

**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

**HISTORY OF ART SG  
(First Paper)**

**POSSIBLE ANSWERS OCT / NOV 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 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 checks 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

## SECTION A

**INTERNATIONAL ART FROM 1900 TO THE PRESENT DAY**

In this Section, question 1 is compulsory, and answer either question 2 or 3.

Answer all the questions in this section.

**QUESTION 1**

Select TWO twentieth century international painting movements. At least one must be from after World War II.

- |     |  |      |
|-----|--|------|
| 1.1 | Name each movement.  | (2)  |
| 1.2 | Name ONE artist from each movement.  | (2)  |
| 1.3 | Name an example of ONE work by each artist.                                | (2)  |
| 1.4 | Explain the different creative processes of each artist.                   | (4)  |
| 1.5 | Describe the artworks you have named.                                      | (10) |
| 1.6 | Draw and label a diagram of ONE of the works you described in question 1.5 | (5)  |

- 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)

**[25]**

Additions and amendments

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**AND**  
**QUESTION 2**

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

- |     |   |         |
|-----|---|---------|
| 2.1 | Name TWO International artists who work three-dimensionally and make a statement in their work. | (2x1=2) |
| 2.2 | Explain how the artists you have named use their media and techniques in the creative process.  | (2x4=8) |
| 2.3 | Name ONE work by each artist.   | (2x1=2) |
| 2.4 | Describe the works mentioned in Question 2.3.   | (2x4=8) |

**[20]**

- One mark per relevant point.

Additions and amendments

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OR

## QUESTION 3

*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 : www.artthrob.co.za*

- 3.1 Name ONE International Style architect. (1)
- 3.2 Name TWO buildings designed by this architect: ONE domestic dwelling and ONE public building. (2)
- 3.3 Describe the construction process of ONE of these buildings. (5)
- 3.4 Name ONE architect who worked after the International Style of architecture. (1)
- 3.5 Name ONE building designed by this architect. (1)
- 3.6 Discuss characteristics of this building which are different from an International Style building. (5)
- 3.7 Describe ONE of the buildings you have mentioned. (5)

**[20]**

- One mark per relevant point.

Additions and amendments

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**TOTAL FOR SECTION A: [45]**

SECTION B  
SOUTH AFRICAN ART

In this Section, question 4 is compulsory, and answer either question 5 or 6.

## QUESTION 4

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

*Edmond de Goncourt : www.artthrob.co.za*

- 4.1 4.1.1 Name ONE contemporary South African painter. (1)
- 4.1.2 Name TWO paintings by this artist. (2)
- 4.1.3 Describe one of the paintings mentioned in Question 4.1.2 and say what the possible public opinion of it could have been. (4)
- 4.1.4 Explain the artist's technical process. (3)

- 4.2      4.2.2      *Name TWO contemporary artists who produce sculpture or three-dimensional artworks.* (2)
- 4.2.2      *Name ONE work by each artist.* (2)
- 4.2.3      *Describe one of the works named in Question 4.2.2.* (4)
- 4.2.4      *Describe the artist's creative process.* (2)
- One mark per relevant point. [20]

Additions and amendments

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AND

QUESTION 5

*The process an artist/ designer/ craftsperson/ architect uses for his/her work directly influences the effectiveness of the final product.*

Possible differences exist between the process(es) of designing and constructing a **public** building and a **domestic** building.

- 5.1.1      Name TWO contemporary architects/ architectural firms. (2)
- 5.1.2      Name ONE domestic dwelling and ONE public building designed by the architects/ architectural firms mentioned in Question 5.1.1. 2x2=(4)
- 5.1.3      List the materials and techniques used in ONE domestic and ONE public building named in Question 5.1.2. 2x2=(8)
- 5.1.4      Describe the process used in the construction of the buildings you have named. (6)  
[20]
- 5.2.1      Name ONE applied artist/ applied arts agency/ craftsperson. (1)
- 5.2.2      Name an example of the work produced by the applied artist/ applied arts agency/craftsperson and explain the process that was used to produce the work. (4)  
[5]

- One mark per relevant point.

Additions and amendments

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OR

QUESTION 6

*The processes to make drawings, prints and works of applied art are varied.*

- 6.1      6.1.1      Name ONE contemporary printmaker. (1)
- 6.1.2      Name TWO examples of his/ her work. (2)
- 6.1.3      Describe the process the printmaker used to produce the print. (5)
- 6.2      6.2.1      Name ONE contemporary drawer. (1)
- 6.2.2      Name TWO examples of his/ her work. (2)
- 6.2.3      Describe the process the drawer used to produce the drawing. (5)
- 6.2.4      Describe one of the drawings you have named. (4)  
[20]

- 6.3.1 Name ONE applied artist/applied arts agency/ craftsperson. (1)
- 6.3.2 Name an example of the work produced by the applied artist/ applied arts agency/ craftsperson and explain the process that was used to produce the work. (4)  
[5]

- One mark per relevant point.

Additions and amendments

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TOTAL FOR SECTION B: [45]

SECTION C  
ART APPRECIATION AND CRITICISM

QUESTION 7

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.

- 8.1 Impasto
- 8.2 Glazing
- 8.3 Additive sculpting
- 8.4 Assemblage
- 8.5 Installation art
- 8.6 Collage
- 8.7 Scumbling
- 8.8 Stippling
- 8.9 Casting
- 8.10 Silkscreening

5x2=[10]

- One mark per relevant point.
- Maximum 2 per sub-division – for either the definition or an example is omitted.

[10]

Additions and amendments

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TOTAL FOR SECTION C: [10]

TOTAL: 100