higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

HISTORY OF ART N5

25 May 2021

This marking guideline consists of 11 pages.

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SECTION A

Mark only TWO questions in this section.

QUESTION 1: ANALYSIS

1.1 1.1.1 Allow for the student's own interpretation.

He is making a statement about gender identity and a person's internal struggle being represented externally. (2)

1.1.2 The typical strong male figure with a hoodie. The hoodie is pink which represents a feminine colour. He has red lips and shaped eyebrows. The beard shows that it is a man which contrasts the with red lipstick. Blue washes of colour in face give the work an emotional and expressive, disturbing quality. (4)

1.1.3 Flat shapes are used for simplifying the image and it shows that the identity of the person is not as important as the message. The use of curved patterns in the background enhances the idea of femininity. (2)

1.1.4 Student's response (2)

1.2 1.2.1
- The purple figure in the centre
- Colours used like purple and blue stand out against the yellow of the other figures.
- Location: centrally placed

Allow for other well thought through arguments. Some students might refer to the calf as it stands out from the blue background and is the subject matter of the artwork according to the title. (3)

1.2.2 Vibrant/Energetic/Ecstatic/Trance-like/Dynamic

It seems there is a celebration or a ritual taking place. (3)

1.2.3
- The colours are bold and vibrant – strong shades of purple and blue on the central figure – which creates a striking contrast to the complimentary yellow of the other two figures.
- Complementary colours like yellow/purple and blue/orange are used.
- Outlines are not clearly defined which adds to the movement.
- There is expressive use of line.
- Diagonal lines (arms, legs and background) contribute to the energetic mood and also create movement. (4)

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1.3 1.3.1
- Colours are sombre – black, acid-yellow, acid-green which give an uncomfortable feel to the work.
- There is no differentiation of colour in the foreground and background.
- Creation of depth is not important. Repetition of colour and line creates rhythm.
- Angular lines and vertical composition add to the harshness and dramatic effect.
- Thick black outlines give a stylised effect. (5)

1.3.2 Stylistic (1)

1.3.3 There is no interaction between the figures. Each one stands alone in its space which enhances the feeling of isolation. (2)

1.3.4 Student's response (2)

1.4 1.4.1 The artist is making a statement about the obsession with cellphones and technology that is preventing people from picking up a book and reading. The youth no longer read books. Everything is done on their cellphones. (2)

1.4.2 Student's response (3)

1.4.3 People seem to air their issues on public platforms like Facebook rather than in private. He uses the concept of confession in a Catholic church but rather having it broadcasted on Facebook. (2)

1.4.4 Student's response (3)
[40]

AND/OR

QUESTION 2

Mark only QUESTION 2.1 **OR** QUESTION 2.2.

2.1 2.1.1
- Feathers attached to the end of a stick
- Hair taken from tails
- Fingers
- Reeds
- Sharp stones
- Wood (Any 5 × 1) (5)

2.1.2
- Pecking: Hammering rock, removing patina (dark outer layer) revealing lighter interior rock layer
- Incising: cutting through patina with another sharp stone – can incise deep or shallow
- Scraping: Scrape away patina (top layer of rock) to reveal large, flat lighter areas (3 × 2) (6)

2.1.3
- Eland
- Snakes
- Birds
- Jackal
- Rhino
- Giraffe (Any 4 × 1) (4)

2.1.4
- Hunting scenes
- People dancing
- Running working
- Shaman
- Ceremonies
- Trance state
- Traditional stories (Any 5 × 1) (5)

2.1.5 Student's choice

Example 1: N'kosasana Eland – North-Eastern Cape

Depicts single eland – unshaded bichrome pictograph; 3D created by side view, hindquarters slightly turned; white used to depict the farthest limbs; colour division between neck and shoulders; small brown line on the forehead strengthens the 3D effect. Unity is created by the white shape of the foreleg which is elongated all along the abdominal line; combines white shape and brown shape with each other creating a sense of unity; elongation of brown line from shoulder to forehead

Example 2: Little jackal of Maanhaarrand

From the early period of engraving; incised engraving produced by scratching a line into a rock; calligraphic technique; outline engraving which is rare; lateral view; art of the single form i.e. only one animal on a rock; animal appears 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 nor elongation (2 × 10) (20)

OR

2.2 Student's choice (2 × 20) (40)
[40]

AND/OR

QUESTION 3: HINDU AND ISLAMIC ART

Student's choice

Hindu Art

Much of the art is religious and symbolic in gestures and objects included in the artwork. It is used for prayer (puja) – a sculpture, image or other symbol of god is believed to be filled with the deity's cosmic energy rather than being the deity itself. Multiple arms showing the power of the deities – ability to perform several acts at once – this was a simple, effective way of expressing the deity as omnipresent and omnipotent. Demons depicted with multiple heads – show their superhuman power. The use of multiple heads or limbs – show varying aspects of the character of the deity. No individuality – figures are conceived of as shapes that are more perfect than any found in human models.

Example: Shiva Nataraja 12th Century (Chola Dynasty)

Popular bronze sculpture of Shiva (one of the chief divinities of Hinduism) as Nataraja (Lord of the Dance) doing the Cosmic Dance. Perfection of balance and harmony. Two hands hold symbolic objects – a flame and drum symbolising destruction and creation. Other two hands shown in prescribed gestures – *mudra.* Shiva dances on a demon dwarf (representing ignorance). Shiva dances within a ring of flames. Repetition of flames keeps harmony within the sculpture.

Islamic Art

Not allowed to depict either human or animal form – focused more on decorative forms. The Qur'an – written in Arabic writing – influenced the development of abstract ornamental shapes and patterns. Used Arabic calligraphy. Combined with geometric and floral design. Use of geometric principles and reflection of a sense of rhythm in the complex repeated patterns – traced to Arabic interest in mathematics and astronomy. Religion is a main influence on Islamic art. Patterns – refer to idea of disguising earthly objects to transcend the earthly life. Used shapes and patterns from Byzantine art – elaborated on them. Emphasised importance of unity, logic and order. Circle is the foundation for many patterns. Used ruler and compass to create patterns.

Example: 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. (Any 2 × 20) **[40]**

TOTAL SECTION A: 80

SECTION B

Mark any THREE questions in this section.

QUESTION 4: ANCIENT EGYPTIAN ART

4.1 Egyptians tried to show as many recognisable attributes as possible by depicting a person/god with the face, waist and limbs in profile. Eyes and shoulders in a frontal view. Flat (2D). Stylised. (5)

4.2 It was a series of written spells made up of individual chapters. Ancient Egyptians believed it would help in the afterlife. It was written on papyrus or on the walls of the tomb. Hieroglyphics were used. Stories were illustrated with colourful pictures. (5)

4.3 4.3.1 Head of a jackal

4.3.2 Head of an ibis (bird)

4.3.3 Crocodile head and hippopotamus legs

4.3.4 Falcon head

4.3.5 Wears white crown of Lower Egypt. Dressed as a mummy. Carries crook and a flail.

(5 × 1) (5)

4.4 4.4.1
- Khufu or Cheops
- Khafre or Chephren
- Menkaura (3)

4.4.2 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. (2)

4.4.3 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
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 (10)

4.5 Student's choice

E.g. Pharaoh Menkaura and his wife Khamerernebty/Queen Nefertiti/Isis with son Horus/Ramesses II, etc. (10)
[40]

AND/OR

QUESTION 5: ANCIENT GREEK ART

5.1 Student's choice

E.g. 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 that occupies a central position on the Acropolis. 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 means they derived from Egyptians. The treasury contains four 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 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 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. (15)

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5.2
- Religion was present in all areas of their lives and were represented by myths, gods and temples.
- They had an interest in philosophy, mathematics, astronomy, science.
- Reason and inquiry played a role.
- Theatre and drama was an important aspect of the culture. (5)

5.3 Student's choice

Example 1: The Kouros of 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 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.

Example 2 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: ANCIENT ROMAN AND EARLY CHRISTIAN ART

6.1
- Versatile in function
- Social functions held with the aim of showing the feats of the Romans
- Gladiators against each other
- Gladiators against animals
- Imitations of various battlefields
- War against the Christians
- Functions to introduce people to the officers, politicians
- Electing leaders
- Shows of chariots and horses etc. for the entertainment of the people
- Mock sea battles and re-enactments of historical battles
- Religious sacrifices (10)

6.2 One of the most important contributions was the Romans' development of the use of arches, vaults and domes. Through the creation of cross vaults, the dome was developed. This system allows weight to be transmitted into the supportive walls. Supporting columns were no longer necessary. Columns thereafter were 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.

The Pantheon is a 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. The 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. (10)

6.3 Student's choice

E.g. The Colosseum or Flavian amphitheatre (20)
[40]

AND/OR

QUESTION 7: MEDIEVAL ART (ROMANESQUE AND GOTHIC)

7.1 It was used to enhance the appearance of the book and increase its value. It also showed the importance of the person or institution that had it commissioned.

E.g. The Book of Kells/Queen Mary's Psalter (5)

7.2 Student's choice

E.g. Gothic – Châtres Cathedral
Romanesque – Saint-Sernin Cathedral (35)
[40]

AND/OR

QUESTION 8: RENAISSANCE ART

8.1
- Black plague – more wealth shared amongst survivors and spent on luxuries like artworks.
- Invasion of Constantinople by the Ottoman Turks – Greek scholars brought scrolls from Ancient Greece to Italy resulting in the revival of Humanism.
- Export and import – influences from the East and Middle East on artwork, especially in architecture
- Invention of the Guttenberg press – mass production of books – exchange of knowledge – more people educated
- Power shift from aristocracy to rich financiers, e.g. Medici family – not only religious art but now secular art popular (5 × 2) (10)

8.2 Students choice

E.g. Michelangelo: Sistine Chapel – Creation of Adam/La Pietà etc.
Leonardo da Vinci: Last Supper/Mona Lisa etc. (20)

8.3 Students choice

E.g. El Greco/Parmigianino (10)
[40]

AND/OR

QUESTION 9: BAROQUE ART

9.1
- The Church used art as a tool for propaganda to counteract the Reformation – Counter Reformation
- Required artists to create works depicting the power of the Catholic way to influence the masses
- Many commissions were given to remind the masses of the greatness of the Lord.
- Removed the idolisation in religious scenes.
- Religion became more relatable – bring people back to the church. (5)

9.2 Students choice

E.g. Bernini – The Ecstasy of St Theresa
Caravaggio – The Crucifixion of Saint Peter (15)

9.3 Student's choice

E.g. Bernini - The Rape of Persephone (mythology)
Caravaggio – Bacchus
Peter Paul Rubens – The Garden of Love (15)

9.4 9.4.1
- Centrifugal composition
- Emotion in expression and action – showed figures in motion rather than static (2)

9.4.2
- Use of chiaroscuro to show the contrast between light and dark – dimly
- Lit scenes for dramatic atmosphere – unseen light source
- Tenebrism – exaggerated light and dark contrast (3)

[40]

AND/OR

QUESTION 10: ROMANTICISM, NEOCLASSICISM AND REALISM

10.1 **Neoclassicism**

Political and social structures in France were in a critical condition after 1750 – state was nearly bankrupt. Middle class 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 – linked to political events – official style of the new government. 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.

Student's choice, e.g. Jacques-Louis David, Jean Auguste Ingres

Romanticism

With the French Revolution of 1789 and the end of the monarchy, the art that it supported ended as well. A new type of painting was required to celebrate heroism of the 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.

Student's choice, e.g. Goya, Gericault, Delacroix (30)

10.2
- They reacted to the highly subjective approach of Romanticism.
- They felt it was out of touch with everyday life.
- Realists pursued truth rather than idealisation of Neoclassicism. (3)

10.3 Student's choice

e.g. Jean-François Millet, Gustave Courbet (7)

[40]

TOTAL SECTION B: 120
GRAND TOTAL: 200

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