higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

NATIONAL CERTIFICATE

HISTORY OF ART N5

(3050555)

17 November 2023 (X-paper)
09:00–12:00

This question paper consists of 11 pages.

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DEPARTMENT OF HIGHER EDUCATION AND TRAINING
REPUBLIC OF SOUTH AFRICA

NATIONAL CERTIFICATE
HISTORY OF ART N5
TIME: 3 HOURS
MARKS: 200

INSTRUCTIONS AND INFORMATION

1. Answer any TWO questions in SECTION A (2 × 40 marks).
2. Answer any THREE questions in SECTION B (3 × 40 marks).
3. Read all the questions carefully.
4. Number the answers according to the numbering system used in this question paper.
5. Use approximately 35 minutes for each question and five minutes reading.
6. Take note of the mark allocation as a guideline for the length of your answers.
7. Start each section on a new page.
8. Use a black or blue pen only.
9. Write neatly and legibly.

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SECTION A

Answer only TWO questions in this section.

QUESTION 1: ANALYSIS

1.1 Study ILLUSTRATION A carefully and answer the questions.



ILLUSTRATION A

Marco Cochrane, *Truth is Beauty*, welded steel, 1975
[Source: *www.google/images.co.za*]

1.1.1 Analyse the form in this sculpture. (4)

1.1.2 What do you think the artist's intention was in creating this work? (2)

1.1.3 How does the figure's placement and size contribute to the meaning of this work? (2)

1.1.4 Will this piece be more effective if the sculpture was solid? Give a reason for your answer. (2)

1.2 Study ILLUSTRATIONS B and C carefully and answer the questions.



ILLUSTRATION B

Gustave Caillebotte, *Pont de l'Europe*, oil on canvas, 1876-77
[Source: *www.google/images.co.za*]

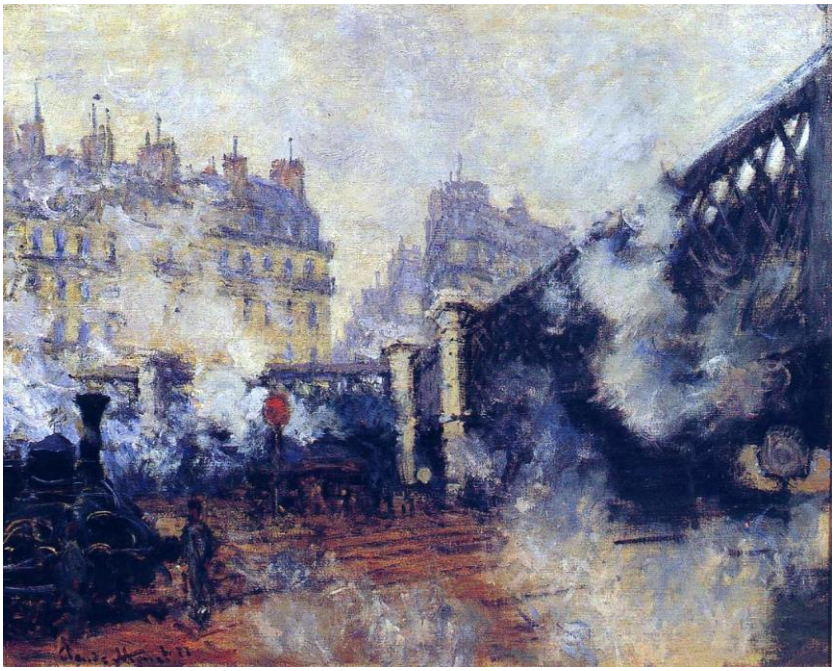


ILLUSTRATION C

Claude Monet, *Pont de l'Europe, Gare Saint-Lazare*, oil on canvas, 1877
[Source: *www.google/images.co.za*]

1.2.1 Compare the manner in which Caillebotte and Monet used colour and line in their respective paintings of the same subject matter. Include in your comparison the effect that this has on the mood of these artworks. (10)

1.2.2 How does the technique differ in ILLUSTRATION B and ILLUSTRATION C? (4)

1.2.3 Compare the way the human figures are depicted in both paintings. What does this tell you? (4)

1.2.4 Which painting do you prefer? Give a reason for your answer. (2)

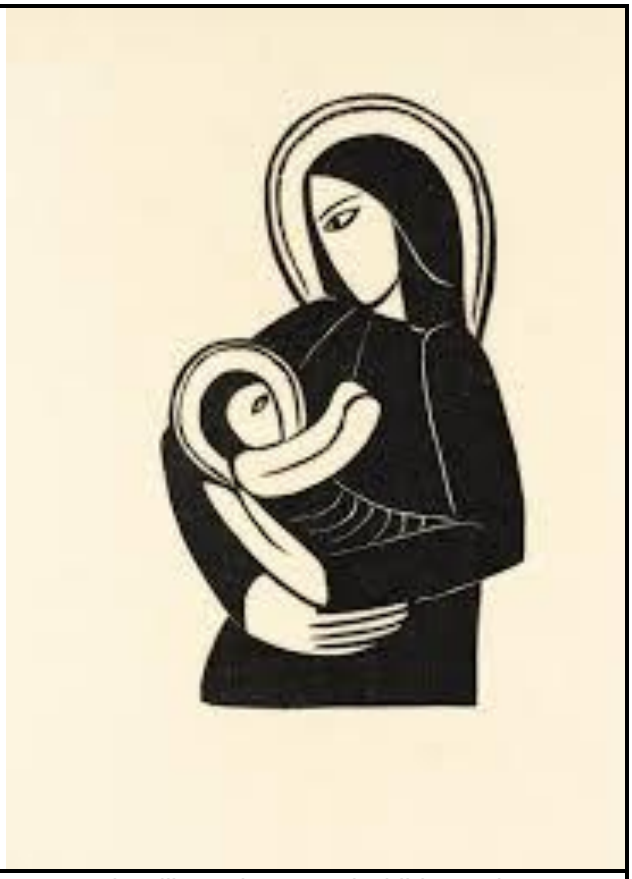
1.3 Study ILLUSTRATIONS D and E carefully and answer the questions.

ILLUSTRATION D



Raphael, *Madonna and Child with the Book*, oil on wood,1503 [Source: *www.google/images.co.za*]

ILLUSTRATION E



Eric Gill, *Madonna and Child*, woodcut, 1919 [Source: *www.google/images.co.za*]

1.3.1 Is ILLUSTRATION D stylised, naturalistic, idealised or abstract? Why? (2)

1.3.2 Is ILLUSTRATION E stylised, naturalistic, idealised or abstract? Why? (2)

1.3.3 Compare the role of colour and line in ILLUSTRATIONS D and E. (4)

1.3.4 How do the techniques used in both works contribute to the mood of the artworks? (2)
[40]

AND/OR

QUESTION 2

Answer only QUESTION 2.1 OR QUESTION 2.2.

2.1 PREHISTORIC ART

2.1.1 Provide the correct terminology for the following:

(a) More than two colours on a painting

(b) A cluster of images

(c) A person in a trance state with the ability to heal the sick

(d) The outer layer or coloured surface of a rock

(e) Geometric designs on the rocks

(f) Method of engraving by scratching a linear image with a sharp stone

(g) Trickster god/spirit that the San believed in

(h) Moving from place to place with no fixed home

(i) An artwork created by engraving

(j) Animal that the San considered to be most potent

(10 × 1) (10)

2.1.2 Discuss FOUR instances that demonstrate the San's belief in mythology and magic. (4)

2.1.3 Give SIX examples of how the San used their environment to source materials and tools to create paintings on rock faces. (6)

2.1.4 There are THREE specific methods that were used for engraving.

Name and explain each method. (3 × 2) (6)

2.1.5 Name FOUR animals that were depicted on the cave walls. (4)

2.1.6 Analyse a pictograph that you have studied. Include in your analysis the name of the work, the location in which it is found, technique and subject matter. (10)

[40]

AND/OR

2.2 **EARLY TRADITIONAL SOUTH AFRICAN ART**

The art of the early 20th century in South Africa not only reflected the traditions of European art, but also depicted a distinct South African flavour with its flora, fauna, landscapes and the people.

Discuss this statement by analysing the artwork of TWO South African artists that you have studied. Make reference to the subject matter, techniques and influences. (2 × 20) **[40]**

AND/OR

QUESTION 3: HINDU AND ISLAMIC ART

3.1 Define the following terms:

3.1.1 *Qu'ran*

3.1.2 *Arabesque*

3.1.3 *Monotheistic*

3.1.4 *Mihrab*

3.1.5 *Kufic script*

3.1.6 *Miniature*

3.1.7 *Dharma*

3.1.8 *Shikara*

3.1.9 *Om*

3.1.10 *Murti*

(10 × 2) (20)

3.2 Analyse ONE artwork from Hindu art, making reference to the subject matter, symbolism and technique. (10)

3.3 Analyse ONE artwork from Islamic art, making reference to the subject matter, symbolism and technique. (10)
[40]

TOTAL SECTION A: 80

SECTION B

Answer only THREE questions in this section.

QUESTION 4: ANCIENT EGYPTIAN ART

4.1 Define the following terms:

4.1.1 *Shu*

4.1.2 *Mummification*

4.1.3 *Hieroglyphics*

4.1.4 *Cartouche*

4.1.5 *Osiris*

(5 × 1) (5)

4.2 With Egypt being mainly a desert area, the Nile played a crucial role in the lives of ancient Egyptians.

Name FIVE ways in which this was evident. (5)

4.3 Tabulate the differences between a *true pyramid* and a *mastaba.* (4)

4.4 Analyse ONE painting OR ONE sculpture that you have studied. (10)

4.5 The Great Pyramid of Giza is the last of the ancient Seven Wonders of the World. For over 3 000 years it held the record as the tallest structure built by man.

4.5.1 Name the pharaoh who built it. (1)

4.5.2 Explain its purpose and mention some of the things that were placed inside it. (5)

4.5.3 Discuss its architecture and building techniques. (10)
[40]

AND/OR

QUESTION 5: ANCIENT GREEK ART

5.1 The ceramics of ancient Greece were not only for utilitarian or religious purposes but were also aesthetically pleasing. The colours and shapes of the vases were very specific in design.

Analyse a typical Greek vase that you have studied. (5)

5.2 During the Classical period there was a dramatic increase in the ability of the Greek sculptors to depict the human body in a more relaxed manner.

Analyse ONE sculpture from ancient Greece that typifies this statement. (15)

5.3 Ancient Greek architecture was based on precision and excellence of workmanship. It promoted their social lifestyle and also honoured their gods. The Parthenon, which stands at the top of the citadel of the Acropolis is a perfect example.

By referring to the Parthenon or any other building, analyse the characteristics of ancient Greek architecture. (20)
[40]

AND/OR

QUESTION 6: ANCIENT ROMAN AND EARLY CHRISTIAN ART

6.1 The reason for building the Colosseum was very strategic at the time.

Discuss the type of events that took place there and why. (10)

6.2 Art in ancient Rome played a key role in the politics of the time.

By referring to a specific sculpture, explain this statement. (10)

6.3 The Roman architects were great innovators who combined new construction techniques and new materials with existing techniques and creative designs.

By referring to the Pantheon or any other building you are familiar with, discuss the innovative architecture and techniques employed. (20)
[40]

AND/OR

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QUESTION 7: MEDIEVAL ART (ROMANESQUE AND GOTHIC)

7.1 By making reference to a specific illuminated manuscript, discuss its purpose and the technique used in making it. (10)

7.2 Architectural designs showed the deep religious faith of the people of the Middle Ages.

Discuss any medieval cathedral that you have studied, referring to the building techniques and design elements used in the interior and exterior. (30)
[40]

AND/OR

QUESTION 8: RENAISSANCE ART

8.1 Define the following terms:

8.1.1 *Sfumato*

8.1.2 *Chiaroscuro*

8.1.3 *Aerial perspective*

8.1.4 *Fresco*

8.1.5 *Humanism*

(5 × 2) (10)

8.2 The artists of the Early Renaissance rejected the Byzantine style of painting and moved towards realism in their depiction of the human form and environment.

By referring to ONE painting from the Early Renaissance, discuss the characteristics of this time. (10)

8.3 The High Renaissance represented the culmination of the goals of the Early Renaissance of realistically representing figures in space.

Analyse ONE of the following paintings from the High Renaissance. Include the specific characteristics of the period.

8.3.1 Leonardo da Vinci's *Last Supper*

8.3.2 Raphael's *The School of Athens*

8.3.3 Michelangelo's *Creation of Adam*

8.3.4 Any other painting of your choice

(10)

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8.4 Although well known for his paintings, Michelangelo was first and foremost a skilled sculptor. His understanding of the human anatomy brought his sculptures to life in a way that was never seen before during the Renaissance.

Make reference to this statement by analysing at least ONE sculpture by Michelangelo. (10)
[40]

AND/OR

QUESTION 9: BAROQUE ART

The Reformation and Counter-reformation were important factors during the Baroque era and contributed to the development of a style that was closely linked to the Catholic Church.

Show how the Catholic Church's influence reflected in the artwork of the time by analysing any TWO of the following Baroque artworks:

9.1 *Conversion on the way to Damascus* – Carravaggio

9.2 *Supper at Emmaus* – Carravaggio

9.3 *Ecstasy of Saint Teresa* – Bernini

9.4 *The Raising of the Cross* – Peter Paul Rubens

9.5 Any other relevant artwork that you have studied

(2 × 20) **[40]**

AND/OR

QUESTION 10: ROMANTICISM, NEOCLASSICISM AND REALISM

10.1 Discuss the manner in which the contrasting political and theoretical beliefs affected the rendition of art in Romanticism and Neoclassicism. (10)

10.2 Analyse ONE painting from Neoclassicism that best represents the characteristics of the movement. (10)

10.3 Analyse ONE painting from Romanticism that best represents the characteristics of the movement. (10)

10.4 Analyse ONE painting from Realism that best represents the characteristics of the movement. (10)
[40]

TOTAL SECTION B: 120
GRAND TOTAL: 200

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