

POSSIBLE ANSWERS FOR:

HIGHER GRADE

History of Art
Paper 1
601-1/1
Time: 3 Hours
Marks: 200

GENERAL INSTRUCTIONS FOR MARKERS

- All marking should be completed in red pen ONLY. Moderation using a green pen is to be done by the Chief Marker only. The Internal Moderator moderates in black pen
- At no stage may a marker look at, inquire about or mark his/her own centre
- Each statement which is RELEVANT to the given question and which is substantiated by a fact should be credited. Discussions between markers and the Chief Marker and Senior Markers before marking commences will establish what constitutes "relevant"
- Marks are awarded per FACT, not per sentence. i.e. a sentence may be awarded more than one mark if appropriate. Marks may also be awarded for a set of statements and/or concepts (more than one sentence)
- Half marks are not awarded
- Repeated facts are not credited
- If an art movement is repeated from a previous question, the candidate may be credited for facts and/or artists and/or examples NOT discussed previously.
- If a question is incorrectly numbered, but the answer is clearly relevant to another question (appropriate to the same section), then the marker must re-number the answer and candidate can be credited where appropriate.
- Marks should only be awarded to RELEVANT facts, which DIRECTLY apply to the given question. Additional facts, which do not directly address the given question, should be disregarded.
- Marks should only be awarded to main points and not to minor observations (e.g. "De Stijl used primary colours such as red, yellow and blue" should be awarded one mark for "primary colours" but no additional marks for "red, yellow and blue")
- In essay questions (indicated by terms such as "discuss", "debate", "in an essay", "consider" etc.) should be answered in full sentence form. Where points are simply listed as keywords (a "shopping list") the marks awarded should be halved. The method used to indicate such penalties will be confirmed during the preceding marking. discussion

- If doubtful about the accuracy of an answer, consult the other markers or chief marker (or relevant texts) for information and if there is no clarification, credit the mark based on the balance of the candidate's essay and the Chief Marker's recommendation.
- Credit may be given for substantiated opinions or observations which are not necessarily 'facts'.
- No credit to be given for the repetition of points in the question paper.

Marking Procedure

- Collect scripts according to the numerical order of centres. You may NOT mark centres associated with friends or family members (either as teachers or as pupils), nor your own centre
- Check the control slip for each centre before starting to mark. Confirm that the correct number of scripts are included in each pile. Report any discrepancies to the Chief marker IMMEDIATELY. Sign on the front of the control slip.
- Do NOT split centres between markers except when required to do so by the Senior/ Chief Markers

Marking Methodology

- Marks should be indicated as a tick (✓) directly above the relevant keyword. Do NOT place this tick at the end of the line.
- Where a sentence or paragraph is awarded a mark (as opposed to a single word or fact) bracket off the relevant section e.g. "}" and tick it
- Where a correct point is made, but this is irrelevant to the given question, indicate by writing "irr" above the sentence and/or paragraph
- If a whole section is irrelevant, bracket it off and write "irr"
- If a large portion of the paper is irrelevant, draw a 'squiggly' line through the centre of the page and write "irr" next to this line
- Where a point is repeated within a question write "R" to indicate repetition. If it is repeated from a previous question, write "R" followed by the place it was mentioned earlier e.g. "R from ques. 1.1"
- If a penalty is used e.g. for listing and wherever an explanation is appropriate, a **VERY BRIEF note of explanation** may be included. This is to assist the controllers and Admin staff when totalling- so they have a reason for marks being less than the ticks. NO personal or corrective comments addressed to the candidate may be included.
- If the maximum number of marks is achieved before the end of an essay, draw a straight line through the CENTRE of the page with an arrow at its tip and write "max" at the bottom of this line.
- Subtotals for a question e.g. 3.1 should be written in the RIGHT HAND margin where that section of the question ends. Totals for the entire question should equal the total of all the subsections and be entered in the LEFT HAND margin of the script where the question number is written.
- If a candidate has achieved maximum marks for any subsection or the total for a question, this must be indicated by writing "max" alongside the total mark.
- **RULE OFF** in red pen across the ENTIRE page at the end of a full question-
- Do NOT circle any marks
- Transfer the total marks per question to the front of the script and fill in the appropriate block. Sign clearly using your initials
- Do NOT add up or total the scripts on the front, even when all marking is complete

MODERATION

- It is each marker's responsibility to submit scripts to the Senior Markers REGULARLY for moderation.
- At least one script per centre must be moderated. In cases of particularly problematic centres or very large centres, the Senior Marker must moderate more of/all the scripts.
- The Senior Marker's opinion and moderation takes precedence over the marker's. In cases of disagreement, contention, suspected irregularities with centres, etc., the Chief Marker is to be approached.
- The standards and approaches established by the Senior markers during the memo discussion MUST be consistently maintained throughout the marking session.
- The Internal Moderator's decision is final

CONTROL TEAM

- Check all books and questions are marked
- Count ticks and checks the correct sub totals are entered on the left hand side margin of the script
- Check marks are correctly transferred to the front of scripts- correct mark and correct place on cover
- Add up totals and double check addition
- Sign front of script
- Count scripts in centre and check against the control sheet
- Notify Chief Marker when a centre has been controlled and tick off on the master control list
- Notify marker of any problems, discrepancies, marker errors, changes in marking standards etc. Only the Chief Marker may make changes to the actual marking (in green pen) – all controllers may correct straightforward mistakes.
- Wrap each centre separately and place face down in the correct place

SECTION A: INTERNATIONAL ART FROM 1900 TO THE PRESENT. ALL QUESTIONS IN THIS SECTION ARE COMPULSORY.

QUESTION 1

From the beginning of the Twentieth Century to present day, artists have explored different trends and/or concepts in their work. Some of these are indicated in the picture shown above.

*Select any **TWO** of the statements included in the image above and write two separate art reviews in which you respond to each of your chosen statements. In each review refer to at least one Twentieth Century art movement and relevant artists and examples.* (2 x 20 =40)

- One mark per relevant point
- Max 3 for listed examples (if discussed, no maximum)
- No credit for facts/movements repeated from one review into the other
- Max 35 if reviews are not separated
- No maximum to no. of artists or movements allowed

Additions and amendments

QUESTION 2

Choose **TWO** or more of the above quotes and apply them to the work of at least two sculptors you have studied this year. At least one of your chosen sculptors must have worked after 1950.

Write down the quotations you have chosen to respond to. Write a comparative essay in which you compare the techniques, media, content and appearance of these works. Your essay should highlight the different approaches used by the sculptors. Refer to appropriate examples (20)

- One mark per relevant point
 - Do not mark any sculptor/s or work/s pre 1950 for the second sculptor (disregard if 2nd sculptor is not post 1950)
 - Max 15 if essay is not comparative
 - Max 3 for works if listed
 - No max no. of sculptors or quotes
- Additions and amendments
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QUESTION 3

Examine the statements included in the image above. Many of these propose opposing views of architecture in the twentieth century. Select one or more of these statements and discuss the work of the architect/s you have studied with reference to the statement/s. Refer to relevant examples. Write down the quotation/s you have chosen to respond to. (20)

- One mark per relevant point
 - Max 3 for listed examples (if discussed, no maximum)
 - Max 18 if question not directly addressed
 - No maximum to no. of architects or movements allowed
 - Max 3 for specialised materials if listed (bracket and give one mark if only a list of building materials not specialised)
 - Max 3 for construction methods if listed
- Additions and amendments
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.. SUB TOTAL SECTION A: 80

SECTION B: TWENTIETH CENTURY SOUTHERN AFRICAN ART

Answer a total of **THREE** questions from this section. Answer 4.1 OR 4.2 AND Question 5 AND question 6.1 OR 6.2

QUESTION 4
Answer 4.1 OR 4.2

- 4.1 *Architecture is the art of creating space in accordance with the environment, nature and its context. It can be described as an inhabited sculpture and as art you can walk through. However, architecture which is "South African" and which takes account of the local culture and environment is quite rare. Many local architects tend to imitate the work of their American and European colleagues and a truly South African architecture is becoming 'endangered'. Discuss the work of ONE South African architect with reference to the above statement and image. Refer to relevant examples to support your discussion.*

(15)

- One mark per relevant point
- Max 3 for listed examples (if discussed, no maximum)
- Max 14 if question not addressed directly (a South African architecture or not)
- Maximum of one architect only
- Max 3 for listed materials or construction methods
- May refer to American and/or European influences where relevant

Additions and amendments

OR

- 4.2 *Craft artists in South Africa have been declared an 'endangered species' as a result of mass production, the dominance of commercialised products and the outdated idea that 'fine arts' is more relevant. Compile the introduction for an information booklet on South African craft in which you discuss these issues. Refer to the work, media, techniques and examples of work by at least ONE South African craftsman in this introduction* (15)

- One mark per relevant point
- Max 3 for listed examples (if discussed, no maximum)
- Max 13 if question not directly addressed (introduction)
- No maximum to no. of artists allowed (but must be Craft)

Additions and amendments

AND

QUESTION 5

Art is about debate and confrontation, not about preconceived ideas and narrow-mindedness. Refer to the image above and discuss the work of THREE contemporary South African artists (Painter/s and/or draughtsmen and/or printmaker/s) in relation to the statement made.

Describe each artist's creative process and working methods. Refer to themes in their work, particularly those which create debate and confrontation and which are "too broad to fit through narrow minds".

** Draughtsmen refers to an artist who specialises in drawing* (40)

- One mark per relevant point
- Max 3 for listed examples (if discussed, no maximum)
- Max 2 per artist if materials listed without discussion
- No credit for traditional or earlier artists (contemporary artists only accepted)
- Max 30 if only two artists discussed, max 20 if only one artist discussed
- Max 36 if question not answered directly (reference to quote)
- Can accept three contemporary artists of any combination of the stated disciplines- don't need to be different disciplines

Additions and amendments

QUESTION 6

ANSWER 6.1 OR 6.2

- 6.1 *You are asked to write the script for a TV programme entitled "Everything is Art" which focuses on art of the future. You are to feature two artists whose work is from a different 'time zone' and which includes multimedia and/or installation and/or performance art.*

Write an overview for the programme in which you refer to some of the following in relation to each artist:

- *Assembling of installation pieces*
- *Environmental and site pieces*
- *Eclectic work/s and/or assemblage*
- *Conceptualism*
- *Electronic and/or video and/or cyber art*

(20)

- One mark per relevant point
- Max 3 for listed examples (if discussed, no maximum)
- No credit for facts/movements/artists repeated from earlier questions
- No credit for traditional artists- must relate to given options (multimedia, installation, performance)
- Max 12 if only one artist is discussed
- Max 18 if question not directly addressed (TV Programme)

Additions and amendments

OR

- 6.2 *The mobile sculpture installation of Andries Botha entitled "Conversations" is a work from a different 'time zone'. It encourages debate, interaction with the viewer and is a move away from traditional sculpture media and approaches. Refer to the work at least ONE contemporary South African sculptor and explain how s/he has moved away from traditional approaches towards more avant garde and futuristic pieces.*

(20)

- One mark per relevant point
- Max 3 for listed examples (if discussed, no maximum)
- Max 3 for materials if only listed
- No credit for traditional sculptors- only mark contemporary sculptors
- Max 18 if question not directly addressed- move towards avant garde and futuristic
- No maximum to no. of artists allowed

Additions and amendments

TOTAL FOR SECTION B: [80]

SECTION C: ART APPRECIATION AND ANALYSIS
ANSWER ALL QUESTIONS IN THIS SECTION

QUESTION 7

"Art, to be available to all, cannot be unique or expensive. Thus, just as modern needs for practical things must be satisfied mainly by mass production, so the multiple manufacture of inexpensive art is the inevitable answer to the new demand."
(Carpenter, P. and Graham, W. 1971 *Art and Ideas*, Jarrold and Sons, London.)

Write a motivation for an internet site where you discuss the value of mass produced inexpensive art. Consider the following in your article:

- Implications of mass production and mass manufacturing
- Fine art versus functional art
- Accessibility and affordability of art to mainstream society

Write to: [www. artforall@mweb.co.za](mailto:artforall@mweb.co.za)

(15)

- One mark per relevant point
- Credit any relevant examples (Western or Southern African) or even everyday experiences as relevant examples
- Max 13 if question not directly addressed (internet, implications of mass production)
- No maximum to no. of artists or examples allowed, as long as relevant

Additions and amendments

QUESTION 8

The natural extension of the new interdependence between art and the everyday environment is a progressive breakdown of the division between 'fine' and 'popular' art forms
Popular images (such as posters, advertisements and billboards etc.) often make use of fine arts imagery and icons. Some also consider these popular images as art works in their own right.

Write an essay in which you discuss the following:

- The role of popular imagery in contemporary society and whether or not it can be considered art in its own right
- The uses of fine arts icons and styles in popular art forms.
- The relationship between commercial/ economic needs and aesthetic principals

Refer to the image shown above as well as any other relevant examples you may be familiar with. Indicate clearly which examples you are referring to. (25)

- One mark per relevant point
- Credit any relevant examples (Western or Southern African) or even everyday experiences as relevant examples
- Max 22 if question not directly addressed
- No maximum to no. of artists or examples allowed, as long as relevant

Additions and amendments

SUB TOTAL SECTION C: 40