higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

HISTORY OF ART N5

4 JUNE 2018

This marking guideline consists of 13 pages.

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SECTION A

QUESTION 1: ANALYSIS OF ARTWORKS

1.1 1.1.1 Exhaustion/Fatigue/Tiredness at the end of a long day. Patrons of the café are asleep on the tables in the background. Madame Ginoux looks weary and rests her head on her hand. (2)

1.1.2 It balances the composition and divides the canvas between two contrasting scenes. (2)

1.1.3 She looks tired after a long day. She also has an expression of satisfaction on her face as if to say that it was a successful business day. (3)

1.1.4 Madame Ginoux is depicted largely in the foreground with the smaller images of patrons in the background. Both are separated by the pool table in the midground. There is less detail in the background figures than in the foreground. (3)

1.2 1.2.1 (a) *The prophet*: Woodcut gives the work harsh angular lines. Very little detail. Enhances the expressive quality of the work. Textured grain of the wood adds to the emotional impact of the work. Simple lines.
The tribute money: Technique of oil on canvas allows for greater detail and a more naturalistic approach. Allows one to identify with Jesus as a man. (4)

(b) *The prophet*: Stark black-and-white image adds a dramatic feel to the work. Enhances the brooding face and hollowed, pain-filled eyes.
The tribute money: Softer tonal gradation. Gives a gentler look to Christ. No dramatic contrast. (2)

1.2.2 The *prophet*: The texture of wood and jagged lines enhances the spirituality as well as the pain and suffering of Christ. Makes the viewer respond emotionally with empathy and sadness.
The tribute money: Oil allows a more realistic image which enhances the gentleness of Christ. Makes the viewer feel love and spirituality. (4)

1.3 1.3.1 She seems to be the protector of everyone else around her. She is at the centre of the artwork and surrounded by many children, elderly and those with blindfolds. They all seem to look to her for strength and guidance. (4)

1.3.2 We do not see her eyes, but her mouth shows determination. She will do what she has to do. The children, in contrast, seem afraid and exhausted, almost resigned to their fate. (3)

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1.3.3 The use of charcoal gives the artwork a stark contrast between black and white which gives a dramatic view of the survivors. Very gestural lines add to the emotive quality. (3)

1.4 1.4.1
- The young dancer with the big bow standing in the foreground.
- The colour of her bow draws attention to her. She is also larger and closer to the viewer. (2)

1.4.2 The diagonal lines of the floor boards direct the eye from front to back. Figures are larger in the foreground and decrease in size towards the background. More detail on the figures in the front. (3)

1.4.3 Image is cropped – open composition. Focal point is towards the bottom left. Floorboards create a diagonal across the work – showing movement and energy. The two girls in the front are balanced by the numerous smaller figures on the top left. The dance teacher's vertical stance as well as the column's contrast with the diagonal of the floor. (5)

[40]

QUESTION 2: PREHISTORIC AND EARLY TRADITIONAL SOUTH AFRICAN ART

2.1 **Prehistoric art**

2.1.1
(a) Kaggen
(b) Pictograph
(c) Therianthrope
(d) Shaman
(e) Petroglyph

(5 × 2) (10)

2.1.2
- Accompaniment to ceremonies, such as initiation
- Make magic to ensure successful hunting
- Myths – rainmaking, shamans, rainbows, snakes etc.
- Decorate the rock shelters
- Record everyday life
- Fertility magic – rites were performed and fertility motifs were painted on the walls of their rock shelters
- Expression of totemic beliefs
- Illustrate folk tales (Any 5 × 2) (10)

2.1.3 Student's own examples

Engraving:
Little jackal of Maanhaarrand – Rustenburg/Krugersdorp

Incised engraving by scratching a line into rock – this is a calligraphic technique – deep and wide – lateral view – it is an outlined engraving – there is only one animal – serene and detached from the world – static pose – it shows excellent technical skill – genius of observation – angles vary – transition from solid forms to delicate extremities – no intentional distortion or elongation – fluid line, aesthetic interpretation of form – delicate lines – engravers understood the mood of the animal – clear execution – no arbitrary arrangement of the body.

Painting:
The N'Kosasana eland – North-Eastern Cape
Unshaded bichrome painting (pictograph) – side view – the hindquarters are slightly turned. There is a certain degree of 3D. White is used to depict the farthest limbs. White shape of the foreleg is elongated all along the abdominal line and thus combines the white shape and the brown shape with each other – creating unity. The small brown line on the forehead strengthens the 3D.

OR

The Aasvogelkop Eland Group – Rouxville
Group figures in a certain relation to one another – illusion of spatial distribution. View: two heads frontal, one side view. Figures overlap. Colours: deep orange, white and blue-black. Conventional division between neck and shoulders can be seen. Black line achieves more detail. Use of detail – delineation of head and hooves. Figures on a horizontal line show restfulness. Diagonal line from the neck of the eland on the right – vitality as well as focal point. (10 × 2) (20)
[40]

2.2 **Early traditional South African art**

Student's choice, e.g. Irma Stern, Thomas Baines, Gerard Bhengu, Thomas Bowler or any other relevant artist. (20 × 2) **[40]**

QUESTION 3: HINDU AND ISLAMIC ART

3.1 Hindu art

Student's own choice

Shiva Nataraja 12th century (Chola Dynasty)

Bronze. Popular sculpture of Shiva (one of the chief divinities of Hinduism) as Nataraja (Lord of the Dance) doing the Cosmic Dance. Outstanding in its balance and harmony. Two hands hold symbolic objects i.e. a flame and drum symbolising destruction and creation. The other two hands are shown in prescribed gestures known as *mudra.* He dances on a demon dwarf – representing ignorance. Shiva dances within a ring of flames. The repetition of flames keeps harmony within the sculpture.

Asavari with a cobra, 1605

Paint on paper. Miniature from Udaipur in Rajasthan shows the persistence of the Hindu painting tradition – musical mode – highlights the close link between Hindu art, music and poetry. Stylised image. Asavari is shown with shiny dark skin, adorned with peacock feathers and a necklace of rare splendid pearls. Seated on a mountain top. She has dragged a snake from its hole and is about to use it as a girdle.

Radha and Krishna, 1590

Paint on paper – Rajputana. Illustrates a poem, the Gita Govinda, which describes Krishna's amours with milkmaids, of whom the chief was Radha. Krishna, one of the best-loved Hindu gods, is always shown as blue-skinned. Details are striking (peacock and the border of fish, waves and flowers). Flat colours in the background. Bright red focuses attention on the god and his love.

Any other examples of a painting or sculpture (20 × 2) **[40]**

OR

3.2 **Islamic art**

Student's own choice

The Taj Mahal is actually a mausoleum, built at Agra by the Mughal Emperor Shah Jahan for his favourite wife Mumtaz Mahal, jewel of the palace, who died in 1632. The Taj Mahal is an octagonal building crowned with an onion dome and extending on its platform to four corner minarets. Its plan was not new but was based on the tomb of Shah Jahan's great-grandfather, Humayun. The dramatic difference is in the lavish use of a dazzling white marble facing, which lightened and lifted the building, giving it a dream-like quality in spite of its immense size. The Jumna River flows on one side of the Taj Mahal, the main façade lies behind the lovely formal garden, broken by watercourses, which is perhaps a vital element in the sense of enchantment which generations of visitors have experienced at this spot.

Ceramic tiles (dated between 14th and 15th century) with Arabic text. On the tiles the text reads 'What excellent companions are happiness and good fortune.' It is repeated several times. The tiles were created as decoration for a building. Calligraphy was a fundamental element of Islamic art, presenting the opportunity to develop ornamental forms from it. The Arabic text, used in the Qur'an (holy book for Islam), influenced the development of abstract ornamental shapes and patterns. (20 × 2) **[40]**

TOTAL SECTION A: 80

SECTION B

QUESTION 4: ANCIENT EGYPTIAN ART

4.1 4.1.1 Ancient Egyptian writing system written from left to right, right to left or top to bottom; symbolic, figurative or phonetic (3)

4.1.2 The Book of the Dead is a series of written spells that the Ancient Egyptians believed helped them in the afterlife. It is not one giant book, but a bunch of individual chapters. It is usually placed in the burial chambers of the pharaoh. (3)

4.1.3 Sculpture with a head of a pharaoh and body of a lion (2)

4.1.4 Nameplate of a ruler in Egyptian writing (2)

4.2 4.2.1 Anubis
4.2.2 Horus
4.2.3 Osiris
4.2.4 Ma'at
4.2.5 Ra

(5 × 1) (5)

4.3 Egypt is surrounded by a desert with the Nile on one side and the Mediterranean Sea to the north and the Red Sea to the east which provides protection against invaders. Lived a protected life along the Nile. Desert allowed for the preservation of artefacts. Nile was an important water source. Used natural resources for tombs, stone coverings for its burial places. Being at the extreme north of the continent near the Mediterranean sea allowed for easy trade with other nations allowing prosperity. Egypt had many valuable natural resources which increased the wealth of the country. (5)

4.4
- The Great Pyramid of Giza (also known as Khufu or Cheops)
- The Pyramid of Chephren
- The Pyramid of Menkaura (3)

4.5 It was built as a protective monument for the mummified king and his possessions. It also symbolised his absolute power. Through the simple geometric shape of the structure, it became an emblem of order in the chaos of the natural environment of the desert. The hieroglyphic inscriptions of prayers and spells that cover the walls of the tomb chambers enforce the idea that the main function of the pyramids was to ensure the eternal welfare of the pharaoh. The four equal triangles of the pyramid were laid out precisely to align with the four cardinal points of the compass. It was built on the west bank of the Nile where the sun 'dies' every day. After being built a block covered with shiny metal was placed at the top of the pyramid. The sides were originally covered with limestone to give it a smooth surface.
True pyramid shape – square base – four triangular sides that end in a point.
Covered 5,25 hectares; was 1 478,5 m high; 13 000 000 stone blocks each weighing 2,5 tons; King's Chamber in the heart of the pyramid; Queen's Chamber below this; Grand Gallery – passage leading to the King's Chamber; two shafts for air vents; preserved bodies were placed inside (7)

4.6 Their main religious belief was that there was life after death. They buried their possessions with them. The king was considered a divine being. On his departure from this earth he would again ascend to the gods. The pyramids soaring up to the sky would help him to make his ascent. They would preserve his sacred body from decay for the Egyptians believed that the body must be preserved if the soul is to live on in the beyond – elaborate methods of embalming. Sculptors were ordered to chisel the king's head out of hard granite and put it in the tomb where no one saw it to work its spell and to help his soul to keep alive in and through the image, etc. E.g. Geese from Meidum and the animal scenes from El Amama. The official Nefer receiving funerary offerings. The Ramesseum, funerary temple Ramesses II at Thebes. Sarcophagus of Tutankhamen. Or any other. (10)
[40]

QUESTION 5: ANCIENT GREEK ART

5.1 The development of the Greek culture was based on a questioning, scientific attitude. They believed that human beings and their intelligence were central to this philosophy of excellence. Each person had the right to determine their own future. Democracy was not applied consistently as they still had slaves. The arts were encouraged. Influences through the invasions of e.g. Persia. Different wars, new interests and new outlooks. (5)

5.2 5.2.1 Hard, brown-red, usually unglazed earthenware clay used for pottery or sculpture (1)

5.2.2 Large vase used to mix wine and water in ancient Greece (2)

5.2.3 Statue of a nude youth (2)

5.3 Significant buildings were mainly shrines or temples built to protect statues of the gods to which they were dedicated. They were centrally placed for all to see. Buildings were seen as conveying a message similar to sculptures. They expressed the ideals of harmony, balance and simplicity. The Parthenon (meaning 'the chamber of the virgin goddess') is one of the buildings that used white marble instead of the limestone reinforced by marble stucco as found in many other temples. Its main purpose was to house the statue of Athena, the goddess who protected the city of Athens. It is a Doric order temple occupying a central position on the Acropolis. It is wider than other Doric order temples with eight columns instead of six.

Order refers to the type of column with a base, shaft, capital and an entablature with a specific style at the top, in this case Doric. Post and lintel building technique in stone columns and entablature which they derived from the Egyptians. Treasury contains four Ionic columns which is unusual. Another Ionic characteristic – sculptures on the frieze that wraps around the top.

A frieze is a horizontal decorative or sculptural band between column and the roof. Marble used throughout. No mortar used to keep the blocks together. The drums of the columns fitted together with joints and blocks of marble forming the walls which are held together by iron clamps set into slots and fixed with lead. Contained free-standing pediment figures. The building is seen as a perfect balance between the humanistic and idealistic tendencies that Greek artists tried to address in their work. (10)

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5.4 Student's own choice

The Kouros from Tenea, 570 BC, marble

Kouros – sculptures of a nude, male youth. Early beliefs – worship without clothes shows the human without any worldly possessions. The Kouros – 1,52 m. Found next to a grave – possibly a funerary monument. The rigid stance with arms next to the body, hands clenched, one foot slightly in front of the other is reminiscent of Egyptian statues. He has an athletic appearance. Facial features are characteristic of the archaic period, including the slight smile. Stylised long hair. This sculpture shows a more naturalistic approach than the other kouros statues.

Discobolos – bronze

Created by Greek sculptor Myron. Naturalistic figure caught in a moment of action. Freed from the rigid poses of the Archaic period. Ideal reality of physical movement is captured. The athlete is shown at the moment before he swings the heavy disc forward to release it. Distribution of body weight together with the shapes of the muscles – a compositional effect created by the Greeks and termed *rhythmos* or pattern. Even though it was a moment of action the facial expression seems emotionless. Considered a sign of strength and power. (2 × 10) (20)
[40]

QUESTION 6: ANCIENT ROMAN AND EARLY CHRISTIAN ART

6.1 Earlier architecture was dominated by construction of buildings for religious purposes. The Romans' projects directed to solving practical problems that were part of the lives of all citizens. Focused on secular structures including development of aqueducts, roads, bridges, sewer systems, public baths and basilicas. Aqueducts provided drinking water – connected to indoor sewer systems to carry water away from the cities. Also supplied water to bath houses. Roman public bath houses – feat in engineering. Warm water supplied from underground hot springs, but water had to be kept heated during the day. One of the most important contributions was the Romans' development of the use of arches, vaults and domes. Through creation of cross vaults, dome was developed. This system allows weight to be transmitted into the supportive walls. Supporting columns were no longer necessary. Columns were thereafter used as decorative elements. They also developed their own type of concrete to produce stronger walls. Developed a slow-drying mortar. They could now create larger spaces without any interior support. (10)

6.2 Rome was founded in the middle of the 8th century BC. Rome embarked on wars of conquest against Macedon, Syria and Spain which resulted in growth of large estates. They implemented what they learnt from other nations very successfully. The art of portraiture and the commemoration of historic events allowed them to develop their own characteristics. Roman civic leaders used art to promote their political agendas. Stories of power and success were told through artworks, which include statues, reliefs, coins or buildings – direct form of propaganda used by the rulers to influence their subjects. Materials used were in endless supply as they had access to materials from the regions they colonised. Most of the statues that were preserved mostly depict wealthy and powerful people. (10)

6.3 Student's own choice

The Pantheon
Testament to the Romans' engineering skills. This well-preserved temple was built on a site of an earlier temple that was, like the Pantheon, dedicated to all the gods. Front of the buildings has a traditional rectangular colonnaded porch. 16 columns were made from red and black Egyptian granite with bases and capitals of white Greek marble. Originally, an eagle decorated the front pediment. The design of the main hall in the form of an enormous rotunda is a symbol of mathematical harmony and was only possible to construct because of their invention of slow-drying concrete. The rotunda is a combination of a circle, a cylinder and a sphere. It is constructed out of geometric shapes. Seven niches dedicated to seven celestial gods. Corinthian columns used in the interior and exterior. The large dome was created using heavier concrete at the bottom. Material lightened in weight towards the top. Eventually used a light, porous pumice stone right at the top. The central feature of the dome is called the oculus (meaning *eye*) – circular opening. Only light source in the interior. Oculus signifies the dome of heaven. When it rains water falls into the building and is diverted to run into drainpipes. (20)
[40]

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QUESTION 7: MEDIEVAL ART (ROMANESQUE AND GOTHIC)

7.1 The flat timber ceilings of churches in the early Middle Ages were regularly burnt down during military turmoil. To counter the problem since it was a fire hazard, they used single-tunnel vaults with round diaphragm arches as supports built out of stone. Government was becoming increasingly stable. This peaceful environment allowed people the time to go on crusades to the Holy Land or pilgrimages to visit shrines containing objects related to saints. This constant flow of people created a need for larger churches. Art depended on the patronage of the church and its officials who were financially powerful. This affected the subject matter. With the increasing importance of the church, the main objective for all art was to be in service of Christianity, which governed. (10)

7.2 Stained-glass windows replaced the art of mosaics or murals as seen in previous churches. The effect of light filtering through the variety of colours is inspirational. These colours were achieved by adding minerals to glass while in a molten state. When seen against the light the glass appears translucent while the lead and iron used to join the pieces of glass together become opaque black lines that outline the figures. The designs of the windows are related to the designs seen in mosaics and manuscript illumination. As with the exterior sculptures, the underlying theme of the windows is the dedication of the church as a shrine of the Virgin Mary. Guilds representative of the various trades donated all the windows. (10)

7.3 Student's own choice e.g. Chatres, St Peters (20)
[40]

QUESTION 8: RENAISSANCE ART

8.1 8.1.1 When meaning is represented symbolically in paintings, poems, plays, etc.

8.1.2 A painting done rapidly in water-based paints on wet plaster on a wall or ceiling so that the colours penetrate the plaster and become fixed as it dries.

8.1.3 A medieval association of artists working under a master craftsman

8.1.4 A person whose expertise spans a significant number of different subject areas

8.1.5 Fine shading that produces soft, imperceptible transitions between colour and tones

(5 × 2) (10)

8.2 Student's choice, e.g. Masaccio, Botticelli, etc. (10)

8.3 Student's choice, e.g. Da Vinci, Michelangelo, Raphael, etc. (10 × 2) (20)
[40]

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QUESTION 9: BAROQUE ART

9.1 Baroque is derived from the Portuguese word 'barocco' meaning irregular or uneven pearls of distorted shape. (2)

9.2 Student's response (3)

9.3
- Images are direct, obvious, and dramatic.
- Images try to draw the viewer in to participate in the scene.
- Depictions feel physically and psychologically real/emotionally intense.
- Extravagant settings and ornamentation
- Dramatic use of colour
- Dramatic contrasts between light and dark, light and shadow
- As opposed to Renaissance art with its clearly defined planes with each figure placed in isolation from each other, baroque art has continuous overlapping of figures and elements.
- Common themes: grandiose visions, ecstasies and conversions, martyrdom and death, intense light, intense psychological moments (10)

9.4 Catholic – very theatrical and sometimes melodramatic style of religious art; commissioned by the church; Counter-Reformation; more life-like naturalism in figure compositions
Protestant – new type of easel art for the prosperous middle class; genre paintings included still life, portraits, landscapes, etc. (5)

9.5 Student's choice, e.g. Caravaggio, Bernini, Gentileschi, Rubens, Rembrandt, etc. (10 × 2) (20)
[40]

QUESTION 10: ROMANTIC ART, NEOCLASSICISM AND REALISM

Romanticism

Emphasis on the imagination and emotion. Emerged as a response to the disillusionment with reason and order in the aftermath of the French Revolution of 1789. Celebrated individualism, the power of the imagination and emotions. Anti-establishment movement. Characterised by ambiguity, complexity and uncertainty. Honoured individuality over convention. Experimented with new subject matter, composition and techniques in order to discover visual means that effectively communicated their personal ideas and experiences. Emotional, dramatic. Self-expression, spontaneity and feelings.

Composition: often based on dramatic diagonal lines filled with drama and movement; dramatic compositions
Colour: rich colours
Technique: artist is emotionally involved in his work; painterly style; visible brushstrokes; free shapes in reaction to the formalism of Neoclassicism.
Student's choice of artist, e.g. Goya, Gericault, Delacroix, etc.

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Neoclassicism

Political and social structures in France were in a critical condition after 1750. The state was nearly bankrupt. Middleclass were tired of being oppressed by the aristocracy. During the extreme political and economic crisis in France in 1789, the French Revolution started. Under the dictatorship of Napoleon Bonaparte, a military force was unleashed upon Europe. Neoclassicism was linked to political events. Style was logical, serious and moralising in character. Official style of the new government. Renewed interest in the Classical civilisation. Due to the excavation in Italy of the ruins of Herculaneum in 1738 and Pompeii in 1748, they looked to the 'noble simplicity and calm grandeur' of Greek-Roman art. Winckelmann (German historian) encouraged artists to imitate these timeless, ideal forms.

Composition: Balanced and ordered. Based on geometric shapes – triangles and rectangles. Line and drawing were the most important characteristics of this style.
Colour: Strong contrasts between colours and between light and dark areas (chiaroscuro); sombre colours
Technique: Smooth application of paint – no visible brushstrokes; hard precise outlines; clearly defined shapes
Influences: Winckelmann – should be influenced by classic antiquity (ancient Greece)
Diderot – art should have a purpose, morals, lesson to be learnt
Renaissance artists – composition
Student's choice of artist, e.g. Jacques-Louis David, Jean Auguste Ingres, etc.

Realism

Early 19th century the face of Europe was radically altered by industrialisation. Poverty, squalor and desperation were the fate of the new working class created by the 'revolution'. Response to these changes going on in society – movement of Realism emerged. Sought to accurately portray conditions and hardships of the poor – hopes of changing society. Contrast with Romanticism which was optimistic about mankind. Realism offered stark vision of poverty and despair. While Romanticism glorified nature, Realism portrayed life in the depths of an urban wasteland. The focus is on the common man. Workers, peasants, and labourers of life were never the subject of art. Common people never had the money to commission works of art. Artists like Gustave Courbet felt the need to depict ordinary people. Show the rest of society what their lives were like. Social commentary. Student's choice of artist, e.g. Jean-Baptiste-Siméon Chardin, Gustave Courbet, Jean-François Millet, etc. (2 × 20) **[40]**

TOTAL SECTION B: 120
GRAND TOTAL: 200

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