



**higher education
& training**

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

HISTORY OF ART N6

24 MAY 2019

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 textbooks may be used, but the marker cannot set a factual memorandum as in the case of other subjects. The marker should consider and evaluate the students' own interpretation and arguments.
3. The marker must know the subject and should be open to what the student wrote in his or her answer.
4. Students should answer ALL the questions from SECTION A (140 marks) and only THREE questions from SECTION B (60 marks). Total = 200.

NOTE: Markers should accept answers with similar or closely related explanations or opinions for SECTION A. Give a mark for a well-constructed, sensible and convincing thought or sentence.

SECTION A**QUESTION 1**

- | | | | |
|-----|---|--|-------------|
| 1.1 | 1.1.1 | The artwork has been made using recycled plastic doll parts. The artist cut it into smaller parts in order to paste it into different shapes to create the figure. Construction through means of destruction. Perhaps she pasted the parts onto an already shaped and sculpted structure or frame. The original object/doll part has been re-used in repetition to create or define a new body part, for example, arms and legs to form the hair. The pieces fit together like a puzzle. | (4) |
| | 1.1.2 | Asymmetrical balance with larger object/figure on left (back view) and smaller object with phone and hand on right. Figure leaning slightly back is counterbalanced with smaller object/hand on opposite side. | (2) |
| | 1.1.3 | The face is the focal point as the lines of the body and textures in the hair lead the viewer's eyes towards it. Composition is well-balanced – asymmetrical composition with larger object/figure and smaller object/hand on opposite side. Negative space between figure and hand forms actual space as it becomes part of the sculpture. Composition is dynamic as repetitive diagonal lines and patterns are used. | (4) |
| 1.2 | Title: Allow for students' own creativity.
Meaning: An artistic exploration of the relationship between consumerism and the culture of up-cycling and recycling. <i>Selfie</i> photo and concepts of the word <i>selfie</i> combined with its suggestions of self-centeredness and self-involvement. | | (2) |
| | | (Any relevant answer) | (2) |
| | | | [12] |

QUESTION 2

- 2.1 2.1.1 Illustration B: Technique is more expressive with strong brush marks and impasto paints. Raw/Straight colours from the tube are used as is visible in the blue jacket and orange beard. In C the paint application technique is more flat, simplified and carefully modulated with monochrome ochre and brown colours. (2 + 2) (4)
- 2.1.2 Compositions are similar with equal amount of space and shape. Both artists peer around the canvas in order to paint themselves. In B light comes from behind as Van Gogh's face is darker. In B the artist has included the pallet to create a foreground and balance. Portrait in C has less tone/contrast due to flat light or equal distribution of light from all sides. (2 + 2) (4)
- 2.1.3 B is more expressive and dramatic with harsh marks and strong colours whereas C seems focussed yet sombre and sad because of the monochrome use of colour. Both seem disturbed. (1 + 1) (2)
- 2.2 Allow for students' own interpretation and motivation. (Any relevant answer) (2)
- [12]**

QUESTION 3

- 3.1 Linear perspective visible in fence in foreground and receding lines in cathedral in background.
Aerial perspective – more detail/texture in plants/animals in foreground than in background; overlapping of figures, objects and trees. Cold colours in sky in comparison to warmer colour in foreground. (Any relevant answer) (4)
- 3.2 Cathedral is the focal point due to dramatic sky around it and rainbow circling it. It is clear from the title that the cathedral is the main subject of the painting. Some students might refer to the carriage and horses with reasons (also depends on the quality of the printed image). Light streaks peering through clouds create a spotlight effect on one corner of the cathedral. Light reflecting off the water counterbalances the dramatic sky. The dark area on the left of the big tree counterbalances the dark area in the bottom right foreground. Light and dark areas guide the viewer's eyes throughout the composition. (Any relevant answer) (4)
- [8]**

QUESTION 4

- 4.1 False. Students might argue that both works are unique and therefore technically good. Some might reason that E is better as it is proportionally correct. Allow for good substantiated arguments.
- 4.2 False. Both artworks have emotional qualities. E is more distorted and creates comical yet scary figures. F is more realistic with regard to proportion. Bright colours and the boy's pose make the work seem playful and happy.
- 4.3 False. The proportions seem accurate and are not distorted. The boy seems peaceful and static.
- 4.5 False. It is generally accepted that contemporary art can be created by using any material as it adds to the concept.

(4 × 2)

[8]**QUESTION 5**

- 5.1 For example, Manet's *Dejeuner sur l' Herbe (Luncheon on the Grass)*. Students should refer to the artist's use of harsh light and dark areas to define form and shape; sketchy brush strokes, unorthodox subject matter of everyday people.

OR

For example, Degas' *The Rehearsal* or other selected works. The artist's influence on composition, the dramatic effects of light and everyday scenes.

(Any relevant answer)

(8)

- 5.2 Students should refer to one of the following artists: Pissarro, Sisley, Renoir or Monet. If the student selected Manet, artworks such as *Impression Sunrise*, *Rouen Cathedral*, *Saint-Lazare Train Station* or any other artwork should be discussed.

(Any relevant answer)

(12)
[20]

QUESTION 6

- 6.1 Students should select Van Gogh. Van Gogh is recognised for the symbolic significance and expressive use of colour and distortion. Gauguin, in turn, is recognised for his simplified and symbolic use of form and colour with a strong religious and philosophical influence in his work. Artworks by Van Gogh include *Night Cafe* or *Starry Night*. (10)
- 6.2 Cezanne emphasised a more mathematical approach to understanding the underlying structures in nature and finding a new way to use colour and form. Example: *Mont Sainte-Victoire* or any other relevant artwork. Reference should be made to, for example, his analytical style; 'motif'; properties of line, plane and colour and their interrelationships; breaking down nature into its simplest form – cube, cylinder, sphere and cone and equal importance of foreground and background. (10)
[20]

QUESTION 7

The student must use this statement as the starting point to discuss in detail ONE artwork from the Fauvism movement of Matisse's and/or Derain's artwork. Allow marks for brief discussions on the background, definition and origin of the term Fauvism (4 marks maximum). The student should discuss the characteristics of Fauvism by referring to artworks such as *Madame Matisse*, *Red Room*, *Woman with the Hat* or any other work by Derain.

The student should refer to the simplification of form and the random flattened use of colour to create space and thick outlines. The student must discuss the characteristics of the movement through the analysis of the artworks. (Any relevant answer) [20]

QUESTION 8

Students should be allowed to select another artist from *The Bridge* or they can choose either Marc or Kandinsky from *The Blue Rider* movement. By analysing applicable artworks, students should refer to the characteristics of each phase and they should mention the philosophical differences between the two branches if they select an artist from *The Blue Rider* movement. (Any relevant answer) [20]

QUESTION 9

Early Cubism: Stylistic influences, for example, Cezanne's influence, primitive art, rejection of familiar reality. For example, in *Les Demoiseles D'Avignon* (Cezanne phase).

Analytical Cubism: Breaks with traditional approaches to space and composition: Three dimensions on a two-dimensional surface with mathematical approach to composition. For example, Braque's *The Portuguese*.

Synthetic Cubism: Implementing collage techniques and sticking objects, newspaper or material on canvas, for example, Picasso's *Still Life with Chair-Caning*.

(Any relevant answer) [20]

TOTAL SECTION A: 140

SECTION B

Answer THREE of the following questions.

QUESTION 10

The student must analyse the stylistic characteristics of Futurism by discussing the work of TWO or more futurist artists such as Boccioni, Marinetti, Balla or Severini. The student should give some background information, Futurist manifesto or motivation behind this new way of making art. Answers can include references to historical, geographical, religious, economic, and other influences. The student may refer to the glorification of war and speed and refer to specific examples. The student can also refer to the use of different materials and techniques. They should also mention applicable characteristics with reference to specific artworks. (Any relevant answer)

[20]**AND/OR****QUESTION 11**

Students should discuss the work of Malevich, for example, *Suprematist Composition: Airplane Flying 1915*. They can refer to more than one work. Allow students to discuss the background and influences on this movement or artist. (Any relevant answer)

[20]**AND/OR****QUESTION 12**

Students must discuss at least two of Mondrian's artworks in order to support their analysis of *De Stijl* characteristics and should discuss the background and origin of *De Stijl*. They must refer to the following characteristics: Creating stability and order after the chaos caused by World War 1; the use of black, hand painted horizontal and vertical line only; the use of primary colours only – red, blue and yellow; simplification of form into shapes – square and rectangle, well-balanced compositions, mathematical approach to painting, et cetera. (Any relevant answer)

[20]**AND/OR****QUESTION 13**

13.1 There is no consensus on the origin of the movement's name; Austrian artist Richard Huelsenbeck plunged a knife at random into a French-German dictionary where it landed on 'dada'; a colloquial French term for a hobbyhorse; the first words of a child, evoking a childishness and absurdity that appealed to the group. Still others speculate that the word may have been chosen to evoke a similar meaning (or no meaning at all) in any language, reflecting the movement's internationalism. (Any relevant answer) (6)

13.2 Duchamp's artworks may include ready-mades: *Fountain*, assisted ready-mades; *LHOOQ*, sex machines/mechanical artworks; *Large Glass*, mobiles; works produced by chance, for example, *Bottle rack*, *Nude descending the staircase* or any other relevant work. In their discussion of the artworks students should mention the different characteristics unique to DADA. (Any relevant answer) (14)

[20]

AND/OR**QUESTION 14**

Refer to the artwork(s) of TWO of the following artists: Dali, Ernst, Magritte, Masson or Miro. Students must highlight the characteristics of Surrealism in their discussion of the artworks. They should briefly discuss the two lines within the movement: Naturalistic Surrealism - recognised scenes that metamorphosed into dreams or nightmare images; and Biomorphic or automatism – the creation of art without conscious control. Mentioning more influences or by elaborating on the influence of Freud and the subconscious. Reference should be made to various techniques employed as this is part of the characteristics, for example, automatism, chance, frottage, automatic drawing, et cetera. (Any relevant answer)

[20]**AND/OR****QUESTION 15**

Discuss these TWO groups or styles by discussing the artworks of Jackson Pollock or Willem De Kooning for *Action Painting*. Students must discuss action painting by referring to the process Pollock/De Kooning followed to create their art. For Pollock, the student must refer to the process of creation, for example, rolling out the canvas on the floor, dripping paint on the canvas and walking on the artwork, mixing paint with sand, selecting and cutting out the best part, size of artwork, et cetera. Example: *Lavender Mist*, *She-Wolf*. For De Kooning, students must refer to his sweeping gestural brush strokes, energetic application, scraping away, rawness and intensity, vigorous interaction with canvas. Example: *Woman series*.

For Colour-field painting, students will have to refer to works by Rothko with relevant examples of artworks, e.g., *Nr 14*. Or refer to Barnett Newman or Helen Frankenthaler. Students must mention the technique used, as well as the lyrical and meditative qualities present in Rothko's artworks. Colour as primary conveyor of meaning, large shapes, hazy shapes, etc.

[20]**AND/OR****QUESTION 16**

Students may refer to artworks by TWO of the following artists: Close, Estes, Pearlstein, Hanson or any other artist. They should refer to each chosen artists' choice of subject matter and make specific reference to the influence and concepts of photography and the reaction against Abstract Expressionism. Students may also refer to the relationship between photography and mass media. (Any relevant answer)

[20]**AND/OR**

QUESTION 17

Representative examples of American Pop Art include artists like Warhol, Raushenberg, Johns, Rosenquest, Oldenburg and Lichtenstein. Students may refer to Richard Hamilton: *What is it that makes today's homes so beautiful?*, Peter Blake or David Hockney from the British Pop Art movement and any artwork by these artists they have studied. As each artist's technique and subject matter is so unique, students have to select and discuss each work carefully, and may refer to more than one artwork by their chosen artist. (Any relevant answer) [20]

AND/OR**QUESTION 18**

Although the syllabus only refers to Joseph Beuys (for example, *How to Explain Pictures to a Dead Hare*), allow students to select from land art, performance art, new media, computer graphics, et cetera. A few other well-known artists include Bruce Nauman, Kaprow, Kosuth, et cetera. Students may include discussions on the influence of Dada and the ready-mades of Duchamp. (Any relevant answer) [20]

TOTAL SECTION B: 60
GRAND TOTAL: 200