



**higher education  
& training**

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

# **MARKING GUIDELINE**

**NATIONAL CERTIFICATE**

**HISTORY OF ART N6**

**24 May 2021**

**This marking guideline consists of 7 pages.**

**INSTRUCTIONS AND INFORMATION**

1. In marking History of Art, the marker must remember that there is no single textbook to use as a guide.
  2. Different books will be used, but you cannot set a factual marking guideline like in the case of other subjects. The student's own interpretation and arguments should be considered and evaluated. Therefore, markers should not only use this marking guideline to mark this paper, History of Art books (modern art) and other references.
  3. The marker must know the subject and be open to what the learner wrote.
  4. Students should answer all questions in SECTION A and any THREE questions in SECTION B.
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**SECTION A (COMPULSORY)****QUESTION 1**

- 1.1      1.1.1      Linear perspective: Lines formed by the cupboard on the left, the roof, the stove and the door in background lead the viewer's eye into the picture and creates dept. The vanishing point is in between the old man and old lady's head.
- Atmospheric perspective: There is more detail in the front and less at the back as visible in e.g. faces. The figure in front is larger. High contrast is created in the foreground on the man in comparison to less contrast in the back room. etc.      (Any relevant 2 × 3)      (6)
- 1.1.2      Although the work seems sunny and bright in the foreground, the atmosphere seems depressing. The lady in the back seems to be in a wheelchair with her prosthetic leg at the entrance of the kitchen. The old man's facial expression seems depressed. His life probably revolves around taking care of his wife.      (Any relevant answer)      (3)
- 1.1.3      Light shining into the window seems symbolic to holy light or religion. Fruit on the cupboard and the orange in the old man's hand could refer to prosperity and health. The prosthetic leg symbolises helplessness.      (Any relevant answer)      (3)
- 1.2      There is no substitute for love or caring for others with reference to the figures' relationship with each other.      (Any relevant answer)      (2)

**[14]**

**QUESTION 2**

- 2.1      2.1.1      Repetition of colours like blue (birds and water) and white (clothing, banners and boat); repetition of pattern in red tablecloth/blanket      (2)
- 2.1.2      Simplified colour planes and shapes. Lack of modulation of form and lack of detail. Dynamic composition with contrasting geometric shapes and natural shapes in figures and landscape. Mixes acrylic paints and collage on canvas. Bright blue contrasts with strong use of pale greens, black and white etc.      (Any relevant answer)      (3)
- 2.2      Artist name, title, date, medium, monumental canvas, background – African-American from Chicago who is 62 – painting for 40 years.      (Any relevant answer)      (5)
- [10]**

**QUESTION 3**

- 3.1      3.1.1      Image is drawn on the plate. Lines are scratched with sharp etching needle. More or deeper lines create darker areas. Ink is rubbed into the lines and flat white areas cleaned. Printed on wet paper.      (4)
- 3.1.2      Symmetrical balanced composition with circular movement. St Anthony in middle as focal point. Curvilinear lines create movement. Dynamic composition with rhythm created through repetition of line and texture etc.      (Any relevant answer)      (4)
- 3.2      Holy saint tempted by evil spirits in the form of monsters      (1)
- [9]**

**QUESTION 4**

- 4.1      No 1      (1)
- 4.2      Allow for well thought through arguments.      (3)
- 4.3      Expressionism movement. Dreamlike image with strong brush marks and use of impasto. Nightmare image to show emotion and condition of human psyche etc. Allow students to discuss artwork no. 2 or 3.      (Any relevant answer)      (3)
- [7]**

**QUESTION 5**

- 5.1 Impressionist quest for truth: New pigments, colour theory. Capturing fleeting moments and every day scenes. Painting outdoors. Painting everyday contemporary scenes. Break from traditional painting. (3)
- 5.2 Impressionist painters aimed at the optical impression of what was luminous and transitory: Impressionist painters aimed at the optical impression of what was luminous and transitory. Influence of light and atmosphere, painting outdoors, fleeting brush marks, application of impasto, everyday scenes, fleeting moments in time. Transient effects of light. Influence of light on colour, light reflecting from one object to another, juxta positioning of light and colour. E.g.: *Rouen Cathedral*, *Impression sunrise* by Monet (6)
- 5.3 Form became neglected: *Rouen Cathedral* – compressed form, tilted planes, neglect form due to free brush marks (3)
- 5.4 Not understood by the layperson: Critics: “painters of mere impressions”. Title of movement. Shocked by raw, unblended, ill-defined paint used by Degas, Renoir and Monet. Not usual standard of salon painters. Impression is a sketch or quickly done piece intended to act as aid to memory. (5)
- 5.5 Impressionism accorded with the evolution of contemporary ideas: Became and international movement. First modern movement. Changed the way artist painted. Influenced future movement. Break with traditional painting. Invention of new pigments and influence of camera. (Any relevant answer should be considered) (3)

**[20]****QUESTION 6**

Van Gogh is recognised for the symbolic significance and expressive use of colour and distortion. Any of Van Gogh’s works can be discussed, e.g.: *Starry night*, *Night Café*, etc.

Cézanne: Example: *Mont Sainte-Victoire* or any other relevant artwork. Refer to his analytical style, motif, properties of line, plane and colour and their interrelationships, breaking down of nature to its simplest form – cube, cylinder, sphere and cone and equal importance of foreground and background. (Any relevant answer 10 × 2)

**[20]****QUESTION 7**

Discuss the characteristics of Fauvism by referring to Matisse's artworks. Allow marks for brief discussions about background, definition and the origin of the term Fauvism. The student should discuss the characteristics of Fauvism by referring to artworks like *Madame Matisse*, *Red room*, *Woman with a hat* or any other work. Refer to the simplification of form, random flattened use of colour to create space and thick outlines. Students must discuss the characteristics of the movement through analysis of the artworks. (Any relevant answer)

**[20]**

**QUESTION 8**

- 8.1 Promote the symbolic power of colour, believe art could communicate powerful positive messages to the viewer. Die Brücke – Bridge – philosophical ideas of Nietzsche – believe that the present day could influence the future. Influenced by primitive Non-western art and Russian literature. Marc –symbolism of colour blue – spiritual colour. Kandinsky associated realism with negative aspects of materialism – art became less figurative. Influenced by Russian folk art and philosophy. (6)
- 8.2 Students should choose representative artists and examples of artworks, e.g. Kirchner, Nolde, Heckel and Schmidt-Rottluff from The Bridge and Marc, Kandinsky from The Blue Rider. By analysing applicable artworks, students have to refer to each phase’s characteristics. (Any relevant answer) (14)  
**[20]**

**QUESTION 9**

Early Cubism: Stylistic influences, e.g. Cézanne’s influence, primitive art, rejection of familiar reality, e.g. in *Les Femmes d’Alger (O.J. Version O)* (Cézanne phase). (7)

Analytical Cubism: Break with traditional approaches to space and composition: three dimensions on a two-dimensional surface with mathematical approach to composition, e.g. Braque’s *The Portuguese*. (7)

Synthetic Cubism: Implementing collage techniques and sticking of objects, newspaper or material on the canvas, e.g. Picasso’s *Still life with Chair-Caning*. (6)  
(Any relevant answer) **[20]**

**TOTAL SECTION A: 140**

**SECTION B**

Answer any THREE questions in SECTION B.

**QUESTION 10**

TWO or more futurist artists selecting from Boccioni, Marinetti, Balla, Severini. The students should mention some background information, Futurist manifesto or motivation behind this new way of making art. Answers can include references to historical, geographical, religious, economic, etc. influences. Refer to the glorification of war and speed – students should refer to specific examples and can also refer to the use of different materials and techniques. They should mention applicable characteristics with reference to specific artworks. (Any relevant answer)

**[20]****QUESTION 11**

Students should discuss the work of Malevich, e.g. *Suprematist composition: airplane flying 1915*. Reference to more than one work. Allow students to discuss the background and influences on this movement or artist. (Any relevant answer)

**[20]****QUESTION 12**

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

**[20]****QUESTION 13**

Duchamp's artworks can include ready-mades - *Fountain*, assisted ready-mades - *LHOOQ*, sex machines/mechanical artworks – *Large glass*, mobiles, works produced by chance, *Bottle rack*, *Nude descending the staircase* or any other relevant work. In the discussion of the artworks, students should mention the different characteristics unique to DADA. Jean Hans Arp – collage arranged according to the laws of chance. Influenced Surrealism, Nouveau Realism, Pop Art, and conceptual art. (Any relevant answer)

**[20]****QUESTION 14**

Naturalistic Surrealism: Artworks of Salvador Dalí, e.g. *Persistence of memory*; *accommodations of desire*; *soft construction with boiled beans*; or any other work. Allow students to briefly (not more than FIVE marks) refer to influences on this movement, e.g. Freud, psychoanalysis, art of the insane, automatic writing, subconscious mind, etc. Refer to various techniques employed, e.g. automatism, chance, frottage, automatic drawing, etc. (Any relevant 10 × 2)

**[20]**

**QUESTION 15**

Jackson Pollock: Refer to the process of creation, 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, size of artwork, etc., e.g. *Lavender mist*, *She-Wolf*.

Select another artist from Willem De Kooning for action painting. De Kooning: refer to sweeping gestural brush strokes, energetic application, scraping away, rawness and intensity, vigorous interaction with canvas – *Woman series*.

For Colour-field painting students must refer to works by Rothko with relevant examples of artworks, e.g. *Nr 14* or to Barnett Newman or Helen Frankenthaler.

(Any relevant 10 × 2) **[20]**

**QUESTION 16**

Students can refer to artworks by TWO of the following: Close, Estes, Pearlstein, Hanson or any other. Refer to each chosen artists' choice of subject matter. Specific reference to the influence and concepts of photography and the reaction against Abstract Expressionism. Students must refer to the relationship between photography and mass media.

(Any relevant answer) **[20]**

**QUESTION 17**

Representative examples of American Pop Art include artists like Warhol, Rauschenberg, Johns, Rosenquist, Oldenburg and Lichtenstein. As each artist's technique and subject matter is so unique, the student must select and discuss each work carefully. A student may refer to more than one artwork by the chosen artist.

(Any relevant answer) **[20]**

**QUESTION 18**

Joseph Beuys, e.g. *How to explain Pictures to a dead hare*; *Homogenous infiltration for grand piano*; *The pack* or any other work. Allow students to discuss the general aims of the movement and select from land art, performance art, new media, and computer graphics in discussing the importance of documentation of the artwork.

(Any relevant answer) **[20]**

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