

## POSSIBLE ANSWERS FOR:

### STANDARD GRADE: 2002

**History of Art  
Paper 1  
601-1/2  
Time: 2 Hours  
Marks: 100**

#### PLEASE NOTE:

- This is a confidential document and may not be duplicated in any way or removed from the marking center at any time.
- This must be returned to the Chief Marker, along with any amendments, before leaving the marking center at the end of marking
- This may be amended before marking commences. Once the final memorandum is agreed upon, **NO FURTHER CHANGES MAY BE MADE** and all markers are obliged to adhere to ALL requirements of this memorandum and may not deviate from it in any way without the agreement of the Chief marker.

#### 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 memorandum discussion preceding marking.

## Art SG Paper1:

- 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
- 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 PRESENT.**

### **QUESTION 1**

Listed below are statements that refer to art movements and/or artists:

- a) *Drippings, action paintings, large canvases, all over techniques*
- b) *Anti-naturalism, the artist as creator, explore the inner world, emotive colour, destruction of forms*
- c) *Abstraction, simplification, flattened space, non representational colour*
- d) *Pictorial accuracy, faithful reproductions, actuality, maximum objectivity*
- e) *No use of green, absolute order, compartmentalization, white, geometric formalism*
- f) *Mass media, popular consumer products, icons, billboards, bright*
- g) *Psychic automatism, decalcomania, paranoid critical method, subconscious, soft forms, Freud*
- h) *Retinal, visual animation, illusions of movement, linear*
- i) *Anti art, ready-mades, nihilistic, rebellion*

Select any **TWO** of the sets of clues above. In two separate essays, discuss the movements/ artists to which the words refer as follows:

- *Write down the letters of the two you have chosen.*
- *Name of movement/artist alongside the appropriate letter*
- *Characteristics of the movement/artists*
- *Any relevant examples*

(2x10)

- One mark per relevant point including name of movement, artist/s and work/s
- Credit all relevant characteristics of the movement/s- DO NOT credit words given in exam paper
- If the answers are not entirely separate, do not penalise excessively- rather try to identify separate movements and mark accordingly (discuss individual cases with Chief marker)
- Allow for more than one answer where appropriate e.g. c) or d) could be Cubism or De Stijl if adequately motivated

**Additions and Amendments:**

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### **QUESTION 2**

*Sculpture over the twentieth century has change and developed. Discuss the changes that have taken place in twentieth century sculpture by referring to the work of ONE sculptor you have studied this year.*

Provide the following:

- *Name of sculptor*
- *Name of work/s*
- *Techniques and media*
- *Other characteristics*

(10)

- One mark per relevant point including artist's name/s, examples, materials, processes, techniques, themes etc.
- If more than one sculptor, mark first sculptor mentioned
- Credit general comments/ facts/ observations regarding the development of 20<sup>th</sup> C sculpture

**Additions and Amendments:**

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### QUESTION 3

*There are different opinions concerning architecture of the twentieth century. Some people believe that it is sophisticated and functional while others see it as boring and cold. Write a short essay about the International Style in which you offer your own opinion of this architecture. Include the following:*

- *Name/s of architect/s*
- *Example/s of building/s*
- *Materials and construction methods*
- *Appearance of buildings*
- *Any other important characteristics*

(10)

- One mark per relevant point including architect/s, example/s, materials, construction methods, appearance of buildings etc.
- Credit relevant/ appropriate comments/ observations regarding their opinion of the International style

**Additions and Amendments:**

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**SUB TOTAL SECTION A: [40]**

## **SECTION B: TWENTIETH CENTURY SOUTHERN AFRICAN ART**

Answer ALL questions in this section

### QUESTION 4

*South African architecture often imitates architecture from the rest of the world and has many similarities with American and European architecture. Many people believe that South African architecture should rather be designed to suit the climate, landscape, needs and materials of our own country.*

*Write down the name of the South African architect and one of his/her buildings you have studied this year and answer the following:*

- *Aspects of the building which are similar to the international architecture you have studied*
- *Aspects of the building which are suitable to the South African environment*
- *Any other important characteristics (such as materials, construction methods and appearance) of the building.*

(10)

- One mark per relevant point including names of architect, building/s, materials, appearance, construction methods etc.
- Credit all appropriate observations about the relationship between architecture and the South African environment

**Additions and Amendments:**

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### QUESTION 5

*Paintings can tell us about the artist who created them as well as about the world the artist lives in. Write down the name of ONE South African PAINTER you have studied and provide the following:*

- *Name of at least one painting*
- *What the painting/s tell us about the artist*
- *What the paintings tell us about the world (society, culture, politics etc.) at the time the painting was created.*

(10)

Art SG Paper1:

- One mark per relevant point including artist's name, example/s of work etc.
- If more than one artist, mark first one mentioned
- Credit points made about the relationship between the work and the artist and/or society

**Additions and Amendments:**

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## QUESTION 6

*Art can communicate a message to the viewer. Discuss how ONE South African sculptor you have studied conveys his/her meaning and messages to his/her viewers. Provide the following:*

- *Name of sculptor*
- *Name/s of work/s*
- *Materials and techniques used*
- *The meaning and message/s of his/her work*

(10)

- One mark per relevant point including the name of the sculptor, work/s, materials etc.
- Credit any relevant observation regarding the 'meaning and messages' of the work.
- If more than one sculptor is discussed, mark first sculptor mentioned

**Additions and Amendments:**

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## QUESTION 7

*Describe the technique/s used by the South African PRINTMAKER you have studied. Mention the following:*

- *Name of the printmaker*
- *The technique/s she/he uses*
- *Step by step explanation of his/her working method*
- *Materials and equipment used*
- *Examples of his/her work and a very brief description of a work*

(10)

- One mark per relevant point including name of artist and works
- Credit media, techniques, processes, equipment etc. relevant to the artist
- Discussion of work/s can be descriptive only
- If more than one discussed, mark first artist mentioned
- Can accept an artist who is not primarily a printmaker, but who has completed printmaking works

**Additions and Amendments:**

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**SUB TOTAL SECTION B: [40]**

## SECTION C: ART APPRECIATION AND ANALYSIS

### QUESTION 8



Examine the image of a poster shown alongside. Write a paragraph about this work in which you discuss the following:

- Your personal response to the image and possible reasons for this response
- The use of traditional art icons in the work (such as the drapery, shell, angels etc.)
- The originality and value of the work
- Any other observations and comments about this work

(10)

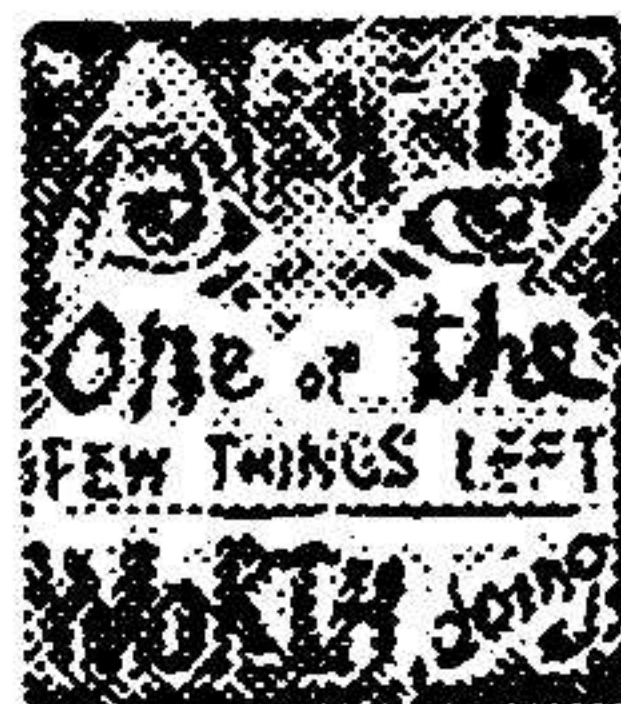
- Credit any relevant and/or appropriate comments and observations which relate to this image or to popular images in general
- Accept any opinion as long as it is motivated or supported

Additions and Amendments:

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### QUESTION 9



(10)

Provide reasons why you think art is 'worth doing'.

Write a paragraph in which you discuss the value of doing art and give some examples of possible uses of art.

- Credit any relevant reasons, motivations or observations relating to this image.
- Credit all credible 'uses' of art
- Any valid examples can be credited

Additions and Amendments:

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