



**higher education
& training**

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

HISTORY OF ART N6

12 NOVEMBER 2018

This marking guideline consists of 7 pages.

INSTRUCTIONS AND INFORMATION

1. When marking History of Art the lecturer must remember that there is NO single textbook to use as a guide. Different books can be used, but a marking guideline cannot be set like in the case of other subjects.
 2. The marker must know the subject and be open to what the learner wrote.
 3. Learners must answer the correct question in the correct place.
 4. Students should answer ALL questions from SECTION A and only THREE questions from SECTION B.
 5. In cases where the paper was NOT printed in colour, award marks to students who could NOT refer to colour but attempted to refer to tonal value instead. Credit students if colour had an influence as a formal aspect.
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SECTION A (COMPULSORY)**QUESTION 1**

- 1.1 1.1.1 a) A: Presketch. Pencil or charcoal on paper. Harsh, fleeting lines to give direction and shape. Strong marks used for beard. Expressive and confident marks.
- B: Oil on canvas painting. Swirling strong brush marks in background. Short stabbing directional marks on face and jacket. Dark blue outline around figure. (2 + 2) (4)
- b) A: High-key drawing with a lot of light and white paper. High contrast around eyes with some tonal value on left cheek. White background with some smudging to suggest depth of field.
- B: Flat background suggested by varying blue and white hues. Good contrast on face and jacket with light source from upper right side. (2 + 2) (4)
- c) A: Atmospheric perspective created by leaving more white on the right-hand side of face and nose in comparison with darker tones and lines on the left cheek. Not much depth in this work. Some smudging in background next to the left side of the face to create a slightly darker background.
- B: Atmospheric perspective through use of blue tones. More contrast, warmer colours and more details in face and jacket in comparison to flat, but decorative background. Creates the illusion of depth. (2 + 2) (4)

- 1.1.2 A: High-contrast and diagonal lines used to define eyes and brow contributes to the figure looking like he is concentrating or angry.
B: The contrasting colours on the face makes the figure seems somewhat sad or disturbed. Blue and light green colours contrast and clash with burnt sienna and orange beard. Looks like a madman. (2)
- 1.1.3 Allow for student's own reasoning. (2)
- 1.2 1.2.1 Atmospheric perspective is created through the overlapping of objects. The car fills the foreground, the landscape the middle ground and the small church at the back creates the illusion of depth. More contrast and detail in the foreground (e.g. grill of the car) compared to softer grey tones of landscape at the back. Linear perspective is created by the lines on the body of the car and church roof that leads the viewer's eyes further into the picture. Creates the illusion of depth. (4)
- 1.2.2 a) White light spots reflecting off the car repeats on the fender, grill, bumper and window frame. Repetition creates rhythm. Dark holes and dark areas on the car and inside the car repeat.
Allow students to give their own opinion, but most should indicate
b) or refer to the round light in the foreground next to the fender, closest to the viewer with high contrast and detail. Some might argue that the church is the focal point as the lines from the car and the landscape lead your eyes there. Credit students for sound arguments.
c) The composition is very well balanced with the big car in the foreground and the small building in the background. The largest part of the car is more to the bottom right, while the small building counterbalances the composition in the top left corner of the work. The light upper third of the composition is counterbalanced with the dark foreground. The open door also provides balance. (3 × 2) (6)
- 1.2.3 Allow students to give their own opinion. Some might disagree, as the work is not conceptually strong enough. Others will argue that it can be seen as a fine-art artwork and refer to the formal aspects or refer to the fact that the artist exhibits in respected galleries. The artist's work is well documented in books on the history of art. Credit students for good arguments. (2)

- 1.3 1.3.1 The work is naturalistic and figurative because the skull is recognisable, but not realistic or completely abstract. Expressive use of medium and technique with suggestive aggressive lines, marks and contrasting colours. Reminds of Expressionism. (3)
- 1.3.2 The harsh brush marks and lines are expressively applied and indicate the artist's aggressive or angry state of mind. The broken skull with red eyes seems crazy and sad. The viewer can see into the chaos of thoughts taking place in the mind. Hairs stick out of the head like nails which add to the pain. The bright and contrasting colours add to the expressive qualities of the work. (4)
- 1.3.3 Lines seem childlike and appear as repeated stitches throughout the head. Creates rhythm in the artwork. Contrasted between red, white and black to define areas and distinguish form and shape. Aggressive and expressive use of line. (3)
- 1.3.4 Allow students to give their own opinion with good arguments. (2)
- [40]**

QUESTION 2

- Influence of light, Manet/Degas, camera, new pigments, Japanese art, colour theory, capturing fleeting moments
 - Main characteristics of the movement: influence of light and atmosphere, painting outdoors, fleeting brush marks, application of impasto, everyday scenes
 - Select from Monet, Pissarro, Sisley and Renoir, e.g. reference to Monet's *Impression, sunrise* or *Rouen Cathedral*; Pierre-Auguste Renoir, *Dance at Le Moulin de la Galette*. Camille Pissarro's *Boulevard Montmartre* or any other artist or artwork.
- [20]**

QUESTION 3

Students have to elaborate on this statement by analysing the works of Paul Gauguin and Vincent van Gogh. Each Post-impressionist's unique approach and characteristics should be mentioned. Gauguin's artworks could include: *Vision after the sermon (Jacob wrestling the Angel)*, *Where do we come from? What are we? Where are we going?* or any other relevant artwork.

Van Gogh is recognised for the symbolic significance and expressive use of colour and distortion. Gauguin, in turn is recognised for simplified and symbolic use of form and colour with a strong religious and philosophical influence in his work. Any of Van Gogh's work can be discussed, e.g. *Starry Night*, *Night Café*.

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QUESTION 4

Refer to the origin of the term *Fauvism*, e.g. the style was essentially expressionist and generally featured landscapes in which forms were distorted. The Fauves first exhibited together in 1905 in Paris. They found their name when a critic pointed to a renaissance-like sculpture in the middle of the same gallery as the exhibition and exclaimed derisively 'Donatello au milieu des fauves!' ('Donatello among the wild beasts!'). The name caught on and was gleefully accepted by the artists themselves. TWO of the following artworks, e.g. Henry Matisse: *Madame Matisse* (1905), *Red room* (1908) or *Woman with the hat* (1905); André Derain: *Charing Cross Bridge* (1905–06), *London* (1905) or *Self-portrait in the studio* (1903); Maurice de Vlaminck: *Barges on the Seine* (1905-1906) or any other work by a relevant artist. Students can briefly refer to the background of the artist and movement, but most marks should be derived from discussing the characteristics of the movement through analysis of the artworks.

[20]**QUESTION 5**

Students should choose representative artists, e.g. Kirchner, Nolde, Heckel and Schmidt-Rottluff from The Bridge and Marc, Kandinsky from The Blue Rider. When analysing applicable artworks, students must refer to each phase's characteristics and mention the philosophical differences between the two branches.

[20]**QUESTION 6**

6.1 **Cezanne phase or Early Cubism or Proto Cubism:** Paintings executed during this period showed the breaking down, or analysis, of form. Right-angle and straight-line construction were favoured, though occasionally some areas of the painting appeared sculptural, as in Picasso's *Girl with a mandolin* (1910).

Analytical Cubism: Colour schemes were simplified, tending to be nearly monochromatic (hues of tan, brown, grey, cream, green or blue preferred) to not distract the viewer from the artist's primary interest, namely the structure of form itself. The monochromatic colour scheme was suited to the presentation of complex, multiple views of the object, which was now reduced to overlapping opaque and transparent planes. These planes appear to ascend the surface of the canvas rather than to recede in depth. Forms are generally compact and dense in the centre of the Analytical Cubist painting, growing larger as they diffuse toward the edges of the canvas, as in Picasso's *Portrait of Ambroise Vollard*.

Synthetic Cubism: Brighter colours, simpler lines and shapes. Collage is used alongside paint. Previously cubism had broken objects down to a grid of complicated planes (flat shapes). Now the artists built up their pictures using collage and simple shapes. A range of textures. The cubist artists used a wider range of painted and drawn marks. A smooth surface might appear next to collaged newspaper or patterned paper or next to lots of roughly dotted brush strokes. (3 × 2) (6)

6.2 Students can discuss *Les Demoiselles D'Avignon* (Cezanne phase), Braque's *The Portuguese* (analytical phase), Picasso's *Still life with chair-caning* (synthetic cubism) or any other relevant work. (7 + 7) (14)

[20]**TOTAL SECTION A: 140**

SECTION B

Answer any THREE questions in this section.

QUESTION 7

Reference to the background and break with tradition. Futurist manifesto or motivation behind new approach. Glorification of war and speed – students should refer to specific examples and can also refer to the use of different materials and techniques. Students must refer to examples of artworks and can also refer to Duchamp's influence on multiple images and the significance of the machine. Select from Boccioni, Marinetti, Balla and Severini.

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

Students must discuss more than one work. Students are allowed to elaborate on the background of this movement and refer to Russia's long history of cultural contact with Western Europe. Example of work by Malevich: *Suprematist composition: Airplane flying* (1915) or Popova: *Painterly architectonics* (1917) or any other artists work from this period, e.g. Gabo or Pevsner.

[20]**OR****QUESTION 9**

History of formation, e.g. After chaos of WW1 Mondrian and Van Doesburg start De Stijl due to utopian ideas. Also known as 'The style'. Aim to bring back structure, clarity, certainty and order. It is a group of artists, poets, architects and industrial designers. Advocated ideas through Dutch magazine. Characteristics: horizontal and vertical lines, primary colour, black and white, well-planned compositions. De Stijl was influenced by Cubist painting as well as by the mysticism and the ideas about 'ideal' geometric forms (such as the 'perfect straight line') in the neoplatonic philosophy of mathematician M.H.J. Schoenmaekers. The De Stijl movement was also influenced by Neopositivism. From the Dutch 'de nieuwe beelding', neoplasticism basically means new art (painting and sculpture are plastic arts). 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 or Theo van Doesburg: *Composition VIII (The cow)*; *Rhythm of a Russian dance* (1918).

[20]**OR****QUESTION 10**

Students should discuss the different notions, concepts and elements that make Dada so antisocial and unique. Examples of artists can include Jean Arp: *Collage arranged according to the laws of chance*, Marcelle Duchamp, e.g. readymades (Fountain/LHOOQ), assisted readymades, sex machines (*The large glass*, mobiles).

[20]**OR**

OR

QUESTION 11

Naturalistic Surrealism: Artworks of Salvador Dali, e.g. *Persistence of memory*; *Accommodations of desire*; *Soft construction with boiled beans*; or any other work. Magritte: *Treachery of images*; *Son of man*; *The human condition*; Max Ernst: *The elephant Celebes*.

Biomorphic Surrealism: Miro: *The harlequin's carnival* or any other relevant artist and work.

Allow students to briefly (not more than 5 marks) refer to influences on this movement, e.g. Freud, psychoanalysis, art of the insane, automatic writing, subconscious mind. Reference could be made to various techniques employed, e.g. automatism, chance, frottage, automatic drawing.

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OR

QUESTION 12

Students should discuss action painting by referring to the process Willem De Kooning: (*Woman 1/Woman on bicycle*) or Pollock followed to create their art. Examples of Pollock's art include: *Number 1*; *Portrait and a dream*; *Lavender mist* or any other work or artist from gestural painting.

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OR

QUESTION 13

Students can refer to artworks by Close, Estes, Pearlstein, Hanson or any other. Specific reference must be made to the influence and concepts of photography.

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OR

QUESTION 14

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. Representative examples of American Pop Art include artists like Rauschenberg, Johns, Rosenquist, Oldenburg and Lichtenstein. Allow students to decide which examples to compare, as long as a comparison of some kind is evident.

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OR

QUESTION 15

Students can select from land art, performance art, new media or computer graphics. Some well-known artists include: Buys, Christo and Jeanne-Claude, Bruce Nauman, Gilbert and George, Kaprow, Kosuth. Works of Buys: *How to explain pictures to a dead hare*; *The pack*. Keywords should include; thinking forms, spoken forms, state of change, a description of the artwork, etc.

[20]

TOTAL SECTION B: 60
GRAND TOTAL: 200