

**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

**HISTORY OF ART SG**

**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 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").

- 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 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 (ü) 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 though 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 THE PRESENT

**QUESTION 1**

Artists have diverse approaches to beauty to which the public reacts.  
Select TWO Twentieth Century International **painting movements**, one from before and one from after World War II.

Supply the following information for **each** movement:

- |     |   |             |
|-----|---|-------------|
| 1.1 | The names of the movements  | (2)         |
| 1.2 | The name of ONE artist from each movement   | (2)         |
| 1.3 | The title of ONE work from each of these artists  | (2)         |
| 1.4 | Describe a painting by ONE of the artists you have named.   | (5)         |
| 1.5 | What elements of the art movement to which this painting belongs were considered attractive or unattractive at the time?  | (4)         |
|     |   | <b>[15]</b> |
|     | <ul style="list-style-type: none"> <li>• Mark according to mark allocation</li> <li>• Any 20<sup>th</sup> Century painting movements may be credited</li> </ul> |             |

**Additions and amendments**

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**AND**

**QUESTION 2**

**ANSWER EITHER OPTION 2.1 OR 2.2.**

- |     |  |     |
|-----|--|-----|
| 2.1 | The International Style of architecture broke away from traditional ideas of beauty. |     |
|     | 2.1.1 Name ONE International Style architect.  | (1) |
|     | 2.1.2 Name ONE building by this architect.   | (1) |
|     | 2.1.3 Describe this building.  | (4) |
|     | 2.1.4 What is untraditional about this building?                                     | (3) |

- 2.1.5 Name an architect who worked/s after the International Style of architecture. (1)
- 2.1.6 Name a building by this architect. (1)
- 2.1.7 How has this architect made the building look appealing? (4)

**[15]**

- Mark according to mark allocation

**Additions and amendments**


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**OR**

- 2.2 Select any ONE building you have studied this year, **either** from the International Style **or** from an architectural movement after the International Style.

- 2.2.1 Draw a clear line diagram of this building. (3)
- 2.2.2 Write the name of the building under the diagram. (1)
- 2.2.3 Write the architect's name below the name of the building. (1)
- 2.2.4 Name FOUR materials used in the building. (4)
- 2.2.5 Describe THREE characteristics of the outside of the building (its appearance). (3)
- 2.2.6 Write the location of the building alongside the diagram. (1)
- 2.2.7 Name TWO construction methods used in the building. (2)

**[15]**

- Mark according to mark allocation

**Additions and amendments**


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**AND**

**QUESTION 3**

Artists who work three-dimensionally are always looking for new ways to express their ideas.

- 3.1 Name TWO international artists who work in three dimensions. (2)
- 3.2 Name ONE work by each of these artists. (2)
- 3.3 Describe ONE of these works. (4)
- 3.4 What makes this work memorable? (2)
- [10]**

- Mark according to mark allocation

**Additions and amendments**


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**AND****QUESTION 4**

Applied art is directed at the consumer.

- 4.1 Name an applied artist or an applied art movement. (1)
- 4.2 Describe a work by this applied artist or a work produced by the applied art movement. (4)
- [5]**

- Mark according to mark allocation

**Additions and amendments**


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

SECTION B  
SOUTH AFRICAN ART FROM 1900 TO THE PRESENT

QUESTION 5

ANSWER EITHER OPTION 5.1 OR 5.2.

There is often evidence of conflict and discord in the works of contemporary South African artists.

5.1      5.1.1 Name ONE contemporary South African painter. (1)

5.1.2 Name a work by this painter. (1)

5.1.3 Describe the work. (3)

**[5]**

- Mark according to mark allocation.
- Credit reference to a contemporary S.A. painter only.

**Additions and amendments**

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**OR**

5.2      Write a paragraph about ONE early South African painter. State whether or not you consider her/his work to be beautiful. Give reasons for your answer. **[5]**

- Mark according to mark allocation.
- Credit reference to an early S.A. painter only

**Additions and amendments**

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**QUESTION 6**

- 6.1 Name a South African draughtsman (drawer)/graphic artist or printmaker. (1)
- 6.2 Name a work by this artist. (1)
- 6.3 Describe this work and state what makes this work EITHER appealing OR unattractive. (3)  
**[5]**
- Mark according to mark allocation
  - Credit reference to any drawings or prints

**Additions and amendments**


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**AND****QUESTION 7**

The way in which materials are applied to buildings contributes to their appearance.

- 7.1 Name ONE public South African building. (1)
- 7.2 Name the architect of this building. (1)
- 7.3 List TWO materials used in the construction of this building. (2)
- 7.4 Explain where these materials are found in the building. (2)
- 7.5 Name ONE feature in this building which is unusual. (1)
- 7.6 Explain why this feature is considered unusual. (1)
- 7.7 Name ONE domestic building. (1)
- 7.8 Name the architect of this building. (1)
- 7.9 Describe the building. (5)  
**[15]**
- Mark according to mark allocation.

**Additions and amendments**


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**AND**



**QUESTION 8****ANSWER EITHER OPTION 8.1 OR 8.2.**

Artists who work in three dimensions often display unexpected aspects in their work.

8.1 8.1.1 Name TWO artists who work three-dimensionally. (2)

8.1.2 Name ONE work by each artist. (2)

8.1.3 Describe both these works. 2x3=(6)

**[10]**

- Mark according to mark allocation

**Additions and amendments**


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**OR**

8.2 Write two separate paragraphs on two artists who work in three dimensions. At the top of each paragraph write the name of the two artists. Provide the following information in your paragraphs:

- Name of one artwork by each artist
- Materials used in each work
- Attractive aspects of each artwork
- Unattractive aspects of each artwork

**[10]**

- Mark facts relevant to bulleted points.

**Additions and amendments**


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**AND**

**QUESTION 9**

The value of crafts or applied art is often determined by the marketability of the works.

With reference to specific examples, discuss craft or applied art and explain what makes the work attractive to buy. [10]

- Credit reference to any S.A. craft and applied art.

**Additions and amendments**


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

SECTION C  
**ART APPRECIATION AND CRITICISM**

**QUESTION 10**

Art which is not beautiful is often called kitsch.

How would you determine what **kitsch** or **bad taste** is in art?  
Refer to your visit to a gallery and name and describe TWO artworks that you saw in this art gallery, and which, in your opinion, are in bad taste. [10]

- Credit reference to visits to Art Galleries and description of the work seen at the gallery

**Additions and amendments**


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**TOTAL FOR SECTION C: [10]**

**TOTAL: 100**