higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

HISTORY OF ART N5

28 NOVEMBER 2018

This marking guideline consists of 14 pages.

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SECTION A

QUESTION 1: ANALYSIS OF ART WORKS

1.1 1.1.1 Figurative. References the human figure even though they have beastlike heads (2)

1.1.2 Student's opinion
Artist is making a statement about the dehumanisation of people
Although they look like monsters they also appear to be victims – damaged spines, wounds etc
Missing mouths – they have no voice (5)

1.1.3 Student's opinion (3)

1.2 1.2.1 (a) B – stone in natural state - no detail – exaggerated female attributes (breasts, belly, genitalia) – no features
C – smooth marble – very detailed
(b) B – Rough texture – enhances crudeness of sculpture - symbolic
C – smoothened surface to create a more naturalistic feel to human body – idealised
(2 × 2) (4)

1.2.2 Student's opinion (4)

1.2.3 Student's opinion (2)

1.3 1.3.1 Sadness, despair, depression
Predominant use of black on the figures and surrounding area – contrast with the white of the ghostlike figure in the background – use of harsh, straight lines – the postures of both mother and child – her stooped back – both heads looking down – sad expressions (4)

1.3.2 Mainly strong, harsh vertical lines add to the feeling of depression and sadness – contrast with no lines on her black dress – emphasising the mourning widow – only straight lines used – shows no softening of the situation – emphasises difficult times (3)

1.3.3 The use of linocut as a medium allows artist to be more dramatic in a black and white image – allows line produced to be harsh adding to feeling of emotional pain

Students opinion (3)

1.4 1.4.1 Melancholy, sorrow, sadness
The posture of the man suggests an old tired guitarist – He looks emaciated and haggard but still holds on to the guitar (symbol of hope) – His bony frame makes him look depressed and broken.
Details are exaggerated to create a more dramatic effect – head seems longer and feet larger
Identifiable subject matter – everyday scene of beggars on the streets (4)

1.4.2
- The guitar
- Diagonal line draws the eye
- Its positioning in the artwork – large, central image (3)

1.4.3 Use of outline creates a flat, 2-D form. Details eliminated and scale manipulated to create elongated, elegant proportions – intensifies the silent contemplation of the guitarist. Line variation allows visual movement – viewers eye begins with the guitarist, moves to guitar then to background. Strong diagonal line of the guitar contrasts with the horizontal and vertical lines of the figure. (3)
[40]

AND/OR

QUESTION 2

2.1 **PREHISTORIC ART**

2.1.1 Used natural resources for both tools and colour pigment to create artworks. Created paintings and engravings on cave walls and rock surfaces
Red – haematite, ochre or ferric oxide ground to fine powder
Black – charcoal, soot and manganese
White – silica, clay, gypsum, kaolin and bird droppings
Yellow– Limonite or yellow ochre
Brushes were made from bird feathers stuck into thin reeds. Brushes also from animal hair. Quills for thin lines. Engravings made with sharp stones or spears. Finger painting or handprint (10)

2.1.2
- Ancestor cults are the most basic religious belief of mankind.
- The most important San spiritual being was Kaggen – the trickster deity – he created all things. He appears in numerous myths. Mantis is only one of his many manifestations – he can assume many forms (animals and birds).
- All Bushmen believe in the spirits of the dead.
- Religion is part of the fabric of everyday existence. Beliefs about and attitude towards the supernatural are important.
- Bushman beliefs about Shamans explain the animal characteristics, the hairs and the trailing streamers sometimes shown in paintings.
- They told stories through their 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
- They illustrated creatures of fantasy
- The experience of dreaming had taught primitive man that a spirit housed in the body was able to leave at will and journey around by itself.
- They believed that death was linked to sleep. (10)

2.1.3 PETROGLYPH – engravings done on rock surfaces
PICTOGRAPH – paintings on rock surface or cave walls

Student's opinion
PETROGLYPH EXAMPLE:
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 very rare – Lateral view – Art of the single form ie. 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
PICTOGRAPH EXAMPLE:
N'KOSASANA ELAND – NORTH – EASTERN CAPE
Depicts a single eland – It is an unshaded bichrome painting (pictograph)
3-DIMENSIONALITY created by: Side view, Hindquarters slightly turned. White is used to depict the farthest limbs. There is a colour division between the neck and shoulders. The small brown line on the forehead strengthens the 3D effect
UNITY created by: White shape of the foreleg is elongated all along the abdominal line thus combines the white shape and the brown shape with each other – creating a sense of unity. Elongation of brown line from shoulder to forehead (20)

AND/OR

2.2 Refer to stylistic characteristics, techniques and subject matter of each artist.

Student's choice
Eg. Irma Stern, Walter Battiss, Baines, Bowler, Jackson Hlungwane
Any other relevant artist (2 × 20) **[40]**

AND/OR

QUESTION 3: HINDU AND ISLAMIC ART

3.1 HINDU ART

Much of the art is religious – symbolic in gestures and objects included in the artwork. Used for prajyer (puja) – a sculpture, image or other symbol of god is believed to be filled with the deit'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 multipe 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.
Eg. 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 it's balance and harmony. 2 hands hold symbolic objects ie a 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 repitition of flames keep harmony within the sculpture.
Asaveri with a Cobra 1605
Paint on paper – maniature 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 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 bue-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.
Or any other examples of a painting or sculpture.

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 was written in Arabic writing which 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 so that it can 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.

The students own choice.

Eg 1. 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 Hahan's great-grandfather, Humayun. The dramatic difference lay 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 water – courses, which is perhaps a vital element in the sense of enchatment which generations of visitors have experienced at this spot.

Eg 2. 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 serveral times. The tiles were created as decoration for a building. Calligraphy was a fundemental element of Islamic art, presenting the opportunity to develop ornamental forms from it. The Arabic text, used in the Qu'ran (holy book for Islam) influenced the development of abstract ornamental shapes and patterns. (2 × 10) (20)

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3.2 Architecture and sculpture – linked. Cannot speak of architecture without including the lavish sculptured decoration covering the monuments. Temples usually have a form of a tower with elaborate carvings/sculptures on the outside. Large niches in the 3 exterior walls of the sanctum contain sculpted images portraying various aspects of the deity. Exterior halls and porch also contain sculptures. Although a Hindu temple is dedicated to the glory of a deity – also aimed at helping the devotees to achieve moksha. Walls therefore contain sculptures reflecting the other 3 goals of life – this allows us understand the many sesuous and secular themes that decorate the walls of Hindu temples.
South African example – Hare Krishna Temple, Chatsworth
Built in 1969. Largest Hare Krishna Temple 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 the ceiling – represent past times of Lord Krishna. (10)

3.3 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 is patterned after 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 repitation, radiating structures, rhythmic patterns.
Fractal geometry – key utility

Also use columns, piers, arches, niches and colonnettes
Eg. Nizamiye Mosque – Midrand, Johannesburg.
Biggest mosque in the Southern Hemisphere. Occupies two thirds of a hectare. Plans were designed in Turkey, but was adapted to South African building standards. – Completed in 2012 – Ottoman-styled architecture – Main dome that is 31 m high and 24 m wide – covered in 48 tons of lead. Additional 4 half domes and 21 smaller domes. Authentic Turkish ceramics on the walls. Calligraphy on the ceiling. 4 minarets – 55 m high. 232 stained glass windows. Can accommodate up to 6000 people. (10)
[40]

TOTAL SECTION A: 80

SECTION B

Answer any THREE questions in this section.

QUESTION 4: ANCIENT EGYPTIAN ART

4.1 Geographical position contributed to success of the ancient Egyptians.
Egypt is surrounded by 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 River.
Was not isolated - Being at the extreme north of the continent near the mediterranean sea allowed for easy trade with other nations allowing prosperity – trading route to and from Asia.
Divided into Upper Egypt (southern Egypt – steep cliffs and desert with narrow fertile strip) and Lower Egypt (northern Egypt – broad and flat)
Desert allowd for the preservation of artefacts
Nile was an important water source – agriculture depends on yearly flooding
Used natural resources for tombs, stone coverings for its burial places
Egypt had many valuable natural resources which increased the wealth of the country
Social:
Led by Pharoah – hierarchical structure of society – indicated by clothing, hairstyles etc. (5)

4.2 4.2.1 Embalming – process of preserving a body for the afterlife

4.2.2 Hieroglyphics – ancient Egyptian writing system. Written from left to right, right to left or top to bottom. Symbolic, figurative or phonetic

4.2.3 Papyrus – paper made by the Egyptians from papyrus reed

4.2.4 Polytheism – the worship of more than one god

4.2.5 Pharoah – the ruler of Egypt

(5 × 2) (10)

4.3 Egyptian art was functional because it was created for religious purposes. Influenced by their in invisible forces which could be accessed by making it visible through depicting it. Belief in life after death.
The king was considered a divine being. Tombs and sarcophagi were decorated and created for death and the after-life. 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.
Immortal spirit ka had to have a likeness in the form of a picture or sculpture to come back to.
Preparation of a person for the afterlife with scenes of daily existence, death, war, their gods etc. There was great workmanship on the death-masks
Gods were depicted around the Pharoah eg. Isis protecting the foot of Tutankhamen's second coffin. (5)

4.4 A stone found in the town Rosetta (translated from 'Rashid') - Hieroglyphics was deciphered because of its the discovery - Had inscriptions in Egyptian hieroglyphs, Egyptian Demotic script and Greek writing – 2 could already be interpreted – Egyptian culture, social structures and religion was more easily understood because of the understanding of the meaning of hieroglyphics – inscriptions on Rosetta Stone was a notice placed in temples to give priests certain information – First interpreted by Champollion, a Frenchman. (5)

4.5 It was built as a protective monument for the mummified king and his possessions. They 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 Pharoah. The 4 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 –4 triangular sides that end in a point.
Covered 5,25 hectares
Was 1478,5 m high
1,3 000 000 stone blocks each weighing 2,5 tons
Kings chamber in the heart of the pyramid
Queens chamber below this
Grand Gallery – Passage leading to the Kings chamber
2 shafts for air vents
The preserved bodies were placed inside (10)

4.6 Students choice
Eg. Book of the Dead, Pharoah Mycerinus and his wife Khamerernebty, Ramesses II at Abu Simbel, Sarcophagus of Tutankhamen **(5)**
[40]

QUESTION 5: ANCIENT GREEK ART

5.1 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 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 which they 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 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. (10)

5.2 5.2.1 Orders – consist of a column with a base, shaft, capital andd entablature decorated according to specific models ie. Doric, Corinthian and Iconic (3)

5.2.2 Naos – a walled sanctuary that houses a cult image in an ancient Greek temple (2)

5.2.3 Entablature – in architecture it is a part of a building that is between the capitals of the columns and the roof. This includes the architrave, frieze, cornices and pediment (2)

5.3
- Geometric period – mainly pottery and vases – geometric ornamental shapes combined with human and animal figures
- Archaic period – monumental free standing sculptures with precisely defined facial features
- Classical period – superior art not as simplified as earlier Greek art
- Hellenistic period – higher technical ability and realism in representing individual types of people (4 × 2) (8)

5.4 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 eg. Persia. Different wars, new interests and new outlooks. (5)

5.5 Student's own choice of artwork.
Eg. The Kouros from Tenea, 570BC, 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.
Eg 2. Discobolos – 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. (10)
[40]

QUESTION 6: ANCIENT ROMAN AND EARLY CHRISTIAN ART

6.1 Earlier architecture 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 aquaducts, roads, bridges, sewer systems, public baths and basilicas. Aquaducts 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 vault, dome was developed. This system allows weight to be transmitted into the supportive walls. Supporting columns were no longer necessary. Columns 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. (15)

6.2 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. 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 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. (15)

6.3 Choose any sculpture that you have studied and discuss in detail.
Student's own choice. Eg. Augustus of Prima Porta (10)
[40]

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 Students own choice (20)
[40]

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QUESTION 8: RENAISSANCE ART

8.1 Middle Ages – artists commissioned by the Catholic Church – strict guidelines about the artwork. Artists were considered craftsmen – anonymous
Renaissance – not only commissioned by the church. Patrons of art – nobility, merchants, bankers also commissioned artworks. Artists allowed greater flexibility in production – explored new techniques and themes – known by their names – Michelangelo, da Vinci etc sought after for their expertise – integral part of society (5)

8.2
- Proto Renaissance – Giotto
- Early Renaissance – Masaccio, Botticelli, Ucello, Mantegna, della Francesca
- High Renaissance – da Vinci, Raphael, Michelangelo (3)

8.3
- Black plague – more wealth shared amongst survivors – spend on luxuries like artworks
- Invasion of Constantinople by the Ottoman Turks – Greek scholars brought scrolls from Ancient Greece to Italy resulting in 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 eg Medici Family – not only religious art but now secular art popular (5)

8.4 Student's choice. Eg. Work of da Vinci, Michelangelo, Raphael etc (10)

8.5 Student's choice. Eg. Work of da Vinci, Michelangelo (10)

8.6 Student's choice. Eg. Parmigianino's 'Madonna with the Long Neck', Tintoretto's 'The Last Supper' (7)
[40]

QUESTION 9: BAROQUE ART

Student's choice (20 × 2) **[40]**

QUESTION 10: ROMANTIC ART, NEO-CLASSICISM AND REALISM

10.1 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.
Neo-classicism – 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. Neo-Classicism - 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.
Realism – Sought to accurately portray conditions and hardships of the poor - 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 – eg. Goya, Gericault, Delacroix
Neo-classicism – eg. Jacques-Louis David, Jean Auguste Ingres
Realism – eg. Jean-François Millet, Gustave Courbet (3 × 10) (30)
[40]

TOTAL SECTION B: 120
GRAND TOTAL: 200

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