

**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

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

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**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 a marker leaves 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").



- 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 is 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 (l) 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 that all books and questions are marked.
- Count ticks and check that the correct subtotals are entered in the left-hand side margin of the script.
- Check that 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 PRESENT**

**QUESTION 1**

Select TWO twentieth century international painting movements, ONE from before and ONE from after World War II. Discuss the similarities and differences between these two movements. Supply the following information:

- |     |  |                     |
|-----|--|---------------------|
| 1.1 | The name of each movements   | (2)                 |
| 1.2 | The name of ONE artist from each movement                              | (2)                 |
| 1.3 | The title of ONE work from each movement                               | (2)                 |
| 1.4 | Influences on each movement  | (4)                 |
| 1.5 | Similarities and differences between these two movements (e.g. themes) | (10)<br><b>[20]</b> |

- One mark per relevant point
- If movements are either both from before or both from after WWII, mark only one movement (i.e. 50% of maximum mark).

- 1.5 If points are simply listed as keywords (a "shopping list"), the marks should be halved. If points are listed in full sentence form, award full marks.

**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 | Write down the name of an International Style architect.   | (1)                |
| 2.2 | Write down the names of TWO buildings by this architect: one domestic buildings and one public building.   | (2)                |
| 2.3 | Describe ONE of these buildings.   | (5)                |
| 2.4 | Name an architect who has worked since the International Style of architecture.  | (1)                |
| 2.5 | Write down the name of a building designed by this architect.  | (1)                |
| 2.6 | Discuss the changes and differences in the building you chose as compared with the characteristics of buildings following the International Style. | (5)<br><b>[15]</b> |



- One mark per relevant point.

2.6 If building is merely described and no reference is made to the International Style, subtract 10%.

**Additions and amendments**

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**QUESTION 3**

Artists who work three-dimensionally constantly explore new materials and techniques in the creation of their artworks.

- 3.1 Name an international artist who works three-dimensionally. (1)
  - 3.2 Explain the new media and techniques used by the artist. (4)
  - 3.3 Name ONE work by the artist. (1)
  - 3.4 Describe the work you mentioned in Question 3.3. (4)
- [10]

- One mark per relevant point

3.2 If points are simply listed as keywords (a "shopping list"), the marks should be halved.  
If points are listed in full sentence form, award full marks.

**Additions and amendments**

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

- Answer Questions 4 AND 5.
- Answer Question 6.1 OR 6.2.
- Answer 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)**

Sometimes painters repeatedly make use of the same ideas and references in their work.

- 4.1 Name ONE contemporary South African painter. (1)
- 4.2 Name TWO paintings produced by the artist you have named. (2)
- 4.3 Write down a list of the imagery or visual forms contained in ONE of the paintings you named in Question 4.2. (3)
- 4.4 Identify the meaning or message of the imagery or visual forms you named in Question 4.3. (3)

One mark per relevant point.

Marks allocated as indicated by marks per question.

**Additions and amendments**

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**AND**

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

Contemporary architects make use of a combination of modern building materials and traditional building materials in their work

- 5.1 Name ONE example of a South African domestic dwelling or a South African administration building / gallery in which such a combination is used. (1)
- 5.2 Name the architect who designed the example you wrote down for Question 5.1. (1)



- 5.3 Identify ONE modern material and ONE traditional material used in the construction of the building you named in Question 5.1. (2)
- 5.4 Explain where one can see the materials you named in Question 5.3 in the structure of the building. (2)
- 5.5 Describe ONE other unique feature of the building and discuss its merit or failure as a part of the overall design of the building. (3)

One mark per relevant point  
 Marks allocated as indicated by marks per question  
**Additions and amendments**

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

Contemporary South African sculptors/three-dimensional artists work with untraditional methods and materials to create more unusual sculptures.

- 6.1.1 Name TWO contemporary artists who produce sculptures. (2)
- 6.1.2 Draw up a table consisting of two columns and then list the following items under each artist's name (the same artists you named for Question 6.1.1):
- |     |  |         |
|-----|--|---------|
| (a) | The name of TWO works by each artist   | 2x2=(4) |
| (b) | ONE type of untraditional / unusual material each artist used in the works you have named        | (2)     |
| (c) | ONE untraditional/unusual technique each sculptor used for constructing the works you have named | (2)     |
| (d) | A detailed analysis of the symbolism of ONE work by each artist                                  | 2x4=(8) |

One mark per relevant point  
 Marks allocated as indicated by marks per question  
**Additions and amendments**

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**OR**



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

Many contemporary artists are producing performance artworks, video artworks and land art works.

- 6.2.1 Name TWO contemporary South African artists who produce work in any TWO of the following forms of art:
- \* Performance art
  - \* Video art
  - \* Land art
- 6.2.2 Identify the medium in which each of the artists works. (2)
- 6.2.3 Name ONE aim of each of the artists you have named. (2)
- 6.2.4 Name ONE artwork produced by each of the artists. (2)
- 6.2.5 Describe the appearance and meaning of each of the artworks you named in Question 6.2.4. 2x5=(10)

One mark per relevant point  
Marks allocated as indicated by marks per question  
**Additions and amendments**

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

Objects can serve the purpose of being beautiful and functional at the same time.

- 7.1.1 Name ONE craftsman or ONE applied arts designer. (1)
- 7.1.2 Name ONE work produced by the person you named in Question 7.1.1. (1)
- 7.1.3 Identify the function of the work you have named. (2)
- 7.1.4 Describe the appearance and form of the object. (2)
- 7.1.5 Explain how the form of the object is suitable or unsuitable for its function. (2)
- 7.1.6 Discuss the technical process which was used to produce the object. (2)

One mark per relevant point  
Marks allocated as indicated by marks per question  
**Additional and amendments**

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OR

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

Many printmakers make use of a combination of old and new techniques or ideas in their work.

- 7.2.1 Name ONE South African printmaker. (1)
- 7.2.2 Name TWO works produced by the printmaker you mentioned in Question 7.2.1. (2)
- 7.2.3 Identify the medium and the technique that the artist used to make ONE of the works you have named. (2)
- 7.2.4 Describe the imagery the artist used in ONE of the works you have named. Indicate clearly to which work you are referring. (2)
- 7.2.5 Explain the significance of the imagery in the print you referred to in Question 8.2.4. (2)

One mark per relevant point  
Marks allocated as indicated by marks per question  
**Additions and amendments**

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

**QUESTION 8**

Colour has a countless number of 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. [10]

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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**TOTAL: 100**