

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

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

**TIME: 3 hours
MARKS: 200**

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), 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 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. If full sentences are used, but bulleted, half marks are awarded.

QUESTION 1

Discuss the use of colour in three twentieth century international PAINTING movements. In three SEPARATE essays discuss the works of relevant artists.

Refer to:

- *The ways in which colour operates at the three levels discussed in the theme of this exam paper (page 1) e.g. how colour is applied, symbolic use of colour, etc.*
- *Relevant examples of works.*
- *You must refer to at least ONE pre-World War II and ONE post-World War II movement.*

3 X 15 [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)

Additions and amendments

QUESTION 2

Architecture can also be looked at as functioning on different levels. On one level it is simply a collection of materials and construction methods. On a second level it functions as a building and on a more advanced level it becomes an aesthetic object which interacts with its environment. Discuss architecture in terms of these three levels. Deal with the following two sections of architecture:

- 2.1 *The International Style of architecture with reference to the work of one relevant architect. Include a domestic and a public building by this architect.* [10]
- 2.2 *Architecture which came after the International Style of architecture with reference to the works of relevant architects.* [15]

- One mark per relevant point
- If discussion is not in terms of three levels, do not allocate more than 50% of maximum mark.
- No marks for simple lists of materials

2.1 If reference is made to only one type of building (i.e. only domestic or only public) subtract 10% (1 mark).
Mark only the first architect.

Additions and amendments

QUESTION 3

Three-dimensional art is not restricted to the traditions of sculpture but includes conceptual and functional art. Discuss the three-dimensional work of two artists. One of these must be a functional object.. Compare the works in terms of the three levels at which an artwork may be viewed.

[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).

Additions and amendments

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)

The way a painter uses his/her medium could support the message he/she aims to convey.

Explain how the medium and technique of ONE major South African painter enhances the meanings behind his/her artwork.

[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.

Additions and amendments

AND

**QUESTION 5
(COMPULSORY)**

The materials an architect chooses for the construction of his/her designs will influence the quality or style of living of the intended inhabitants dramatically.

Discuss ONE domestic dwelling and ONE administration building/gallery where the architect's choice of materials has either improved or impaired the quality of living of its inhabitants and/or visitors.

- 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 the relationship between the living standards of the inhabitants/visitors and the construction materials used in the buildings.
- Max. 1 for information on examples only listed (no max. if discussed)
- Max. 18 if question is not addressed directly

Additions and amendments

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

Artworks can be seen, to some extent, as a reflection of the artist's identity or beliefs.

Discuss the work of TWO contemporary South African artists producing three-dimensional forms of art (for example, sculpture, installations, multi-media) which seem inspired by the artist's identity or beliefs.

[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

OR

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

Contemporary forms of art such as performance art, video art and land art provide the viewer with an abundance of signs and symbols to interpret.

Discuss the imagery and symbolism in the work of TWO contemporary South African artists who produce either performance artworks, video artworks, or land art forms.

[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

AND

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

Discuss at least TWO different objects or images that have strong decorative qualities such as pattern or symmetry. Refer to the formal qualities of the works, which make them good examples of decorative art or craft.

[20]

- One mark per relevant point
- Credit discussion of two or more different objects or images with decorative qualities
- Credit reference to the formal qualities of the works discussed
- Max. 10 per object/image discussed
- Max. 1 for information on examples only listed (no max. if discussed)
- Max. 18 if question is not addressed directly

Additions and amendments

OR

QUESTION 7.2
(OPTIONAL TO QUESTION 7.1)

Imagine that, as a curator of a major exhibition of African art, you are required to select African prints and African craft works to put together on display.

Select and describe the work of ONE South African printmaker and ONE South African craftsperson that you would put together on display.

You should discuss the ways in which the prints and craft works would relate to each other conceptually.

[20]

- One mark per relevant point
- Credit discussion of one or more works by one S.A. printmaker and one or more works by one S.A. craftsperson
- Credit reference to the ways in which the prints and craft works relate (conceptually and/or formally) to each other.
- Max. 1 for information on examples only listed (no max. if discussed)
- Max. 18 if question is not addressed directly

Additions or amendments

SECTION C
ART APPRECIATION AND ANALYSIS

QUESTION 8

There are numerous art-related careers for which one could study further.

Name and discuss one such career, referring to details such as the courses offered by tertiary institutions, enrolment requirements, the duration of the course, the daily routine in the workplace, and the advantages and disadvantages of working in the chosen field.

[20]

- One mark per relevant point
- Credit reference to one arts-related career only
- Max. marks per section required for discussion:
 - courses offered by tertiary institutions – max. 2 marks
 - enrolment requirements – max. 2
 - duration of course – max. 1
 - daily routine in the workplace – max. 7
 - advantages and disadvantages of the chosen field – max. 8
- Max. 1 for information on examples only listed (no max. if discussed)

Additions and amendments
