



**higher education  
& training**

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

# **MARKING GUIDELINE**

**NATIONAL CERTIFICATE**

**HISTORY OF ART N6**

**13 NOVEMBER 2019**

**This marking guideline consists of 7 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, but you cannot set a factual memorandum as in the case of other subjects. The student's own interpretation and arguments should be considered and evaluated.
  3. The marker must know the subject and be open to what the learner wrote.
  4. Students should answer all the questions from SECTION A (140 marks) and only THREE from SECTION B (60 marks). TOTAL = 200
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**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 | <p>A: The technique differs from B in that it is constructed by means of scribbles and sometimes uncontrolled curving lines for a rough texture. Edges of the portrait are broken with long, expressive lines. Clear detail on facial features, for example eyes, nose and mouth. Body is left unfinished.</p> <p>B: Is created with more controlled, short cross-hatching marks. Line is used to give direction and shape to the face, with good detail on eyes and mouth. (2 + 2) (4)</p> |
|     | 1.1.2 | <p>A: Contrast and tone seem stronger than in B due to white background and strong, harsh mark-making.</p> <p>B: Due to grey background and careful rendering, the work seems to have less contrast. In both works, the light source seems to come from the front and middle. (1 + 1) (2)</p>   |
|     | 1.1.3 | <p>A: Expressive yet comical, as if blowing a kiss/pouting.</p> <p>B: Could show pain, as if screaming, or happy and laughing out loud. (1 + 1) (2)</p>   |
| 1.2 |       | <p>Motivate which ONE of the artworks you prefer. Allow for student's own argument. (2)</p>   |

**[10]**

**QUESTION 2**

- 2.1 2.1.1 Technique is original and creative. Use of stockings, which seem to be stuffed with sponge/cotton wool or soft substance. Shaped and moulded to form an image of a person and stuck together with coloured pins. Differently shaped skin-coloured stockings resemble lifelike features. (4)
- 2.1.2 Repetition of similarly shaped stuffed stockings and coloured pins. (2)
- 2.1.3 C: Lifelike with not much expression in face – seems content and somewhat happy.  
D: Figure looks old and upset due to curving mouth and turned head. Allow for other interpretations. (2)
- 2.2 Allow for student's own arguments. (2)
- [10]**

**QUESTION 3**

- 3.1 Static composition due to vertical lines created by sunflower stems. This is contrasted with horizontal line created by figure in bottom foreground. No diagonal lines, therefore the composition cannot be dynamic. Some students might refer to a feeling of tranquillity due to the repeated circular shapes of the sunflower heads. Lack of vibrancy in colour contributes to static composition. (4)
- 3.2 Atmospheric perspective created through high contrast in foreground, visible in sunflower heads and figure. Less contrast in background, behind stems, creates depth. Space is created through subtle colour and tone gradation, with warmer colour in the foreground and colder or grey colours in the background. Positive space of figure and flowers with warmer tones and more expressive marks, while background is simplified subtle tones and colour. (4)
- 3.3 Figure in foreground, as it is the only figure and stands out from the background. (2)
- 3.4 Kiefer sought to draw out links between the individual and the universal. He explored the importance of the constellations as part of the cyclical nature of time and life. The work is therefore personal in nature, but allow for the student's own interpretation of the meaning. (2)
- [14]**

**QUESTION 4**

- 4.1 Analyse composition according to focal point, use of space, creation of depth, et cetera. Student's arguments should be convincing. (3)
- 4.2 Use of medium and technique, for example expressive use of line, tone, colour, et cetera. (3)
- 4.3 Allow for own arguments. (2)
- [8]**

**QUESTION 5**

Artworks: *Impression Sunrise*, *Rouen Cathedral*, *Saint-Lazare Train Station* or any other artwork. Students must refer to the influence of photography and light. Some background information and a brief discussion about the invention of pigments and the influence of the camera/photography should be marked as correct. Marks should also be given for other impressionistic characteristics.

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

Gauguin is recognised for the simplified and symbolic use of form and colour, with a strong religious and philosophical influence in his work. Selected artworks can include: *Where Do We Come From? What are We? Where are we Going?* OR *Jacob wrestling with the Angel* OR *Yellow Christ* or any other relevant work.

Other artists: Van Gogh. Artworks by Van Gogh include: *Night Cafe* or *Starry Night*. Cezanne: Artworks include: *Mont Sainte-Victoire* or any other relevant artwork. Reference should be made 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.

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

The student must use this statement as starting point and 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 (5 marks max). 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. Reference should be made 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.

**[20]**

**QUESTION 8**

- 8.1 Distortion of form.
- 8.2 Choice of subject matter.
- 8.3 Expressive and arbitrary use of colour.

Students should choose representative artists, for example: Kirchner/Nolde/Heckel or Schmidt-Rottluff from The Bridge. Reference should be made to the artists' distortion of form for emotional effect and influence of their experience of urban living. Discuss each artist's selection of subject matter and technique, for example: clashing tones, expressive use of colour and angular, almost belligerent brushstrokes.

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

*Les Demoiselles d'Avignon* (Cezanne phase), for example: marks a radical break from traditional composition and perspective in painting. It depicts five naked women with figures composed of flat, splintered planes and faces inspired by Iberian sculpture and African masks. The compressed space the figures inhabit appears to project forward in jagged shards; et cetera (up to 12 marks recommended).

Synthetic Cubism: Implementing collage techniques and sticking of objects, newspaper or material on the canvas, for example: Picasso's *Still Life with Chair-Caning* (up to 8 marks recommended).

**[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. Select from: Boccioni, Balla or Severini. The students should give some background information: the futurist Manifesto or motivation behind this new way of making art. Answers can include reference made to, for instance, historical, geographical, religious and economic 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.

**[20]**

**QUESTION 11**

Students should discuss the work of Malevich, e.g. *Suprematist Composition: Airplane Flying 1915*. Reference can be made to more than one work. Allow students to discuss the background and influences on this movement or artist.

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

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

**[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. Or Jean Arp: *Collage Arranged According to the Laws of Chance*. During the discussion of the artworks, students should mention the different characteristics unique to Dada.

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

Dali artworks: *The Persistence of Memory*; *Burning Giraffe*; *The Elephants*; *Swans reflecting Elephants* or any other artworks, including sculptures. Students must highlight the characteristics of Surrealism in their discussion of the artworks. They must briefly discuss the two currents within the movement: Naturalistic Surrealism – recognised scenes that metamorphosed into dreams or nightmare images; and biomorphism or surrealist automatism – the creation of art without conscious control. They may also mention more influences or elaborate 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.

**[20]**

**QUESTION 15**

Discuss artworks of Jackson Pollock. Reference must be made to the process of creation: for example, 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, for example: *Lavender Mist*, *She-Wolf*.

Select another artist, such as Willem de Kooning, known for Action Painting. Refer to De Kooning's sweeping gestural brush strokes, energetic application, scraping away, rawness and intensity, vigorous interaction with canvas. Students who select the *Woman series* or colour-field painting will have to refer to works by Rothko, with relevant examples of artworks, for example *Nr 14*, or refer to Barnett Newman or Helen Frankenthaler.

**[20]****QUESTION 16**

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

**[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 will have to select and discuss each work carefully. A student may refer to more than one artwork by the chosen artist.

**[20]****QUESTION 18**

Joseph Beuy, for example: *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.

**[20]**

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