higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

HISTORY OF ART N5

27 MAY 2019

This marking guideline consists of 13 pages.

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SECTION A

QUESTION 1 (Any TWO)

1.1 1.1.1 Figurative. Human figures are recognisable even though they are stripped of detail. (2)

1.1.2 The preacher in the background. He is the only one who faces forward. All other figures have their backs to the viewer. The glowing cross on the pulpit also leads the eye to him. All the figures are in shadow except the preacher as he is standing in front of a dull yellow wall. (3)

1.1.3 Sekoto balanced the composition by using cold and warm colours. By dressing the people in blues and blacks against the dull yellow wall he created a sombre mood. The dark colours reflect the sorrow of the people's suffering. Even the light coming through the window gives a cold feeling. (5)

1.2 1.2.1 (a) B – photograph – black and white – realistically depicts the woman's features to show her suffering – using exaggerated contrast for visual effect
C – oil on canvas – not naturalistic but rather using a simplified expressionistic style to depict the character of the woman – broad, flat brushstrokes, divided in distinctive, solid areas of colour – thick black outline gives image an illustrative look (4)

(b) B – black and white – creates a dramatic feel to depict the sadness of the woman – uses chiaroscuro to emphasise the emotional content
C – uses bright colours to reflect the personality of Madame Matisse – uses complementary colours (green and red; purple and yellow) (4)

1.2.2 Student's opinion – trying to show his emotions towards his wife – warm colours – passion, love, energy – also cold colours – dispassionate, cold (2)

1.3 1.3.1 A mood of passion and intimacy – harmony – unaware of the rest of the world (1)

1.3.2 He used gold leaf to enhance the idea of the value of love. Colours are glowing and warm. Couple are enclosed in their own world represented by the gilded blanket/cape wrapped around them. Kneeling on a floor of flowers. (3)

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1.3.3 The decoration on the blanket varies according to the male and female side – black and white rectangles for the man (strong, geometric) – coloured circles and flowers for the woman (soft, feminine). Gold leaf – often used in religious art – duality of sexual pleasure and spiritual dimension (3)

1.3.4 Student's opinion (3)

1.4 1.4.1 Picasso used multiple perspectives – image shows various viewpoints. Front and back of body shown simultaneously. Face shown from side, back and front simultaneously. Background sometimes seems to be on the same plane as the foreground. Not much importance placed on creating depth – some atmospheric perspective with colder or darker colours in the background and overlapping of figures. (4)

1.4.2 By using realistic flesh tones – draws attention to the sexual nature and the fact that these are prostitutes – also the white of the sheets enhances the nature of the women's work. Strong blue brings the background to foreground. Colours show the interior light of the brothel – doesn't try to pretend to show sensuality. (4)

1.4.3 Ancient symbol of fertility and sexuality. Allow student's opinion. (2)
[40]

AND/OR

QUESTION 2 (2.1 OR 2.2)

2.1 2.1.1 (a)
- Kaggen – the trickster deity – created all things. Mantis is only one of his many manifestations – assumes many forms (animals and birds)
- Belief in the spirit of the dead
- Religion is part of the fabric of everyday existence
- Shamans – animal characteristics, hairs and trailing streamers sometimes shown in paintings
- Magical snakes
- Girls killed by lightning turned into stars
- Killed by rain – turned into water, flowers or clouds
- Man could turn into a winged beast after death
- Spirit housed in the body able to leave at will and journey around by itself
- Death linked to sleep
- Eland bulls meaning marriage, and curing or the trance dance (10)

(b) Student's choice – for example eland sab, Linton rock, Linton stone, healing dance, et cetera (6)

2.1.2 (a) Head of a man with body of an eland

(b) Someone in a trance. Can heal in that state

(c) The greater the similarity the more effective the magic

(d) Cluster of images and symbols and the meaning thereof – therefore many meanings

(e) Using many colours

(5 × 2) (10)

2.1.3
- Pecking: Hammering rock, removing patina (dark outer layer) revealing lighter interior rock layer
- Incising: Cutting through patina with another sharp stone – incision deep or shallow
- Scraping: Scraping away patina (top layer of rock) to reveal large, flat, lighter areas (9)

2.1.4 Student's choice

Example: Little jackal of Maanhaarrand

Early period of engraving – incised engraving – scratching line into rock – calligraphic technique – outline engraving very rare – lateral view – art of the single form: only one animal on rock – animal serene and detached from the world – static pose – excellent technical skill – reflects genius of observation – angles varied – transition from solid forms to delicate extremities – no distortion or elongation (5)

[40]

OR

2.2 Name of artist and title of work
Subject matter
Stylistic characteristics and technique
Relevance of the work

Student's choice

For example: Irma Stern, Walter Battiss, Baines, Bowler, Jackson Hlungwane or any other relevant artist **[40]**

AND/OR

QUESTION 3

3.1 HINDU ART – TEMPLE

Architecture and sculpture linked. Architecture includes lavish sculptured decoration covering monuments. Temples usually in tower form with elaborate carvings on the outside. Large niches in 3 exterior walls of sanctum contain sculpted images portraying various aspects of deity. Exterior halls and porch also contain sculptures. Although dedicated to glory of deity – also aimed at helping devotees to achieve moksha. Walls show sculptures reflecting the other 3 goals of life leading to understanding the sensuous and secular themes decorating walls of Hindu temples.

South African example – Hare Krishna temple, Chatsworth, built in 1969, largest in Africa. Lavish decoration – marble tiles, gold-tinted windows, brass ornaments, crystal chandeliers, golden statuettes. Temple designed in the shape of a lotus plant. Colourful panels on ceiling representing times of Lord Krishna.

ISLAMIC MOSQUE

Similar to Roman, Byzantine and Persian architecture – Muslims conquered these places in the 7th and 8th centuries. Also influenced by Chinese and Indian architecture. The dome patterned like the Church of the Holy Sepulchre.
Elaborate mosaics similar to Byzantine churches
Horseshoe arch popular feature in Islamic structures
Distinguishing motifs, mathematical themes of ordered repetition, radiating structures, rhythmic patterns
Fractal geometry key utility
Columns, piers, arches, niches and colonettes

For example: Nizamiye Mosque – Midrand, Johannesburg
Biggest mosque in southern hemisphere. Occupies two thirds of hectare. Plans designed in Turkey but adapted to South African building standards. Completed in 2012 – Ottoman-styled architecture – main dome 31 m high with 24 m diameter (15)

3.2 HINDU ART

Much of art is religious – symbolic gestures and objects in artwork. Used for prayer (puja) – sculpture, image or other symbol of god is believed to be filled with deity's cosmic energy rather than being deity itself. Multiple arms showing power of deities – ability to perform several acts at once. Simple, effective way of expressing deity as omnipresent and omnipotent. Demons depicted with multiple heads showing superhuman power. Use of multiple heads or limbs shows varying aspects of character of deity. No individuality – figures portrayed more perfect than any found in humans.

ISLAMIC ART

Unlike Hindu art, Islamic art was not allowed to depict either human or animal form. They focused more on decorative forms. The Qu'ran in Arabic influenced development of abstract ornamental shapes and patterns. Arabic calligraphy used combined with geometric and floral design. Geometric principles and reflection of a sense of rhythm in the complex repeated patterns reflect Arabic interest in mathematics and astronomy. Religion main influence on Islamic art. Patterns refer to idea of disguising earthly objects so that it can transcend earthly life. Used shapes and patterns from Byzantine art and elaborated on them. Emphasised importance of unity, logic and order. Circle is the foundation of many patterns. Used ruler and compass to create patterns. (15)

3.3 Student's own choice

HINDU example:

Shiva Nataraja 12th century (Chola Dynasty)
Bronze. Popular sculpture of Shiva (one of chief divinities of Hinduism) as Nataraja (Lord of the Dance) doing the Cosmic Dance. Outstanding in balance and harmony. 2 hands hold flame and drum symbolising destruction and creation. The other 2 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.

Asaveri with a cobra, 1605
Painted on paper – miniature from Udaypur 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 shown with shiny dark skin adorned with peacock feathers and necklace of rare splendid pearls seated on a mountaintop. Dragged a snake from its hole to use as a girdle.

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Radha and Krishna, 1590

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

Any other examples of a painting or sculpture

ISLAMIC example:

Ceramic tiles (dated between 14th and 15th century) with Arabic text. Text on tiles 'what excellent companions are happiness and good fortune'. Repeated several times. Tiles created as decoration for building. Calligraphy fundamental element of Islamic art, presenting opportunity to develop ornamental forms. Arabic text, used in the Qu'ran influenced development of abstract ornamental shapes and patterns.
Any other examples (10)
[40]

TOTAL SECTION A: 80

SECTION B (Any THREE)

QUESTION 4: ANCIENT EGYPTIAN ART

4.1 4.1.1 Polytheism

4.1.2 Ankh

4.1.3 Cartouche

4.1.4 Dynasty

4.1.5 Sphinx

(5 × 2) (10)

4.2 4.2.1 Triangular piece of land where river splits before entering the sea

4.2.2 Ancient Egyptians who could read and write using the hieroglyphic system at the pharaoh's court

4.2.3 Human characteristics attributed to nonhuman things

4.2.4 Life force of universe accompanying the body in life

4.2.5 Upright slab of stone engraved with images and texts of historical or religious significance

(5 × 2) (10)

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4.3 Art was created mainly for religious purposes. Artists worked according to a set of rules – the standards for beauty, dignity and ethical attitude that would fit nobility and gods – followed the rules of a standardised idealisation of the human figure – forced them not to provide any personal interpretations – slight deviation from this method of representation seen as a mistake – major deviation implies a change of meaning, for example changing the figure from a court official to a peasant. This approach of following a uniform style of representation contributed to the interpretation of Egyptian art as constant and symbolic of the changeless aspect of things. Art was supposed to portray the eternal truths and everything that was expected to exist forever. (4)

4.4 Hieroglyphs were deciphered because of its discovery – had inscriptions in Egyptian hieroglyphs, Egyptian Demotic script and Greek writing – 2 could already be interpreted – Egyptian culture, social structures and religion were more easily understood because of the understanding of the meaning of hieroglyphs – inscriptions on Rosetta Stone was a notice placed in temples to give priests certain information (3)

4.5 Tomb sculptures served an important function as it would become the home for the ka spirit if the embalmed body was destroyed. Stone was therefore the primary material for sculpture and was seen as the best material for temples and tombs as it symbolised eternity through its durability. The Egyptians had access to a large variety of materials for sculpture because the country has an abundant source of different types of stone in the mountainous regions which bordered Egypt. Limestone, sandstone, granite and diorite were all readily available in Egypt. Wood, clay and bronze were also used for sculptures of people who were not of the noble classes. (3)

4.6 Student's choice

For example: Book of the Dead, Papyrus of Ani, Fragment of Wall Painting from Tomb-Chapel of Nebanum, Wooden Stela of Hesire, House Stela of King Akhenaten (10)
[40]

AND/OR

QUESTION 5: ANCIENT GREEK ART

5.1 5.1.1 A large vase used to mix wine and water

5.1.2 Part of building between capitals of columns and roof. Includes architrave, frieze, cornices and pediment

5.1.3 Central part of entablature between architrave and cornice

5.1.4 Walled sanctuary that houses cult image in ancient Greek temples

5.1.5 Column with base, shaft, capital and entablature decorated according to specific models: Doric, Corinthian and Iconic

(5 × 2) (10)

5.2 The Parthenon (meaning 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 hill. 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 derived from the Egyptians. Treasury contains 4 Ionic columns which is unusual. Another Ionic characteristic – sculptures on the frieze that wraps around the top. Frieze – horizontal decorative or sculptural band between column and 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 are held together by iron clamps set into slots and fixed with lead. 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)

5.3 Student's own choice of artwork.
For example: The Kouros from Tenea, 570 BC, marble – sculptures of nude, male youths. 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 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.

Discobolus – bronze. Created by Greek sculptor Myron. Naturalistic – figure is 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 that was 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]

AND/OR

QUESTION 6

6.1 Earlier architecture dominated by construction of buildings for religious purposes. The Romans directed projects 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 arches, vaults and domes. Through creation of cross vault, dome was developed. This system allows weight to be transmitted onto the supportive walls. Supporting columns were no longer necessary. Columns thereafter used as decorative elements. They also developed type of concrete to produce stronger walls. Developed a slow-drying mortar. They could now create larger spaces without any interior support. 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 building 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. 7 niches dedicated to 7 celestial gods. Corinthian columns used in interior and exterior. The large dome was created using heavier concrete at the bottom. Material weighed less 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 drainpipes. (25)

6.2 Student's own choice. For example Augustus of Prima Porta (15)
[40]

AND/OR

QUESTION 7

7.1 7.1.1 Strengthening structure for a wall that slants from a separate column forming an arch with the wall supports

7.1.2 Visiting shrines containing objects related to saints in order to venerate them

7.1.3 Decoration of a text, page or initial letter with ornamental designs and miniatures

7.1.4 Portrayal of saints and martyrs on small panels

7.1.5 Grotesque human or animal statue that serves as a waterspout

(5 × 2) (10)

7.2 Stained-glass windows replaced the art of mosaics or murals in older churches. The effect of light filtering through the variety of colours is inspirational. These colours were achieved by adding minerals to molten glass. 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 to the Virgin Mary. Guilds representative of the various trades donated all the windows. (10)

7.3 Student's own choice

For example: Gothic – Chartres Cathedral
Romanesque – Saint Sernin Cathedral, Durham Cathedral (20)
[40]

AND/OR

QUESTION 8

8.1 8.1.1 Contrast between light and dark (light and shadows) (2)

8.1.2 Representation of objects, people or events according to a set of rules that is a stylised version of nature and seen as perfection compared to the direct copying of nature (3)

8.1.3 Emphasis on what it means to be a human being – emphasis on spiritual and intellectual capabilities. Means a person could improve himself in all spheres – physical, morally, spiritually and aesthetically. Humanism celebrated the mind, beauty, power and enormous potential of human beings. (2)

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8.1.4 Cultural and artistic events of Italy during the period 1400 to 1499 (1)

8.1.5 Forefront of something new; artists creating new and innovative approaches, styles or techniques (2)

8.2
- Observation
- Perspective
- Centralisation of composition
- Chiaroscuro
- Classical elements, for example columns or themes (mythological works)
- Shape and line important – created by chiaroscuro
- Technical ability
- Pyramidal composition
- Balance and harmony
- Sfumato (Explanations required) (10)

8.3 Student's choice

For example: Proto Renaissance
Giotto: The Lamentation

Early Renaissance
Masaccio: The Tribute Money
Botticelli: Birth of Venus (5)

8.4 Student's choice – painting and or sculpture

For example: Sistine Chapel – Creation of Adam
La Piéta
David (15)
[40]

AND/OR

QUESTION 9

9.1
- Baroque reflected the religious tensions of the time
- Reformation
- Protestantism – Martin Luther, John Calvin
- Counter-Reformation – reasserted the Roman Catholic church
- Protestant areas, for example Holland – less religious subject matter
- Scientific discoveries
- Voyage to America, Africa, Asia
- Shakespeare (10)

9.2 Baroque – derived from the Portuguese word 'barocco' which means 'irregular or uneven pearl'. Given by critics to show their disdain with the work of the period.

Student's response (5)

9.3 Renaissance – idealised, calm, balanced, harmonious
Baroque – energetic, emotional drama, action (5)

9.4
- Bernini
- Caravaggio
- Gentileschi
- Rubens
- Rembrandt
- Any relevant other (20)

[40]

AND/OR

QUESTION 10

10.1 ROMANTICISM – With the French Revolution of 1789 and the end of the monarchy, the art that supported it ended as well. A new type of painting was required to celebrate heroism of new republic. Emerged as a response to the disillusionment with reason and order in the aftermath of the French Revolution of 1789. Anti-establishment movement. Characterised by ambiguity, complexity and uncertainty.

NEOCLASSICISM – Political and social structures in France were in a critical condition after 1750 – state was nearly bankrupt. Middle class was 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 – linked to political events – official style of the new government. Due to the excavation of the ruins of Herculaneum in 1738 in Italy and Pompeii in 1748, they looked to the 'noble simplicity and calm grandeur' of Greek-Roman art.

REALISM – Sought to portray conditions and hardships of the poor accurately – hopes of changing society. Realism offered stark vision of poverty and despair. The focus is on the common man. (10)

10.2 Student's choice

Romanticism – for example Goya, Gericault, Delacroix
Neoclassicism – for example Jacques-Louis David, Jean Auguste Ingres
Realism – for example Jean-François Millet, Gustave Courbet (30)

[40]

TOTAL SECTION B: 120
GRAND TOTAL: 200

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