

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

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

POSSIBLE ANSWERS / MOONTLIKE ANTWOORDE SUPP 2007

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 (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 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

SECTION A: INTERNATIONAL ART FROM 1900 TO PRESENT

ALL questions in this section are COMPULSORY

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

Question 1 is compulsory. Answer question 2 or 3.

QUESTION 1

Select 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:

- *Similarities and differences between the two movements*
- *How the styles of these two movements reflect the artists' view/s of 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 *Discuss the work of ONE Post World War II international sculptor or artist who worked three-dimensionally. Refer to the stylistic characteristics of the artist's work with reference to:*

- *Relationship/s between form and space*
- *Materials and techniques*
- *Symbolism and meaning*

[35]

- One mark per relevant point
- Credit analysis of one post World War II 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 style of the work of ONE international applied arts artist/designer, and state whether the above statement in Question 1 can be applied to examples from this applied arts artist / designer.*

[10]

- One mark per relevant point

Additions and amendments

OR

QUESTION 3

3.1 *Discuss the stylistic changes seen in international architecture by referring to ONE International Style architect (and examples of her/his work) and ONE architect who worked after the International style (and examples of her/his work).*

Mention how the appearance, function and style of architecture has changed from the earlier examples to the later examples

[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 above statement is true of examples of this applied arts artist/designer. [10]

- One mark per relevant point

Additions and amendments

TOTAL FOR SECTION A: [90]

SECTION B
SOUTH AFRICAN ART
Answer Question 5 or 6 and 7 or 8

Question 4 is COMPULSORY.

QUESTION 4

Last year, the South African National Gallery brought together works from their permanent collection that aimed to “speak broadly about the process of change” The “Subject to Change” exhibition considered all forms of transformation which have occurred in South Africa by including a “diverse range of works from across decades, artists and media.”

(Extract from review by Kim Gurney on www.artthrob.co.za)

Discuss stylistic changes seen in South African painting, sculpture and conceptual art in a diverse range of works “from across decades, artists and media”. Your discussion must include examples of contemporary South African art.

[40]

- One mark per relevant point
- Max 10 marks for discussion of works produced before 1970
- Maximum of 3 marks per discipline for **examples** only mentioned and not 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

All architecture is shelter, all great architecture is the design of space that contains, embraces, exalts, or stimulates the persons in that space.

(Philip Johnson (1906 - ____) US architect, author)

Discuss whether you believe this statement is true when applied to the style of South African domestic architecture and the style of South African public architecture. Refer to examples to support your response.

[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

OR

QUESTION 6

The success of a craftwork or an item of applied art depends on the impact of its design. Discuss ONE work of a craftsperson / craft movement / applied artist / applied arts agency. What aspects of the work's style could be considered appealing to the public? Substantiate your answer.

[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

AND

QUESTION 7

The style of a print or drawing is determined by the technique, medium, subject matter and composition which the artist uses.

Write an essay comparing examples of South African printmaking and drawing. Refer to the way in which techniques, medium, subject matter and composition influence the style of the works.

[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

OR

QUESTION 8

Both questions are compulsory.

Many South African printmakers, drawers and informal art schools have reflected the socio-political climate of the time.

Discuss examples of such works, and refer to the points of view and styles of the artists who represent these groups.

[25]

- One mark per relevant point

Additions and amendments

TOTAL FOR SECTION B: 90

SECTION C

QUESTION 9

Below is a list of terms which refer to different styles of art. Write down any FIVE of the terms below. Alongside the term describe the characteristics of the style and name one appropriate example for each.

- 9.1. *Non-figurative*
- 9.2. *Figurative*
- 9.3. *Illusionistic*
- 9.4. *Formalist*
- 9.5. *Expressionistic.*
- 9.6. *Painterly*
- 9.7. *Linear*
- 9.8. *Minimalist*

[5 x 2 =10]

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

Additions and amendments

AND

QUESTION 10

Although style is a visual statement it can also suggest an attitude. Discuss the relationship between image/style and attitude. Refer to examples of pop culture and/or contemporary lifestyle where we can see this merging of attitude and image.

You may refer to, among other things:

- *Advertising*
- *Mass media,*
- *MTV/club culture,*
- *Street/ghetto culture*
- *Fashion*

[10]

- One mark per relevant point
- Credit reference to any relevant information related to style and attitude.

Additions and amendments

TOTAL SECTION C: [20]

TOTAL: 200