heroes.
- The tensile strength of bronze allowed him to extend limbs out from the body for expressive purposes.
- Given that it is an additive process, Rodin was able to try out a number of alternative groupings and poses for individual figures before casting in bronze.
- Some of the roughness and seams of the clay and plaster positives has been preserved in the final bronze casts.
- Through the casting process, multiple copies could be made.
- The figures are larger than life, partly to counter the accusation that Rodin was making casts of actual people.
- The polished surface and undulating forms reflect the changing light which alters with shifting viewpoints.
- The patination can vary between casts. The Calais cast has pronounced verdigris whereas the London cast is dark.

Valid and relevant observations not listed above should be rewarded.

(b) Describe the circumstances of the commission for this sculpture, and the ways in which Rodin responded to that commission. [10]

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

- In 1884 the city of Calais decided to erect a monument in celebration of the patriotism of Eustache de St Pierre who was willing to sacrifice his life for his fellow citizens when the town was besieged by the English in 1347. He was accompanied by five other burghers. The story was taken from Froissart's *Chronicles*.
- When Rodin accepted the commission he decided to make a sculpture of all six burghers.
- He made a maquette for the Calais committee with the figures, gathered on a high pedestal, influenced by the great equestrian monuments of the Renaissance.
- Individual studies were made of the figures nude and draped, in different sizes.
- The final grouping has the burghers surrounding the central figure of Eustache de St Pierre in states of stoic acceptance or distress.
- After delays caused by dissatisfaction with the design from the commissioning committee and financial problems, the sculpture was installed in 1895 in Calais. A cast was purchased in 1911 for Victoria Tower Gardens by the Houses of Parliament in London. Both were subsequently placed on lower pedestals.

Valid and relevant observations not listed above should be rewarded.

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SECTION THREE – ARCHITECTURE

Richard Rogers and Renzo Piano *Centre Pompidou* 1971
(steel, concrete, glass, plastic) (Paris)

3 (a) Analyse the structure of the building and its relationship to the site. [10]

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

- Rectangular in plan, the floor areas are 166 x 448m.
- The external steel superstructure supports six reinforced concrete floors. Cast steel gerberettes are cantilevering elements which engage with the external vertical columns. Internal spaces are uninterrupted by structural supports allowing flexible, open-plan, use of the space.
- It is often said to be 'inside-out'. The architects said 'Its entrails are on the outside.' The service ducts are colour-coded yellow for electricity, red for transport (elevators), blue for air and green for water.
- Behind the clear plastic escalator tunnels is the glass facade.
- The piazza in front provides a large public open space. It is slightly curved and raked. The surrounding streets on three sides are pedestrian zones. A reconstruction of Brancusi's studio has been built on one side of the piazza.

Valid and relevant observations not listed above should be rewarded.

(b) What was the social and political context for the commission and how did this affect the architects' ideas for the building? [10]

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

- The student riots of 1968 in Paris and elsewhere in France, and the general unrest with what was considered by many in French society to be a conservative and out of touch political elite, was the immediate backdrop to the commission.
- Surprisingly, the conservative President George Pompidou backed the plan, although his wife Claude is credited with persuading him to choose the hi-tech design. He did not live to see it open. When it was built, it was harshly criticised – Le Monde called it 'an anthology of ugliness'. It was compared to an oil refinery.
- It was conceived by the architects as a 'building for information, culture and entertainment' and a 'university of the street.' As an iconoclastic anti-monument, it was to be a democratic place for all people.
- The concept of a big contraption or machine was influenced by the avant-garde architecture group Archigram.
- In addition to housing the National Museum of Modern Art and a large public library, it is a 'fun palace' where people can ascend the escalators and look at the view of Paris, as with the Eiffel Tower.
- It was a catalyst of urban regeneration in the district of the Marais which was in decline.
- With seven million visitors each year it is the most visited building in Europe.

Valid and relevant observations not listed above should be rewarded.

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

Edvard Munch *The Scream* 1895 (Lithograph) (35 × 25.2cm)

4 (a) How has Munch used the medium of lithography in this print? [10]

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

- Invented in 1798, lithography is based on the antagonism between grease and water.
- The design is painted with a greasy writing ink onto a lithographic stone. Munch chose not to use a lithographic crayon which gives a softer mark. The lines are almost all a uniform solid black.
- The lines run roughly parallel to each other, varying in width and direction, giving a queasy effect. Nothing seems stable apart from the exaggerated perspective of the thick lines of the railing.
- With the multiple images of a print he was able to reach a far larger audience. *The Scream* was published by *La Revue Blanche*.
- It followed the design of painted versions of the subject, but Munch saw printmaking as an autonomous form of artistic expression.

Valid and relevant observations not listed above should be rewarded.

(b) Discuss what this image was intended to express. [10]

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

- Munch was tired and ill after a visit to Ekeberg east of Oslo. It was the site not only of an asylum (where his sister Laura was) but also a slaughterhouse. Looking across the water he wrote 'Alone and trembling, I experienced nature's great scream.' *The Scream* shows a person at breaking point.
- The landscape seems to reverberate to the sound of the scream, echoing the extreme psychological state of the central figure.
- The two figures with hats are oblivious to the main figure's distress heightening the sense of isolation.
- The head resembles a skull; a source for the figure is an Inca mummy Munch saw in Paris in 1889. This contributed to an image that grew from the personal to a universal statement of existential horror.
- The image was part of a cycle that Munch later titled 'The Frieze of Life' which presented his philosophy of love and death.

Valid and relevant observations not listed above should be rewarded.