

SENIOR CERTIFICATE EXAMINATION

HIGHER GRADE

**POSSIBLE ANSWERS FOR : History of Art
Paper 1
601-1/1**

PLEASE NOTE:

- This memorandum is a confidential document and may not be duplicated in any way or removed from the marking center at any time.
- This memorandum must be returned to the Chief Marker, along with any amendments, before leaving the marking center at the end of marking
- This memorandum 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.
- 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

When an artist places images into a space s/he creates an interaction between positive and negative fields. Select **THREE** 20th century International Painting movements, of which at least **ONE** is Post World War II.

- In three separate essays, discuss the different ways in which artists have used space in their work.
- Refer to relevant examples to support your answer.

3 X 15= [45]

- One mark per relevant point made
- Accept any relevant examples and accept any appropriate/ correct descriptive statements
- Accept any appropriate reasoning
- **NO CREDIT** for a third movement if not Post WWII- i.e. a max of 30
- Max of 15 per movement- no credit if two aspects of same movement discussed (e.g. Surrealism)
- Only credit painting movements (aspects of Dada can be accepted if relevant)
- Max 13 per essay if space not mentioned

Additions and Amendments:

QUESTION 2

Architecture encloses and displaces space - it is concerned with exterior and interior space.

2.1.

The International Style architects were pioneers of modern architecture. Discuss the work of at least **ONE** of these architects and explain the innovative ways in which he/she manipulated space in both domestic and public architecture.

(15)

- One mark per relevant point made
- Accept any relevant examples- must be IS.
- Can accept more than one architect and examples from them
- Accept any appropriate/ correct descriptive statements and any appropriate reasoning
- Max 10 if only domestic and/or public discussed
- Max 13 if space not discussed

Additions and Amendments:

2.2.

Discuss how **space** was even further explored in architecture which came after the International Style. (10)

- One mark per relevant point made
- Accept any relevant examples- must be **POST IS**.
- Can accept more than one architect and examples from them
- Accept any appropriate/ correct descriptive statements and any appropriate reasoning
- Max 8 if space not discussed

Additions and Amendments:

QUESTION 3**[25]**

Recently new approaches to sculpture have made the interaction of the artwork with its space more complex. Compare any **TWO** or more artists whose work is three dimensional with particular reference to their use of **space**. You may discuss the work of sculptors and/or conceptual artists and/or functional designers.

[20]

- One mark per relevant point made
- Accept any relevant examples and accept any appropriate/ correct descriptive statements
- Max of 12 if only one artist discussed
- Max 18 if space no discussed]
- Max 18 if no attempt at comparison

Additions and Amendments:

TOTAL FOR SECTION A: 90

SECTION B
SOUTH AFRICAN ART FROM 1900 TO THE PRESENT
 Answer ALL questions in this section

QUESTION 4
 Answer question 4.1 and 4.2

Marjorie Bevin says "Pictorial space begins, and sometimes ends, with the picture plane – a flat surface that is synonymous with the surface of the canvas or paper being drawn upon. Artists throughout history have tried to create the illusion of "real" or three-dimensional space on this surface." (Bevin, M. E., *Design Through Discovery*, Holt, Rinehart and Winston, 1977, p.57)

4.1.

Not all the artists working on a two-dimensional picture plane use this space in the same way. Examine the work of **TWO** South African artists of which **ONE** must be a **painter** and **ONE** a **printmaker** and discuss each one of these artists' handling of their pictorial space. (20)

- One mark per relevant point made, accept any relevant examples
- Accept any appropriate/ correct descriptive statements and any appropriate reasoning
- Max 12 if only one category discussed
- Penalise two per section/essay if space is not discussed
- No credit for artists other than painter and printmaker

Additions and Amendments:

4.2.

Merle Huntley says that no art is created in a vacuum (empty space). There is always something that will influence the artist. (Huntley, M., *Art in Outline*, Oxford, 1992, p.108)

Discuss how **ONE** draughtsperson (an artist who draws) has been influenced by his or her space or environment. (10)

- One mark per relevant point made
 - Accept any relevant examples-MUST be South African- no limits if relevant
 - Accept any appropriate/ correct descriptive statements and any appropriate reasoning
 - Max 8 if space or environment not discussed
 - **Additions and Amendments:**
-

QUESTION 5

Sculptures exist in real, not illusionary space. We can relate to them in space in the same way that we relate to objects in the physical environment, by touching them, moving around and sometimes through them. More recently conceptual art has made the interaction of the artwork and space even more complex.

Compare the work of a sculptor with that of a multimedia / conceptual artist with specific reference to her/his use of space.

[20]

- One mark per relevant point made
- Accept any relevant examples-MUST be South African- no limits if relevant
- Accept any appropriate/ correct descriptive statements and any appropriate reasoning
- Max 12 if only one artist discussed
- Max 18 if no comparison
- One artist MUST be a multimedia/ conceptual artist (if vague the candidate must qualify choice)
- **Additions and Amendments:**

**AND
QUESTION 6**

" The dimension of time plays a greater role in architecture than in any other design field. To know a building thoroughly, one must take time to walk through it, allowing one's spirit to flow through the space, over and around the divisions or walls, and out through the doors and windows. Anyone who has learned to "feel" a building in all its possibilities can sense almost endless dimensions in its relationship to the human personality. (Bevlin, M. E., Design Through Discovery, Holt, Rinehart and Winston, 1977, p.367)

Using examples from the South African context discuss the relationship between buildings and their inhabitants and how people interact with the space in and around the building. Refer to at least ONE domestic and at least ONE public building by a South African architect or a group of architects.

Discuss:

The influences on them

- *Their use of materials and*
- *The relationship between the inhabitants and the space in these buildings.*

[20]

- One mark per relevant point made
- Accept any relevant examples-MUST be South African- no limits if relevant
- Accept any appropriate/ correct descriptive statements and any appropriate reasoning
- Max 12 if either domestic or public missing
- Max 18 if inhabitant and environment not discussed

Additions and Amendments:

QUESTION 7

Interaction with space is not only a characteristic of sculpture. The products of the craftsperson and the applied artist also occupy real space. For example the space that remains within a ceramic bowl or a silver chalice (cup) determines its capacity and its use. Discuss ONE craftsperson and ONE applied artist's work and refer to the ways they manipulate their materials and techniques to ensure that their objects function effectively in their space.

[20]

- One mark per relevant point made
- Accept any relevant examples-MUST be South African- no limits if relevant
- Accept any appropriate/ correct descriptive statements and any appropriate reasoning
- Max 12 if either applied art/ craftsperson missing
- Max 18 if materials and function not discussed

Additions and Amendments:

TOTAL FOR SECTION B: 90

SECTION C
ART APPRECIATION AND CRITICISM
 Answer ALL the questions in this section.
 Refer to the attached diagram sheet (page 7)

QUESTION 8

From the earliest times artists have used their artworks to comment on the social and political aspects of the communities in which they function. Some of the issues touched on by South African artists are racism and feminism. Examine the attached artworks which comment on these issues and answer the following questions.

Saartjie Baartman, a Khoisan woman who was taken, at twenty years of age, to England and then to Europe to be paraded half-naked before spectators at "freak shows", has been used repeatedly as the theme for various artworks like paintings and sculptures.

- 8.1 What possible message and emotions could Saartjie's inclusion in artworks convey? (3)
- 8.2 Give possible reasons for Willie Bester's use of scrap metal to depict Saartjie Baartman. (3)
- 8.3 Discuss how Tom Phillips uses lettering, composition and the elements of art in "Oh Miss South Africa" to convey a number of possible messages. (10)
- 8.4 What other ways could and have artists used to address racism and feminism in South Africa? (4)

TOTAL FOR SECTION C: 20

[20]

- One mark per relevant point made
- Accept any appropriate/ correct descriptive statements
- Accept any appropriate reasoning
- Accept reference to other relevant examples

Additions and Amendments:

POSSIBLE ANSWERS FOR :

MUSIC HG

PAPER 1

606-1/1

NOVEMBER 2003

Answer QUESTION 1 or QUESTION 2.

QUESTION 1

(20)

Set ONE of the following poems to music. Choose a suitable voice, key and metre. Clearlywrite the text below the melodic line.

Woza Nonjinkazi

Woza wena Nonjinkazi!
Woza mshikishi wendlela,
Wen' olunyawo lumbax ambili,
Lwalukwe zisinga zensimbi
Zikhwela, zeqana, zehlana
Phansi naphezu kwamathafa:
Wen' owathath' ababamkhulu
Wababhungula nakalokhu.

B W Vilakazi

The Life of a Ribbon

It is pinned to my woollen overcoat
A vibrant shade of red
There to warn us and keep us all aware
But beginning to fray at the edge.

My ribbon fell off - I lost it forever.
If we don't find a cure for this virus soon,
Many more will be done for too.

CD Campbell, Age 17

Pikkedel

Was jy al ooit by 'n 'sheepskin'-dans,
Byvoorbeeld daar by ou Stefaans
Van Hartebeesfontein?

'n Wa-wiel hier, 'n koes-koes daar,
Ons slinger die meisies hot en haar

Dis 'n getrap en 'n rumoer,
Die stof staan op van die beesmis vloer
Op Hartebeesfontein!

S J du Toit

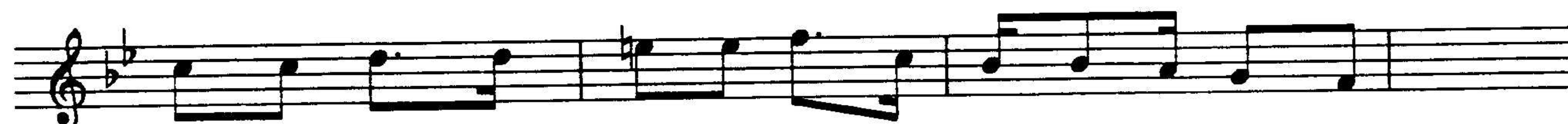
Voice _____ Tenor _____



Was jy al ooit by 'n 'sheep-skin'-dans By-voor-beeld daar by



Ou Ste - faans Van Hart - te-bees-fon - tein? 'n



Wa - wiel hier, 'n koes-koes daar Ons slin-ger die mei-sies



hot en haar Dis 'n ge - trap en 'n ru-moer Die stof staan op van die



bees-mis vloer op Har-te - bees - fon-tein!

Declamation: 5
Rhythmic sense: 5
General: 10

OR

QUESTION 2

(2 0)

Extend the given opening to a symmetrical melody in ternary form consisting of 12 bars. Modulate to a related key and end in the original key. Indicate for which voice or instrument the melody is intended. Provide indications of tempo, dynamics and articulation.

Voice / Instrument Oboe

Allegretto

The musical notation shows a melody in 6/8 time, starting in B-flat major. The first six bars (measures 1-6) are:
1. G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).
2. F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).
3. E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).
4. D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
5. C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
6. Bb3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
The last six bars (measures 7-12) are the reverse of the first six bars:
7. Bb3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter).
8. C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
9. D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
10. E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).
11. F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).
12. G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).
Dynamics: mp (measures 1, 2, 7, 8), mf (measures 3, 4), f (measure 5), mf (measures 6, 11, 12).

Melodic sense: 5
Rhythmic sense: 5
General: 10

Three empty musical staves are provided for the student to write their 12-bar melody. Each staff begins with a treble clef and a B-flat key signature.

QUESTION 3

3.1 Study the extract of two-part counterpoint and answer the questions that follow:

3.1.1 Provide harmonic analysis at (a) and (b). Indicate the key, chord and inversion in each case. (2)

3.1.2 Write an imitation of motif (c) in the soprano part. (2)

3.1.3 Write a sequence of motif (d) in the bass part. (2)

3.1.4 Name the non-harmonic or harmonic notes at (e) - (h).

- (e) passing note (f) chord note
 (g) chromatic lower auxiliary (h) passing note (raised step 6) (4)

(a) (b)
 :g: *ib* : :g: *Vb* :

3.2 Complete the following passage in two-part counterpoint by adding the missing part. Continue in the style suggested by the given material. (15)

Contrapuntal technique: 5
 Harmonic progression: 5
 General: 5

QUESTION 4**(2 0)**

Harmonize the given soprano part for mixed choir (SATB) and use harmonic devices with which you are familiar.

The first system shows a soprano part on a treble clef staff and a bass line on a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The soprano part consists of a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and a final G4 (half note). The bass line consists of: G2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), and a final G2 (half note).

The second system continues the soprano part and bass line. The soprano part notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and a final G4 (half note). The bass line notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), and a final G2 (half note).

The third system continues the soprano part and bass line. The soprano part notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and a final G4 (half note). The bass line notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), and a final G2 (half note).

Harmonic progression: 5
 Voice leading: 5
 General: 10

QUESTION 5

(1 0)

Rewrite the given harmonic passage and insert the following harmonic features at suitable places. Label the answers clearly e.g. (a), (b) etc.

- (a) An accented passing note (1)
- (b) An unaccented passing note (1)
- (c) An upper auxiliary note (1)
- (d) A suspension (1)
- (e) An anticipation (1)
- (f) A secondary dominant (2)
- (g) An interrupted cadence at * (3)

Fragment

Answer

QUESTION 6

(25)

Study the given excerpt from a chorale and carry out the following instructions:

6.1 Figure the harmonies (a) - (f). Indicate the key, chord and inversion for each. (12)

6.2 Name the cadences (g) - (i). Indicate the key and chord progression for each. (9)

6.3 Name the non-harmonic and / or harmonic notes (j) - (m). (4)

Cadence (g): *F: I^b - V - V Imperfect Cadence*

Cadence (h): *B^b: V - I Perfect Cadence*

F: iii

F: ii^{7b}

B^b: v⁷

B^b: ii^{7b}

Cadence (i) *F: I^b - V - V Imperfect Cadence*

F: viib

F: V⁶

- Non-harmonic notes / (j) Accented passing note
- Harmonic notes
- (k) Chord note
- (l) Suspension
- (m) Lower Auxiliary note

TOTAL 100