



**higher education  
& training**

Department:  
Higher Education and Training  
**REPUBLIC OF SOUTH AFRICA**

# **MARKING GUIDELINE**

**NATIONAL CERTIFICATE**

**HISTORY OF ART N6**

**1 JUNE 2018**

**This marking guideline consists of 8 pages.**

**INSTRUCTIONS AND INFORMATION**

1. In marking History of Art, the lecturer must remember that there is no single textbook to use as a guide.
  2. Different books will be used, therefore, you cannot set a marking guideline like in the case of other subjects.
  3. The marker must be knowledgeable about the subject and open to what the candidate wrote.
  4. Learners must answer the correct questions in the correct places.
  5. Students should answer ALL the questions from SECTION A and only THREE from SECTION B.
- 

**SECTION A (COMPULSORY)****QUESTION 1**

- 1.1      1.1.1      (a) Composition

The composition is in the form of a triangle with the apex at the middle top figure with big ears. The figure waving the sword is also the focal point as the lines of the Lego figures below lead the viewer's eyes there. As the focal point is in the middle top third of the artwork, the composition is well planned and balanced with space on the sides filled equally. The viewer is forced to look all over the painting as it flows in a circular movement from the focal point to the bottom foreground and back up again.

(4)

- (b) Medium and technique

The artist either drew it on paper and scanned the image in high resolution or drew it digitally on a computer. It was then printed as a giclée print which refers to a digital printer that sprays long-lasting colourfast ink onto high-quality acid-free paper. Many editions can be printed.

(2)

## (c) Perspective

Predominantly atmospheric perspectives as the Lego figures recede, overlap and become smaller towards the background. More contrast, detail and darker shades in foreground figures, with less detail and contrast at the back. Some linear perspective is visible in the square legs of the figures and objects.

(2)

1.1.2 Rhythm is created through repetition of various shapes, e.g. round heads, square legs, similar sizes of objects, patterns and lines created by the various figures on the heap.

(Any relevant answer)

(2)

1.1.3 No, it might refer to the devious ruler or figure at the top of the heap that caused the demise of the soldiers/people below. One figure seems to have angel wings and might symbolically refer to a good versus evil theme. Allow for the student's own interpretation of the theme or story.

(Any relevant answer)

(2)

1.2 1.2.1 B is a bronze sculpture whereas C is made from stone, steel and concrete. Bronze sculptures are normally carved from wax. A mould is made of the wax model whereafter the wax is then melted out of the mould. Melted bronze is then cast into the mould. When it cools off it hardens and is removed from the mould. It is polished or finished in the artist's choice of technique. Bronze blocks or plates can also be welded together to create the desired shape.

In C, the artist shaped different sizes of granite and stones and placed it like a puzzle together in a mould of a head. It was then cemented together from the inside to keep the stone in place. The artist could also work on top of a steel structure and assemble the different-shaped stones onto the structure.

Reward students with marks for similar arguments.

(Any relevant answer)

(4)

1.2.2 Both artworks are portraits or heads. Both seem fragmented and figuratively represented. Both are recognisable as faces, but not realistic.

(Any relevant answer)

(2)

1.2.3 In B, the face is less recognisable than C, but not abstract as one can recognise a nose, ear and shape of the head. B is therefore expressive, fragmented and figuratively represented as it is up to the viewer to interpret the distorted form and shape.

In C, the artwork is more realistic and the facial features closer to reality as it is easily identifiable as seen in eyes, nose, ears and mouth. Thus it is a naturalistic representation of an accurately shaped head with distorted and elongated neck and round stone balancing on the head.

(4)

- 1.2.4 Allow for students' own answers with well-motivated reasons.  
(Any relevant answer) (2)
- 1.2.5 Allow for students' own answers with well-motivated reasons.  
(Any relevant answer) (2)
- 1.3 1.3.1 D – Portchie. It lacks meaning, is poorly painted and looks childlike. The composition is not planned at all and all elements in the work are painted with the same strong intensity. The artist sells his work to the uneducated art public who buys his art purely for the bright happy colour, playful scenes and decorative purpose. Allow students to give their own opinion of this work, but students with a good history of art knowledge should be able to distinguish between fine art and commercial art. (Any relevant answer) (4)
- 1.3.2 Both works have trees, white buildings, dramatic skies and figures in the foreground. Both are painted with oil paint on canvas in landscape format. (4)
- 1.3.3 D – Children skipping rope in front of their house with bicycle, chickens and flowers.  
E – People gathering outside a church to socially interact. Historical painting from colonial times documenting an everyday scene. (2)
- 1.3.4 Pierneef – The artist is respected by art dealers and art investors as a prolific early South African artist. His artworks is sought after and regularly sold on auctions with good return on investment. The work is masterfully painted with well-planned composition and expert technique. The linear and atmospheric perspective is convincingly represented. The artist is not known to have included many figures in his art and these proportionally correct figures add to the value of the work and make this work unique.  
(Any similar or other good arguments should be marked correct.) (4)
- [40]**

## QUESTION 2

Students should discuss the work of Monet and one other artist. They should choose from Pissarro, Sisley and Renoir. Origin of the movement: Refer to the influence of light, Manet/Degas, camera/photography, new pigments, Japanese art, colour theory, capturing fleeting moments. Main characteristics of the movement, e.g. influence of light and atmosphere, painting out of doors, fleeting brush marks, application of impasto, everyday scenes, etc. Monet must be discussed – two or more artworks should be discussed like *Impression Sunrise*, *Rouen Cathedral*, *Saint-Lazare Train Station* or any other artwork. (10 marks per artist) (Any relevant answer)

**[20]**

**QUESTION 3**

Students have to elaborate on this statement by analysing the works of Seurat, Gauguin, Van Gogh or Cézanne and must refer to specific artworks of these artists. Each post-Impressionist's unique approach and characteristics should be mentioned. Van Gogh is recognised for the symbolic significance and expressive use of colour and distortion, e.g. *Starry Night* and *Night Café*. Gauguin, in turn, is recognised for simplified and symbolic use of form and colour with a strong religious and philosophical influence in his work. Some of Gauguin's works include: *Vision after the Sermon*, *Where do we come from? What are we? Where are we going?* or *Yellow Christ*. Cézanne put an emphasis on a more mathematical approach to understanding the underlying structures in nature and finding a new way to use colour and form.

(10 marks per artist) (Any relevant answer) [20]

**QUESTION 4**

From the introduction, students should be able to ascertain that it refers to Fauvism. Art critics gave the name after seeing a sculpture of Donatello amongst blazing canvases and called it *Donatello amongst the wild beasts*. The French word *fauve* means *wild beast*. Students can briefly refer to the background of the artist and movement, but most marks should derive from discussing the characteristics of the movement through analysis of artworks. Students must discuss Matisse's artworks and can refer to *Red Room*, *Madame Matisse*, *Green Stripe* or any other work. Students should choose one artist, e.g. André Derain, Maurice de Vlaminck or any other.

(Any relevant answer) [20]

**QUESTION 5**

Students have to analyse and discuss German Expressionism by referring to the artworks of The Bridge. Students should choose representative artists, e.g. Kirchner, Nolde, Heckel and Schmidt-Rottluff from The Bridge. By analysing applicable artworks, students have to refer to the specific characteristics of the phase.

Marc and or Kandinsky from the Blue Rider. By analysing applicable artworks, students have to refer to the characteristics of each phase as well as mention the philosophical differences between the two branches. Students will have to select the artworks carefully in order to be able to discuss how each artist invested his own emotional qualities in the artwork, e.g. Marc's love for animals in *Blue Horses*. More than one work of an artist may be discussed. By analysing applicable artworks, students have to refer to the specific characteristics of the phase.

(Any relevant answer) [20]

**QUESTION 6**

Students can discuss, e.g. *Les Demoiselles D'Avignon* (Cézanne phase); Braque's *The Portuguese* (analytical phase); Picasso's *Still life with Chair-Caning* (synthetic cubism). Any other examples or artworks of the student's choice may be used. Give marks for the first TWO phases if the student discussed all three. NO marks for origin or influences.

(10 + 10) [20]

**TOTAL SECTION A: 140**

**SECTION B**

Answer any THREE questions in this section.

**QUESTION 7**

The student must analyse the stylistic characteristics of Futurism by discussing the work of TWO futurist artists selecting from Boccioni, Marinetti, Balla and Severini. They should mention the following characteristics with reference to specific artworks: some background information, Futurist manifesto or motivation behind new approach, the glorification of war and speed. Students should refer to specific examples and must also refer to the use of different materials and techniques. (Any relevant answer)

**[20]****QUESTION 8**

Students can briefly discuss the political background and artists' beliefs at the time. Students should elaborate on the background of this movement and refer to Russia's long history of cultural contact with Western Europe. Students could refer to the 1917 Revolution, Jack of Diamonds show, influence of Futurism and Cubism, revolutionary political regime closely linked with revolution in art.

Students should elaborate by discussing the work of Malevich as if they met with him at the exhibition. Also briefly refer to some background and influences on the artist. Reference must be made to more than one work as the student had to imagine that they attended the exhibition, e.g. *Woman with Pails: Dynamic Arrangement*, *Suprematistic Construction*, *Airplane Flying 1915* or any other work.

(Any relevant answer)

**[20]****QUESTION 9****9.1 Origin and influences of De Stijl**

Influences: WW 1, bring back calm and order, Cubism, seeking pure abstraction, characteristics, e.g. group of artists, Dutch magazine, horizontal and vertical line, primary colour, black and white, etc.

**(8)****9.2 Piet Mondrian's artworks**

Piet Mondrian's artworks, e.g. *Composition with Red, Blue and Yellow*, *Broadway Boogie Woogie*, *Victory Boogie Woogie*, *Composition in colour A* or any other of his works. Van Doesburg artwork: *Composition IX (card players)*. The use of black, hand-painted horizontal and vertical lines only; primary colours only – red, blue and yellow – and refer to relevant artworks. Simplification of form into its purist shapes – square and rectangle, well-balanced compositions, mathematical approach to painting. Refer to Mondrian's move to America and artworks made there.

(Any relevant answer)

**(12)****[20]**

**QUESTION 10**

In order to demonstrate their understanding of the concepts and characteristics of Dada, students must discuss as many of Duchamp's artworks as possible, e.g. readymades, assisted readymades, sex machines, mobiles, works produced by chance, etc. Students can also refer to other examples they have studied.

- Readymades – *Fountain, In advance of the broken arm* (snow shovel)
- Assisted readymades – *LHOOQ, Bicycle wheel*
- Sex machines – *Bride stripped bare of her bachelors even*

(Any relevant answer) [20]

**QUESTION 11**

Reference should be made to various techniques employed as this is part of the characteristics, e.g. automatism, chance, frottage, automatic drawing, theories of the subconscious by Freud, art of the insane, children's art.

Artworks of Salvador Dalí from Naturalistic Surrealism, e.g. *Persistence of Memory; Accommodations of Desire; Soft construction with Boiled Beans*; or any other work.

One other artist students can select from includes Ernst, Magritte, Masson, Miró and any applicable work of art, e.g. Miró's *Painting 1933* or any other applicable artwork.

(Any relevant answer) [20]

**QUESTION 12**

Refer to the different processes and approaches each artist used to create his/her work of art. Students have to discuss action painting by referring to the process Pollock or De Kooning followed to create their art. Reference must be made to, e.g. rolling out the canvas on the floor, dripping of paint and walking on the artwork, mixing paint with sand, selecting and cutting out of the best part, etc.

For Colour-field painting students will have to refer to works by either Newman or Rothko or Frankenthaler with relevant examples, as their techniques are completely different from Pollock's.

(Any relevant answer) [20]

**QUESTION 13**

Students can refer to artworks by Close (*Big Self-Portrait* or *Linda*), Estes (*Bus reflections*), Pearlstein (*Two female models with Regency sofa*), Hanson (sculpture: *Supermarket Shopper/Tourists*) or any other. Refer to specific techniques. Specific reference must be made to the influence and concepts of photography.

(Any relevant answer) [20]

**QUESTION 14**

Students must discuss TWO artists but can refer to more than one artwork of each artist. Representative examples of American Pop art include artists like Warhol, Rauschenberg, Johns, Rosenquist, Oldenburg and Lichtenstein. Students can refer to Richard Hamilton: *What is it that makes today's homes so beautiful?* Peter Blake or David Hockney from British Pop art and artworks of these artists they have studied.

(Any relevant answer)

**[20]**

**QUESTION 15**

In some way students should make reference to the statement and select appropriate works by more than one conceptual artist. Students can select from land art (some sources refer to land art as part of conceptual art), performance art, happenings, new media, video art, computer graphics, etc. Some well-known artists include Joseph Buys, Bruce Nauman, Kaprow, Kosuth, etc.

(Any relevant answer)

**[20]**

**TOTAL SECTION B: 60**  
**GRAND TOTAL: 200**