

**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

**ART HG  
(First Paper: History of Art)**

**TIME: 3 hours  
MARKS: 200**

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**MARKING PROCEDURE**

**PLEASE NOTE:**

- This memorandum is a confidential document and may not be duplicated in any way or removed from the marking centre at any time.
- This memorandum must be returned to the Chief Marker, along with any amendments, before leaving the marking centre 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 the 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 key words (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), not 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 key word. 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 check that correct subtotals 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.

## Art Paper 1: Higher Grade

### SECTION A INTERNATIONAL ART FROM 1900 TO PRESENT

In all H.G questions (indicated by terms such as, discuss, explain, compare), answers must be in full sentence form. Where points are simply listed as key words (a "shopping list"), no marks are to be awarded. Where statements in full sentence form are listed, only 1 mark is awarded for the entire list or if fully expressed sentences are bulleted, marks achieved are halved.

#### QUESTION 1

*Select three twentieth century international PAINTING movements. In three SEPARATE essays, discuss each painting movement with reference to characteristics, artists and examples in each essay.*

- *Explain to what extent the artists were influenced by the existing social circumstances of the time.*
- *Explain the way in which the artists manipulated images to communicate their ideas.*
- *Explain how they influenced artists who followed after them.*
- *Ensure that you select at least ONE movement from before World War II and ONE movement after World War II.*

3x15=[45]

- One mark per relevant point
- Maximum 15 marks for each movement
- Maximum of 30 marks for entire question if all three movements are from either before WWII or after WWII – (i.e. Sequence must be: 2, WWI, 1 OR 1, WWII, 2)
- Maximum of 2 marks per movement for examples only mentioned and not discussed (No max if discussed)
- Maximum 45 – Subtract 5 marks if question is not directly addressed (i.e. if any bullet requirements are omitted) or 1 mark per bullet omitted

#### Additions and amendments

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#### QUESTION 2

*Although the International Style of architecture was once the dominant style in architecture, alternative approaches to architecture are increasingly apparent in modern cities.*

2.1 *Discuss the work of ONE International Style architect with reference to his/her contribution to the development of modern architecture. Include reference to the following:*

- *Innovations, style, and construction methods*
- *One domestic building and one public building*

[10]

2.2 *Discuss architecture which came after the International Style of architecture. Refer to relevant architects and examples of buildings to illustrate recent developments in contemporary architecture.*

[15]

- One mark per relevant point

2.1 If reference is made to only one type of building (i.e. only domestic or only public) subtract 10% (1 mark)  
If reference to the contribution to the development of modern art is omitted, subtract 10% (1 mark)

If materials are only listed do not mark (fine if discussed).

2.2 If buildings are only described, do not allocate more than 50% of maximum mark. Max 13 if an architect and building are not named (1 mark each)

**Additions and amendments**

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**QUESTION 3**

*Artists constantly explore new and varied media in the production of their three-dimensional artworks. They may be sculptors, conceptual artists or functional designers. Compare the work of TWO international artists who work(ed) three-dimensionally and describe their innovative use of materials.*

[20]

- One mark per relevant point
- If works are not compared and merely described, subtract 10% (2 marks)
- If only one work is discussed, do not allocate more than 50% of maximum mark
- If two works are described but not compared, subtract 10% (2 marks)
- No marks for a simple list of materials

**Additions and amendments**

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**SECTION B**  
**SOUTH AFRICAN ART FROM 1900 TO THE PRESENT**

Answer Questions 4 and 5, both are compulsory, AND  
Answer Question 6.1 OR 6.2 AND Question 7.1 OR 7.2.

Read through this section carefully before starting so as to avoid a possible repetition of the same artist(s) in different questions.

**QUESTION 4**  
**(COMPULSORY)**

*During the Apartheid era many artists contributed towards the political struggle for equality in South Africa by protesting against racial discrimination through their artworks. Other artists have addressed personal issues or other forms of inequality (for example, gender discrimination) through their work.*

*Discuss the work of **ONE** major South African painter whose work has addressed personal issues or undermined prejudices in South Africa.*

[20]

- One mark per relevant point
- Credit only one South African painter
- Maximum 1 mark for information on examples only listed (no max. if discussed)
- Max. 18 if question is not addressed directly
- Credit reference to the relation between the artwork and the artist's intention

**Additions and amendments**

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**AND**

**QUESTION 5**  
**(COMPULSORY)**

*In the past, a house looked like a house and an office block looked like an office block. These days, however, domestic dwellings and corporate buildings seem to be ever-increasingly similar.*

*Discuss whether you agree with this statement and mention the considerations architects should keep in mind when designing domestic dwellings and corporate buildings.*

*Refer to **ONE** recent example of a domestic dwelling and **ONE** recent example of a public building to substantiate your answer.*

[20]

- One mark per relevant point
- Credit more than one architect if offered
- Credit only discussion of one South African domestic dwelling and one South African public building
- Credit discussion of architectural design considerations (max. 1 if the lot is listed only)
- Max. 1 for information on examples only listed (no max. if discussed)
- Max. 18 if question is not addressed directly

**Additions and amendments**

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**AND**

**QUESTION 6.1  
(OPTIONAL TO QUESTION 6.2)**

*Traditionally, sculptors have worked in either an additive method of sculpting (for example, modelling with clay) or a subtractive method of sculpting (for example, carving from wood).*

*More recently, however, sculptors/three-dimensional artists work with unconventional methods and materials to create more unusual sculptures/three-dimensional works.*

*Discuss the methods and materials that TWO contemporary sculptors/three-dimensional artists make use of in order to create more unusual sculptures/three-dimensional works. Refer to relevant examples.*

**[30]**

- One mark per relevant point
- Only mark contemporary South African art and only those who adhere to the requirements of the question (sculptors/three-dimensional artists/installation/multi-media)
- Credit only two contemporary artists
- Max. 1 for information on examples only listed (no max. if discussed)
- Max. 18 if question is not addressed directly
- Max. 15 per artist discussed

**Additions and amendments**

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**OR**

**QUESTION 6.2  
(OPTIONAL TO QUESTION 6.1)**

*Many contemporary artists have abandoned traditional means of expression such as painting, sculpture and printmaking for more popular or provocative methods of communication like video art, land art or performance art.*

*Discuss the work of TWO artists who are breaking new ground in the means by which they communicate to the public. Refer to at least TWO works by each artist.*

**[30]**

- One mark per relevant point
- Only mark contemporary South African art and only those who adhere to the requirements of the question (video art/land art/performance art)
- Credit only two contemporary artists
- Max. 1 for information on examples only listed (no max. if discussed)
- Max. 18 if question is not addressed directly
- Max. 15 per artist discussed

**Additions and amendments**

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**AND**

**QUESTION 7.1  
(OPTIONAL TO QUESTION 7.2)**

*“Form Follows Function” is a well-known phrase which many art historians have used when referring to applied arts objects.*

*Describe at least ONE work by a South African designer or agency and at least ONE work by a South African craftsperson, which illustrate the relevance or irrelevance of the phrase “Form Follows Function”. Also refer to the characteristics of each artist’s work.*

**[20]**

- One mark per relevant point
- Credit discussion of one S.A. applied arts designer/agency and one S.A. craftsperson only
- Max. 5 per artist for discussion of general characteristics (max. 1 if lot is listed)
- Max. 10 per artist discussed
- Max. 1 for information on examples only listed (no max. if discussed)
- Max. 18 if question is not addressed directly

**Additions and amendments**

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**OR**

**QUESTION 7.2  
(OPTIONAL TO QUESTION 7.1)**

*One of the popular functions of printmaking has always been to communicate with a wider audience through means of duplication.*

*Discuss South African printmaking with reference to the printmaker’s intended audience.*

**[20]**



- One mark per relevant point
- Credit discussion of any work of any S.A. printmaker
- Max. 1 for information on examples only listed (no max. if discussed)
- Max. 18 if question is not addressed directly

**Additions and amendments**

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**SECTION C**  
**ART APPRECIATION AND ANALYSIS**

**QUESTION 8**

*Colour has innumerable uses in the creation of art, craft, architecture and design.  
Discuss the many different uses of colour.*

*You may refer to fine art, craft, architecture, or design in your answer, and you may refer to any observations from daily life.*

[20]

- One mark per relevant point
- Credit reference to any of the uses of colour in any of the given categories (viz. fine art, craft, architecture, design, observation from daily life)
- Max. 1 for information on examples only listed (no max. if discussed)
- Max. 5 for reference to other formal elements besides colour (e.g. use of line/shape)

**Additions and amendments**

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END