



higher education
& training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

HISTORY OF ART N6

8 September 2020

This marking guideline consists of 8 pages.

INSTRUCTIONS AND INFORMATION

1. Remember that there is no single textbook to use as a guide.
 2. Different books will be used, but a factual marking guideline cannot be set as is the case with other subjects. Consider and evaluate the students' own interpretations and arguments. Therefore, markers should not only have the marking guideline in hand to mark this paper, but history of art textbooks (modern art) and other references should be used.
 3. Know the subject and be open to what the learner wrote.
 4. Students should answer all the 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 Curvilinear and diagonal lines are used to create rhythm and movement. Line is used to lead the viewer's eyes to the pale white lady in the foreground. There is dramatic use of line in different directions.
- 1.1.2 The pale white lady in the middle of the foreground with a dead baby on her lap. Lines created by surrounding figures' arms lead the eye there. Her skin colour stands out from the background. Some students might refer to the red cape and the man with a sword. Allow different arguments with good reasons. The answer depends on the quality of the colour of the question paper.
- 1.1.3 Dark tones at the back and high contrast in front. More detail in front and less in the background. Figures overlap. (3 × 3) (9)
- 1.2 Story of the four horsemen from the Book of Revelation in the Bible. Allow for own interpretation. (1)

[10]**QUESTION 2**

- 2.1 2.1.1 Repetition of line created by figures and repetition of colour e.g. blue, yellow and red (2)
- 2.1.2 Expressive, animated, naturalistic/figurative style; almost childlike play with colour – acrylic on canvas as medium; loose brushstrokes with simplified colour planes; little detail (3)
- 2.1.3 Bus roof and roof rack – line leading the eye into the picture to create illusion of depth (2)
- 2.2 Most of the action happens in the foreground. The artwork is busy with little background. Figures are used up to the edge to fill the space and frame the work. There is a quiet area in the sky at the top left. (2)
- 2.3 Own creative title (1)

[10]

QUESTION 3

- 3.1 3.1.1
- | ILLUSTRATION C | ILLUSTRATION D |
|---|---|
| Expressive | Realistic |
| Nonnaturalistic/Random colour | Naturalistic |
| Distorted form, shape and proportion of figures | More realistic figures with some distortion in the arms of the figure on the cross to show pain |
- (Any 2 × 2) (4)
- 3.1.2
- | ILLUSTRATION C | ILLUSTRATION D |
|--|---|
| Contrasting/Clashing use of colour and nightmarish faces and expressions contribute to expressive quality. | Red cloaks contrast with dramatic background. Elongated/Distorted arms and skinny/sick looking figure on the cross – outstretched fingers – add to expressive qualities. Tension in horizontal beam of the cross. |
- (Any 2 × 2) (4)
- 3.1.3
- | ILLUSTRATION C | ILLUSTRATION D |
|---|---|
| Warmer yellow, white and orange colours in front with dark red and blue at the back | Atmospheric perspective with dark tones at the back and more contrast and detail in front. Figures overlap. |
- (2)
- 3.2 Own answer (2)
- [12]**

QUESTION 4

- 4.1 Positive space – legs and body of figure. Negative space – areas between arms and areas below legs. Can see the background through it. Negative space forms part of the sculpture. Pedestal formed by solid block gives stability to figure. (Any relevant answer) (3)
- 4.2 Artist makes the sculpture from wax – makes mould – then casts melted bronze into the mould. Removes the mould and works the set bronze piece by hand until smooth. (Any relevant answer) (3)
- 4.3 Own opinion. The person made an investment as it is a world-famous and recognised artist. The value of the artwork will increase over time. (Any relevant answer) (2)
- [8]**

QUESTION 5

Artworks: *Impression, sunrise; Rouen Cathedral; Saint-Lazare train station*; or any other artwork. Students must refer to the influence of the invention of new pigments of colour and light. Some background information and a brief discussion about the role of the salon. Painting outdoors, capturing movement – short choppy brush strokes. Marks for Impressionism characteristics. Influence on future movements such as Postimpressionism and Fauvism. (Any relevant answer)

[20]**QUESTION 6**

Gauguin is recognised for 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. Influence on colour of Fauvism.

AND/OR

Van Gogh: Artworks by Van Gogh including *Night café* or *Starry Night*. Strong use of colour straight from the tube with strong brush marks. Emotional qualities of work had an influence on Expressionism.

OR

Cézanne: *Mont Sainte-Victoire* or any other relevant artwork. Refer to, for example, to his analytical style; motif; properties of line, plane and colour and interrelationships; breaking down of nature to its simplest form – cube, cylinder, sphere and cone and equal importance of foreground and background. Influence on Cubism.

[20]**QUESTION 7**

Brief discussions about background, definition and the origin of the term Fauvism (5 marks). The student should discuss the characteristics of Fauvism by referring to artworks like *Madame Matisse, Red room, Woman with the hat* or any other work. Refer to the simplification of form and the 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**

Students should choose representative artists, e.g. Kirchner/Nolde/Heckel or Schmidt-Rottluff from Die Brücke. Refer to the artists' distortion of form for emotional effect and influence of their experience of urban living. Each artist's selection of subject matter and technique, e.g. clashing tones, expressive use of colour and angular, almost belligerent brushstrokes. (Any relevant answer)

[20]

QUESTION 9

Cézanne phase/Early Cubism/Protocubism: 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). (7 marks)

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 – the structure of form itself. The monochromatic colour scheme was suited to the presentation of complex, multiple views of the object, which were 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 painting, growing larger as they diffuse toward the edges of the canvas, as in Picasso's *Portrait of Ambroise Vollard*. (7 marks)

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 marks)

(Any relevant answer) [20]

TOTAL SECTION A: 140

SECTION B**QUESTION 10**

- 10.1 Select from Boccioni, Balla or Severini. The students should mention some background information, Futurist manifesto or motivation behind this new way of making art. Refer to historical, geographical, religious, economic, etc. influences. (4)
- 10.2 Refer to and show a clear understanding of the glorification of war and speed. Students should refer to specific examples and different materials and techniques. (4)
- 10.3 Students should mention applicable characteristics with reference to specific artworks. (12)
[20]

QUESTION 11

Malevich, e.g. *Suprematist composition: airplane flying 1915*. Refer 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 two or more of Mondrian's artworks 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 World War I. Name of group of artists/architects/designers/Dutch magazine. Basic visual elements: 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 readymades – *Fountain*; assisted ready-mades – *LHOOQ*; sex machines/mechanical artworks – *Large glass*; mobiles; works produced by chance like *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. (Any relevant answer) **[20]**

QUESTION 14

Dalí artworks: *The persistence of memory*; *Burning giraffe*; *The elephants*; *Swans reflecting elephants*

AND/OR

Magritte: *Treachery of images*; *Son of man*; *The human condition*.

OR

Max Ernst: *The elephant Celebes* or any other relevant work.

Students must highlight the characteristics of Surrealism in their discussion of the artworks. They must briefly discuss the two lines within the movement: Naturalistic Surrealism – recognised scenes that metamorphosed into dreams or nightmare images; and Biomorphic Surrealism or Automatism – the creation of art without conscious control. Mention more influences or elaborate on the influence of Freud and the subconscious. Refer to various techniques employed as this is part of the characteristics, e.g. automatism, chance, frottage, automatic drawing, etc.

(Any relevant answer)

[20]

QUESTION 15

Select ONE artist with TWO works, e.g. Jackson Pollock – influenced by Miró, Picasso and surrealists. 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 (influence of Native Americans), selecting and cutting out of the best part, size of artwork, etc., e.g. *Lavender mist*, *She-wolf*.

OR

Select another artist from Willem De Kooning for Action Painting. Influenced by Cubism and Japanese ink paintings. De Kooning, refer to sweeping gestural brush strokes, energetic application, scraping away, rawness and intensity, vigorous interaction with canvas, e.g. *Woman series*.

OR

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

(Any relevant answer)

[20]

QUESTION 16

Close: *The big self-portrait*; *The event*; *Alex II*; or any other work. *Teaspoon of paint*, *photographic precise technique* – use of polaroid – use of grid system building row by row, etc.

Duane Hanson: *Supermarket shopper*, *Young shopper*. Works with photographs and a mould and fills it with polyester resin – resin hardens – paint with acrylic and oil paints. Decorate with wigs and clothes. Depict stereotypical Americas. (Any relevant answer)

[20]

QUESTION 17

Examples of American pop artists include 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. Students 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. Students may 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