higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

HISTORY OF ART N6

XX November 2023

This marking guideline consists of 9 pages.

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SECTION A (COMPULSORY)

QUESTION 1

1.1 1.1.1 Repetition of the black and white tones on churchgoers' robes. Repetition of curvilinear lines formed by people in foreground and hills in background. Repetition of shape and form.

1.1.2 Curvilinear line creates peaceful and tranquil mood. Repetition of line as both negative and positive line creates texture and movement. Simpler diagonal lines used in sky contrast with foreground.

1.1.3 Atmospheric perspective – overlapping of larger figures in foreground and smaller figures towards the back. High contrast in foreground on figures and less contrast in hills at the back. Tree and figure in background.

(3 × 3) (9)

1.2 Person with outstretched arms in white robe in top righthand corner. Stands out from black hill due to contrast. Diagonal lines in sky lead the viewer's eyes there. (Any relevant answer, according to the elements and principals of art) (3)

[12]

QUESTION 2

2.1. 2.1.1 High contrast drawing with darker areas in the bottom half of the work, which adds stability. Negative darker/black areas contrast with lighter figures. Contrast adds to dramatic feeling of scene. (2)

2.1.2 Expressive drawing technique with charcoal and conté on paper. Exaggerated and almost aggressive use of line, scribbles and erasure marks. Figures are distorted and contorted and appear animated. (3)

2.1.3 Composition is full from edge to edge and figures in the space appear to be squeezed together. Minimal negative space created with darker tones. Negative space in top half of the artwork is lighter and aids to draw attention to figures at the top. Unique composition with upside down figures and lack of depth. Foreground in top half of work. (3)

2.2 Classroom seems chaotic with a lot of movement and expressive emotional qualities.

(Any relevant answer, according to the elements and principles of art) (2)

[10]

QUESTION 3

3.1 Organic and closed form with minimal negative space between the legs of the elephant and figure. Base has a geometric cube shape. Large round shape of elephant contrasts with small human figure. Solid believable mass as work is life size. (3)

3.2 Tangible texture is convincing and rough texture of the elephant skin contrasts with smooth texture of human skin and base. Artist first made a clay sculpture and used various tools to carve and sand different areas. Created a mould from clay sculpture into which the resin was cast. Paint and hair were added to make the textures more realistic – visual texture. (4)

3.3 Meaning: carry the weight of the world on your shoulders.
(Any relevant answer, according to the elements and principals of art) (3)
[10]

QUESTION 4

4.1 Soft and smooth porcelain on the face contrasts with rough concrete-like area. Image is disturbing and nightmarish. The area that looks like a demolished building interior scattered with bullet holes and reminds of war. (3)

4.2 Positive space is the white porcelain face. Negative space is the dark holes that looks like damaged building. Area around sculpture/wall is negative space. Represent nightmares or thoughts about war and loss. (3)

4.3 Relief work, as it is flat on one side and mounted to a wall. Not three-dimensional, as it cannot be viewed from all sides. Not two-dimensional, as it is not flat like a painting.
(Any relevant answer, according to the elements and principles of art) (2)
[8]

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QUESTION 5

- Influences on the movement (6)
- Stylistic characteristics with reference to specific works of art by each artist (7 + 7) (14)

ONE of the following artists: Monet: *Impression Sunrise, Rouen Cathedral, Saint-Lazare Train Station* or any other artwork. Renoir: *Le Moulin de la Galette.* Manet: *A Bar at Folies*-Bergere or Degas: *The Rehearsal.*

Impressionism's distinctive features are: painting outdoors, focusing on light and its effects, capturing a fleeting moment (a "snapshot"), bold hurried brushstrokes, bright pigmentation, no underpainting (painting on a white canvas). All of these features are influenced by the invention of photography. Eugene Boudin was an important founder of Impressionism; he was one of the first artists to bring the easel outside and paint in the open air. Influenced by Manet and Realism – everyday scenes. Some background information and a brief discussion about the role of the salons. Influence on future movements such as Post-Impressionism and Fauvism.

(Allow only SIX marks for influences.)

Influence of light on object at different times of day. Influence of light reflecting from one object to another. Juxtapositioning of colour as influenced by light. Students must refer to the influence of invention of new pigments of colour and light. Painting outdoors, capturing movement – short choppy brush strokes. Marks for Impressionisms characteristics.

Analyse composition of selected artwork by each artist. SEVEN marks per artist.

(Any relevant answer)

[20]

QUESTION 6

Students must select TWO of the following:
Van Gogh is recognised for the symbolic significance and expressive use of colour and distortion. Any of Van Gogh's works can be discussed, e.g.: *Starry Night, Night Café,* etc.

Gauguin is recognised for simplified and symbolic use of form and colour with a strong religious and philosophical influence in his work. Selected artworks can include: *Where Do We Come From? What are We? Where are we Going?* OR *Jacob wrestling with the Angel* OR *Yellow Christ* or any other relevant work. Influence on colour of Fauvism.

Cezanne: Example: *Mont Sainte-Victoire* or any other relevant artwork. Reference should be made, for example, to his analytical style; "motif"; properties of line, plane and colour and their interrelationships; breaking down of nature to its simplest form – cube, cylinder, sphere and cone and equal importance of foreground and background. **[20]**

(Any relevant answer)

QUESTION 7

Students should briefly describe the influences on the movement, but focus discussion on the artist's technique, use of colour, compositions and general characteristics.

Allow marks for brief discussions about background, definition and the origin of the term Fauvism and influences on the movement or artist. The student should discuss the characteristics of Fauvism by referring to artworks like: *Madame Matisse; Red Room; Woman with the Hat* or any other work. Reference should be made to the simplification of form; random flattened use of colour to create space and thick outlines. Students must discuss the characteristics of the movement through analysis of the artworks.

(Any relevant answer) **[20]**

QUESTION 8

De Brücke or The Bridge – philosophical ideas of Nietzsche – believe that the present day could influence the future. To overcome the current situation/new beginning. Influenced by primitive Non-Western art and Russian literature.

Students should choose Kirchner (e.g., *The Street Dresden*) and ONE other representative artist, e.g.: Nolde/Heckel or Schmidt-Rottluff from The Bridge. Reference should be made to the artists' distortion of form for emotional effect and influence of their experience of urban living. Each artist's selection of subject matter and technique, e.g.: clashing tones, expressive use of colour and angular, almost belligerent brushstrokes.

(Any relevant answer) **[20]**

QUESTION 9

Influences on Cubism have been linked to Primitivism and non-Western sources, e.g.: the stylization and distortion of Picasso's *Les Demoiselles d'Avignon* came from African art. Primitivism is a Western art movement that borrows visual forms from non-Western or prehistoric peoples, a practice which was central to the development of modern art. Picasso influenced by African artefacts.

Analytical Cubism: Colour schemes were simplified, tending to be nearly monochromatic (hues of tan, brown, gray, cream, green, or blue preferred) in order not to distract the viewer from the artist's primary interest – the structure of form itself. The monochromatic colour scheme was suited to the presentation of complex, multiple views of the object, which was now reduced to overlapping opaque and transparent planes. These planes appear to ascend from the surface of the canvas rather than to recede in depth. Forms are generally compact and dense in the centre of the Analytical Cubist painting, growing larger as they diffuse toward the edges of the canvas, as in Picasso's *Portrait of Ambroise Vollard*. OR *Girl with a Mandolin*.

In Braque's *Violin and Palette* (1909-10), specific parts of a violin that are meant to represent the whole instrument as seen from various points of view (simultaneity). The Portuguese or *Houses at L'Estaque* or any other appropriate artwork.

(Any relevant answer) **[20]**

TOTAL SECTION A: 140

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SECTION B

ANSWER 3 QUESTIONS FROM SECTION B.

QUESTION 10

Futurism (Italian: *Futurismo*) was an artistic and social movement that originated in Italy in the early 20th century. It emphasised speed, technology, youth, violence and objects such as the car, the airplane, and the industrial city. Its key figures were the Italians Filippo Tommaso Marinetti, Umberto Boccioni, Carlo Carrà, Gino Severini, Giacomo Balla, and Luigi Russolo.

The students should mention some background information, Futurist manifesto or motivation behind this new way of making art. Reference made to historical, geographical, religious, economic, etc. influences. Refer to and show clear understanding of the glorification of war and speed. Students should refer to TWO examples and to the use of different materials and techniques. They should mention applicable characteristics with reference to specific artworks.

(Any relevant answer) **[20]**

QUESTION 11

Malevich, e.g., *Suprematist Composition: Airplane Flying 1915*. Allow students to discuss the background and influences on this movement or artist.

Malevich experimented with sketches of simple geometric shapes and began to write about their aesthetic value. He developed a theory that states that art suitable for modernity must attempt to communicate through a purely abstract visual language based on simple geometric forms. Artwork must be compared to any abstract artwork by Kandinsky or Mondrian. (Any relevant answer) **[20]**

QUESTION 12

Do not award a mark for the title given in the question if student decides to discuss this work. (15)

Students will have to discuss two or more of Modrian's artworks in order to support their analysis of De Stijl characteristics. They must refer to the following characteristics: Create stability and order after the chaos caused by World War 1. Name of group of artists/architects/designers/Dutch magazine. Basic visual element: the use of black, hand-painted horizontal and vertical line only; Primary colours only – red, blue and yellow. Simplification of form into shapes – square and rectangle, well-balanced compositions, mathematical approach to painting, etc.

Influenced ideal geometric forms like the "perfect straight line". De Stijl works influenced the Bauhaus style and the international style of architecture. Rietveld Schröder House; which is the only building to have been created solely using the principles of De Stijl. The outside of the house with white and grey walls, black doorframes, strong elements painted in primary colours. (5)

(Any relevant answer)

[20]

QUESTION 13

Duchamp's notion that anything can be art and that an artist names art, is an idea that has resonated throughout many historical and contemporary movements.

Duchamp's artworks can include: ready-mades – *Fountain* (noncesical*)*, assisted ready-mades – *LHOOQ* (anti-art*)*, sex machines/ mechanical artworks – *Large Glass*, mobiles, works produced by chance: *Bottle rack, Nude descending the staircase* or any other relevant work. OR Jean Arp: *Collage Arranged According to the Laws of Chance*. Or any other artist. During the discussion of the artworks, students should mention the different characteristics unique to Dada. (Any relevant answer) **[20]**
(20)

QUESTION 14

Discuss the artworks of TWO Surrealism artists who either created art through employing fantasy and dream imagery and/or created art without conscious control.

Dali artworks: *The Persistence of Memory; Burning Giraffe; The Elephants; Swans reflecting Elephants* **AND/OR**

Magritte: *Treachery of images; Son of Man; The Human Condition.* ***OR***
Max Ernst: *The Elephant Celebes.* Or any other relevant work.

Students must highlight the characteristics of Surrealism in their discussion of the artworks.

They can briefly discuss the two lines within the movement: Naturalistic Surrealism - recognised scenes that metamorphosed into dreams or nightmare images; and Biomorphic or Automatism – the creation of art without conscious control. Mention more influences or by elaborating on the influence of Freud and the sub-conscious.

Reference should be made to various techniques employed as this is part of the characteristics, e.g., automatism, chance, frottage, automatic drawing, etc.

(Any relevant answer) **[20]**

QUESTION 15

Prove your understanding of this statement by analysing any TWO artists' artworks from Action painting.

Action Painting e.g., Jackson Pollock – influenced by Mirro, Picasso and Surrealists. Reference must be made to the process of creation: e.g,. rolling out the canvas on the floor, dripping of paint and walking on the artwork, mixing paint with sand, (influence of Native American Indians) selecting and cutting out of the best part, size of artwork etc. e.g., *Lavender Mist, She-Wolf.*

OR

Willem De Kooning for Action Painting. Influenced by Cubism and Japanese ink paintings. De Kooning, refer to sweeping gestural brush strokes, energetic application, scraping away, rawness and intensity, vigorous interaction with canvas. – *Woman series*.

AND

For Colour-field painting students will have to refer to works by Rothko with relevant examples of artworks, e.g., *Nr 14*. Or refer to Barnett Newman or Helen Frankenthaler.

(Any relevant answer)(10 × 2) **[20]**

QUESTION 16

Close: *The Big Self-portrait; The Event; Alex II;* or any other work. Teaspoon of paint, photographic precise technique – use of polaroid – use of grid system building row by row, etc. Photorealists create paintings that were as lifelike as possible and mimic, as the movement's name suggests, a photograph.

Rather than observing events in real-time, the style was inspired by photography. Use the visual information captured by a camera to create illusionistic paintings/drawings.

AND

ONE of the following:
Richard Estes: *The L Train* 2017; *The D Train* 1988; *Double self-portrait* or *Telephone Booths* or any other work.

OR

Pearlstein: *Portrait of Robert Storr* 1988; *Self-portrait* 2000.

(Any relevant answer) (10 × 2) **[20]**

QUESTION 17

Warhol: *Green Coca-Cola Bottles; Marilyn Diptych* (silkscreen)

Representative examples of British/American Pop Art artists who commented on consumer culture and mass-produced objects include artists like Johns *(Three Flags)*, Oldenburg (*Lipstick on Caterpillar tracks*) and Lichtenstein *(Hopeless*: Ben-Day dot technique*).* As each artist's technique and subject matter is so unique, the student will have to select and discuss each work carefully. A student may refer to more than one artwork by the chosen artist. (Any relevant answer)(10 × 2) **[20]**

QUESTION 18

Joseph Beuys: e.g., *How to Explain Pictures to a Dead Hare; Homogenous Infiltration for Grand Piano; The Pack* or any other work.

Allow students to discuss the general aims of the movement and select from Land Art, performance art, new media, and computer graphics in discussing the importance of documentation of the artwork. (Any relevant answer) **[20]**

TOTAL SECTION B: 60
GRAND TOTAL: 200

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