

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

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

POSSIBLE ANSWERS OCT / NOV 2006

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 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 check 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

In all H.G. Questions (indicated by terms such as, discuss, explain, compare) answers must be in full sentences. Where points are simply listed as keywords (a “shopping list”) no marks are to be awarded. Where statements in full sentences are listed, only 1 mark is awarded for the entire list.

SECTION A

INTERNATIONAL ART FROM 1900 TO THE PRESENT DAY

Question 1 is compulsory. Answer question 2 or 3.

QUESTION 1

Select any TWO twentieth century international PAINTING movements of which at least one must be from after World War II. Write an essay in which you compare the works of artists from these two movements with reference to:

- *The different approaches that artists in each movement have towards the creative process*
- *How these approaches affect our response to the work/s the world.*

[45]

- One mark per relevant point
- Maximum 22.5 marks for each movement
- Maximum of 22.5 marks for entire question if both movements are from either before WWII or after WWII
- Do not credit information not directly linked to questions or not from a painting movement, even if correct
- Maximum of 4 marks per movement for **examples** only mentioned and not discussed (No max. if discussed)
- Maximum 41 – (2 marks per movement)) if question is not directly addressed (i.e. if any bullet requirements indicated in question above are omitted)

Additions and amendments

AND

Question 2

- 2.1 *Sculptors of the twentieth century use their creative process/es in order to make a statement to which the viewer responds.*

Discuss three works of ONE twentieth century sculptor with reference to

- *The creative process/es s/he uses*
- *The statement/s made by the artist*
- *Possible viewer responses and reasons for these*

(35)

- One mark per relevant point
- Credit analysis of one twentieth century sculptor's work only.
- Maximum of 4 marks for **examples** only mentioned and not discussed (No max. if discussed)
- Maximum 33 – if question is not directly addressed (i.e. if any bullet requirements indicated in question above are omitted)

- 2.2 *Discuss the characteristics and creative processes of TWO works of ONE international applied arts artist/designer, and state whether the above statement can be applied to the work of this applied arts artist / designer and explain how examples of the work provoke a particular response in the viewer / user*

- One mark per relevant point (10)

Additions and amendments

AND

Question 3

- 3.1 *What has happened to architecture since the second world war that the only passers-by who can contemplate it without pain are those equipped with a white stick and a dog?
Bernard Levin (1928 - ____) British journalist, critic In "The Times," 1983.*

As the quotation above points out, people do not always respond positively to architecture. Discuss possible responses to twentieth century architecture and reasons for these responses by referring to

- *ONE International style architect (characteristics and examples of his work)*
- *ONE architect who worked after the International style (characteristics and examples of her/his work)*

(35)

- One mark per relevant point
- Maximum 20 marks if only one of the periods is discussed
- Maximum of 2 marks per movement for **examples** only mentioned and not discussed (No max. if discussed)
- Maximum 33 – if question is not directly addressed (i.e. if any bullet requirements indicated in question above are omitted)

3.2 Discuss the work of ONE international applied arts artist/designer and state whether the you think the work is aesthetic. Give reasons for your opinion.

Additions and amendments

- One mark per relevant point (10)

AND

TOTAL FOR SECTION A: 90

SECTION B
South African art

Question 4

"A painting in a museum hears more ridiculous opinions than anything else in the world."

Edmond de Goncourt (1822 - 1896) French diarist

Discuss how the processes used by South African painters, sculptors and conceptual artists demand a particular response from their viewers.

Refer to the process/es, examples and characteristics of the artists discussed.

[40]

- One mark per relevant point
- Max 13 marks per discipline required for discussion
- Maximum of 3 marks for **examples** only mentioned and not discussed (No max. if discussed)
- Maximum 38 – if question is not directly addressed (i.e. if any bullet requirements indicated in question above are omitted)

Additions and amendments

AND

Question 5

What differences potentially exist between the processes of designing and constructing a public building and the process/es of designing and constructing a domestic building?

Discuss examples of South African domestic and public architecture, referring to the different approaches taken to design processes by the architect/s.

[25]

- One mark per relevant point.
- Max 12.5 per type of architecture
- Maximum of 3 marks for **examples** only mentioned and not discussed (No max. if discussed)
- Maximum 23 – if question is not directly addressed (i.e. if any bullet requirements indicated in question above are omitted)

Additions and amendments

Question 6

The process an artist/designer/ crafts person uses for his/her work directly influences the effectiveness of the final product. Discuss the work of one applied artist/applied arts agency/craftsperson/crafts movement referring to the creative processes he/she/they use and whether this is effective.

[25]

- One mark per relevant point.
- Credit analysis of work from one applied arts movement only.
- Maximum of 2 marks for **examples** only mentioned and not discussed (No max. if discussed)
- Maximum 23 – if question is not directly addressed (i.e. if any bullet requirements indicated in question above are omitted)

Additions and amendments

Question 7

Although the appearance of a print and a drawing are sometimes similar, the processes used to make them are vastly different.

Write a comparative essay in which you discuss the differences in the processes used by at least ONE drawer and ONE printmaker.

[25]

- One mark per relevant point.
- Max 12.5 per discipline
- Maximum of 4 marks for **examples** only mentioned and not discussed (No max. if discussed)
- Maximum 23 – if question is not directly addressed (i.e. if any requirements indicated in question above are omitted)

Additions and amendments

Question 8

Discuss the work of drawers, printmakers and painters, or the work done at a specific informal art school and refer to social and political events, which influenced them. Analyse at least three works by three different artists, to show how the artists has commented on a socio-political situation.

[25]

- One mark per relevant point

Additions and amendments

SECTION C
Art appreciation and criticism

Question 9

Define any FIVE of the following creative processes and give an example of an artwork/artist where each is used. Write down the name of each process you have chosen.

- 9.1 *Impasto*
- 9.2 *Glazing*
- 9.3 *Additive sculpting*
- 9.4 *Assemblage*
- 9.5 *Installation art*
- 9.6 *Collage*
- 9.7 *Scumbling*
- 9.8 *Stippling*
- 9.9 *Casting*
- 9.10 *Silkscreening*

(5x2=10)

- One mark per relevant point.
- Maximum 1 per sub-division – if either the definition or an example is omitted.

Additions and amendments

Question 10

Discuss the processes you used when completing your practical, theme-based exam project.

Refer to:

- *Presentation*
- *Interpretation of the theme*
- *Research and preliminary work*
- *Making the final product*

(10)

- One mark per relevant point.
- Credit reference to any relevant information related to process.

Additions and amendments

TOTAL: 200