

**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

**HISTORY OF ART HG**

**Possible Answers / Moontlike Antwoorde  
Feb / Mar / Maart 2006**

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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 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 Marker 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.) they 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 (v) 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 answers are marked.
- Count ticks and check the 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 an 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

QUESTION 1

**ANSWER EITHER QUESTION 1.1 OR 1.2. PLEASE NUMBER YOUR CHOICE CLEARLY.**

1.1 Select TWO twentieth century international **painting movements**, one of which developed after World War II. In two SEPARATE essays, discuss each painting movement with reference to stylistic characteristics, artists and examples of their works.

Make reference to:

- The artists' ideas and interpretations of beauty
- The public's reaction to each movement
- Innovative elements.

2x15=[30]

**OR**

1.2 Some twentieth century international **painting movements** deliberately set out to challenge traditional concepts of beauty.

Discuss how TWO movements questioned and challenged our traditional understanding of what appears to be beautiful. 2x15=[30]

- One mark per relevant point
- Credit only one painting movement that occurred before World War II
- For listed information divide mark by two
- Max 14 per painting movement of Question not directly addressed
- Max 15 if only one movement discussed.

**Additions and amendments**

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**AND**

**QUESTION 2**

**ANSWER BOTH QUESTIONS 2.1 AND 2.2.**

2.1

The International Style of architecture broke away from traditional concepts of beauty.

With reference to this statement, discuss the International Style of architecture. Refer to the work of at least ONE International Style architect. Include information on at least ONE **domestic dwelling** and ONE **public building** by this architect.

Make reference to:

- Influences on the International Style
- Construction methods
- Aims and intentions of the architect/s.

(20)

- One mark per relevant point
- Credit reference to the work of ONE International Architect only
- Max 12 if only one type of building is discussed.

**Additions and amendments**

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**OR**

2.2

Discuss the work of at least ONE architect who worked **after** the International Style of architecture. Refer to the unique features of his/her buildings which could be considered attractive or unattractive. Give reasons to support your opinions.

(10)

- One mark per relevant point
- Credit reference to only one post-International Style architect
- Max 9 if question not addressed directly

**Additions and amendments**

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**[30]**

**AND**

**QUESTION 3**

Discuss the works of TWO international sculptors and explain their different interpretations of beauty.

Make reference to:

- Stylistic characteristics
- Media and techniques used
- Subject matter and symbolism.

[20]

- One mark per relevant point
- Credit discussions of two International three dimensional artists only
- Max 19 if question not addressed directly
- Max 12 if only artist is discussed

**Additions and amendments**

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**AND**

**QUESTION 4**

The appearance of a functional artwork can make it more appealing to the public.

Discuss the work of ONE international applied artist/designer or one applied arts/design movement.

What aspects of the work/s you have discussed would make them appealing to the public?

Make reference to:

- Materials used
- Appearance of the examples
- Relationship between the function and beauty of the works.

[10]

- One mark per relevant point

**Additions and amendments**

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**TOTAL FOR SECTION A: [90]**

SECTION B  
SOUTH AFRICAN ART FROM 1900 TO THE PRESENT

QUESTION 5

ANSWER QUESTION 5.1 OR 5.2. PLEASE NUMBER YOUR CHOICE CLEARLY.

5.1 Discuss the work of at least ONE contemporary South African painter and at least ONE contemporary South African draughtsperson (drawer)/graphic artist/printmaker with reference to depictions of conflict and/or discord in their work.

Make reference to:

- The effects of social and political influences on the works
- Relevant examples.

[35]

- One mark per relevant point
- Max 20 if only one artist is discussed.
- Max 34 if question not addressed directly.

Additions and amendments

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OR

5.2 In early twentieth century South African art, the concept of beauty was largely influenced by European art. Recently South African artists have developed a style of their own which is more relevant to South African culture and contexts.

In a comparative essay, discuss the differences between early and contemporary South African two-dimensional art with particular reference to:

- European and African influences
- Stylistic characteristics
- Changes in the ways in which South African culture is depicted
- Relevant examples.

[35]

- One mark per relevant point
- Max 34 if question not directly addressed.
- Credit reference to any two dimensional act.
- Max 20 if only early or contemporary act is discussed

Additions and amendments

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AND

**QUESTION 6**

The use of building materials, be they raw and 'aggressive' or detailed and refined, contributes to the aesthetic effect of buildings.

With reference to his statement, discuss contemporary South African architecture. Include information on at least ONE **domestic** and ONE **public building** by a South African architect.

Make reference to ways in which materials are used, combined and applied.

[25]

- One mark per relevant point
- Max 15 if only one type of building is discussed
- Max 24 if question not addressed directly.

**Additions and amendments**

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**AND**

**QUESTION 7**

Discuss the unconventional and innovative aspects of the work of TWO contemporary South African artists who work in a three-dimensional manner.

Select your artists from one or more of the following categories:

- Sculpture
- Performance art
- Conceptual art
- Land/Site art

[20]

- One mark per relevant point
- Credit reference to Contemporary artists only
- Max 12 if only one artist is discussed.
- Max 19 if question not addressed directly.

**Additions and amendments**

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**AND**



**QUESTION 8**

For applied art (including craft) to be successful, it needs to combine function and appearance.

Discuss this statement with reference to ONE artist from one of the following categories:

- Crafts
- Applied art/Design
- Advertising/Design agency

[10]

- One mark per relevant point
- Max 9 if question not addressed directly.

**Additions and amendments**

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**TOTAL FOR SECTION B: [90]**

**SECTION C  
ART APPRECIATION AND CRITICISM**

**ANSWER BOTH QUESTIONS.**

**QUESTION 9**

Discuss the merits and weaknesses of one or more art works which you viewed when you visited a local art gallery. Include in your discussion the name of the gallery and the artist/artwork.

[10]

- One mark per relevant point

**Additions and amendments**

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**AND**

**QUESTION 10**

How would you determine what is "kitsch" or in bad taste in art?  
Support your argument with reference to relevant examples.

[10]

- One mark per relevant point

**Additions and amendments**

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**TOTAL FOR SECTION C: [20]**

**TOTAL: 200**