higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

HISTORY OF ART N5

14 NOVEMBER 2019

This marking guideline consists of 13 pages.

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SECTION A

QUESTION 1 (Any TWO)

1.1 1.1.1 Stylised. Images have been simplified and are represented by basic shapes. Some areas (sky) reduced to a pattern. The artist's main aim was to interpret the landscape with expressive brush marks. Simplified colour is use for emotional effect and not to paint it realistically. (2)

1.1.2 Van Gogh uses line to portray the night scene in an expressive way. Vertical lines e.g. Cypress tree and church tower contrast with the horizontal sky in this composition.
Swirling, flowing lines in the sky. Thick, black distinct outlines are used to define the village and mountains. (4)

1.1.3 By using swirling lines to form spirals in the sky creates a wavy motion. Curving lines are reaped in the sky, Cypress and mountains to create rhythm and movement. With the use of heavy, thick, expressive brushstrokes rhythm is created in the sky giving a sense of movement – making the sky look dynamic and energetic. Contrasting colours in the sky add to the sense of motion. (4)

1.2 1.2.1 Incense is lit in Buddhist temples - turns to ash – adds a sense of spirituality to the work.

Christianity – Ash Wednesday is observed
Ashes to ashes, dust to dust (Bible).

Allow for student's thoughtful arguments and own interpretations of the use of ash in the sculptures. (2)

1.2.2 Students' opinion.
Jesus and Buddha represent two of the largest religions in the world. Placed facing each other as if opponents but the gestures of forgiveness and blessings speaks of tolerance and understanding. Coming together of East and West (4)

1.2.3 Give a reason for your answer with reference to the meaning/message and composition.
Student's opinion. (4)

1.3 1.3.1 Atmospheric/Aerial Perspective – Figures are overlapping
Larger figures in foreground – smaller in background
Colours stronger in foreground – more muted in background
More detail in foreground. Some linear perspective visible on the edge/line formed where land and water meet, leads your eye into the artwork. (3)

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1.3.2 Colour – Uses contrast of light and dark colours. Original way to depict shadows – shadow colours a combination of the colours they come into contact with as seen in the skirts of the women in the centre.
Light – Luminous bright white day on upper left becomes less white as it blends with greens of the trees. Uses different colour values for clothes and on the grass to show difference between the shaded and sunny areas.
Technique – Pointillist technique (place dots next to each other) makes painting appear more vibrant. No real lines are used. (5)

1.3.3 The river to the left is full of boats which balance with the large figures on the right
Activity in the centre makes the centre as appealing as the sides.
Placing of figures bring balance – static quality (2)

1.4 1.4.1 Aerial/Atmospheric perspective (1)

1.4.2 He uses the conflict between warm and cool colours to give the work a sense of activity
Illusion of depth created by using stronger, warmer colours in foreground which become weaker and cooler in the background
Uses expressive, descriptive colour
Complementary colour
Image seems to be simplified to create shapes
Distinct, visible brushstrokes contrast with flat areas of colour
Uses black outline (4)

1.4.3 Student's opinion.
More of a busy, holiday resort rather than London which is normally dreary because of the use of bright colours (2)

1.4.4 The large boat/ship in the centre is the focal point – cuts across the painting at a diagonal dividing the painting into two halves – contrasts with the vertical pipe on ship and vertical columns of bridge. Uses complementary colours to balance the work.
Brushstrokes create texture in the water giving it a sense of movement. (3)
[40]

AND/OR

QUESTION 2

2.1 2.1.1 (a) List FOUR colours and the elements that were used to create them.
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 (8)

(b) Egg yolk, plant sap, albumen (egg white), urine, fat, blood (for ritual images) (4)

2.1.2 (a) Nomadic – do not live in one place for too long. No stable home.

(b) Kaggen – trickster deity of the San. Could change his form.

(c) Trance state –Altered state of consciousness

(d) Petroglyph – a rock engraving

(e) Entopic image – geometric shapes

(5 × 2) (10)

2.1.3 Could heal the sick
Lead the rain bull to an area that needed rain
His soul could leave his body and travel to other areas
Perform rituals for initiation ceremonies
Fertility rituals
Magic for successful hunting
Student needs to give full explanation. Not necessarily eight points. (8)

2.1.4 Student's choice
E.g. N'KOSASANA ELAND – NORTH- EASTERN CAPE
Depicts single eland – It is an unshaded bi-chrome painting (pictograph)
3-D 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. Small brown line on the forehead strengthens the 3D effect
UNITY created by: White shape of foreleg 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 (10)
[40]

AND/OR

2.2 Thomas Bowler, Gerard Bhengu, Irma Stern, Thomas Baines, or any South African artist of your choice.
Student's choice **[40]**

AND/OR

QUESTION 3

Students choice

HINDU ART – TEMPLE
Architecture and sculpture – linked large niches in the three 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 three goals of life – this allows us to understand the many sensuous 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.
Much of the art is religious – symbolic in gestures and objects included in the artwork. 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. E.g. 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 i.e a flame and drum symbolising destruction and creation. The other 2 hands are shown in prescribed gestures – *mudras.* Dances on a demon dwarf – representing ignorance. Shiva dances within a ring of flames. Repetition of flames keeps harmony within the sculpture.

Asaveri with a Cobra 1605 – Paint 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. Seated on a mountaintop. She has dragged a snake from its hole and is about to use it as a girdle.

ISLAMIC MOSQUE E.g. Nizamiye Mosque – Midrand, Johannesburg.
Biggest mosque in the Southern Hemisphere. Plans designed in Turkey – was adapted to SA building standards. – Completed in 2012 – Ottoman-styled.

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Unlike Hindu art, Islamic art not allowed to depict either human or animal form – focused more on decorative forms. The Qu'ran was 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 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.

E.g. 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. Created as decoration for a building. Calligraphy - fundamental element of Islamic art, presenting the opportunity to develop ornamental forms from it. The Arabic text, used in the Qu'ran influenced the development of abstract ornamental shapes and patterns. Or any other examples **[40]**

TOTAL SECTION A: 80

SECTION B: (Any THREE)

QUESTION 4

4.1 4.1.1 Anubis – head of a jackal

4.1.2 Thoth – head of an ibis

4.1.3 Horus – head of a falcon

4.1.4 Ammut – head of crocodile, forepart of lion, hindquarters of hippo

4.1.5 Osiris – partially mummy wrapped; white crown of Upper Egypt with 2 ostrich feathers; carries crook and flail

(5 × 1) (5)

4.2 Rules were a standard for beauty, dignity – standardised idealisation of the human figure – no personal interpretations of scenes – no instantaneous moment – everything was expected to last forever – mathematical framework relating to the understanding of the universe – frontal view of eyes, ears, chest and profile of head, torso, limbs – symmetrical – use of registers (5)

4.3 Egyptian art was created for assistance in life after death - functional because it was created for religious purposes. Influenced by invisible forces that 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.
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 Pharaoh. E.g. Isis protecting the foot of Tutankhamen's second coffin. (10)

4.4 Contains spells to help in the afterlife since life was spent preparing for the afterlife – how to enter the underworld – help to protect them from demons – win a place in heaven – fight against snakes – prevent heart from being taken – judges in the underworld etc. (5)

4.5 The pyramid of Khufu is the largest pyramid at Giza. Discuss its architecture with relevance to the purpose of its construction.
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 – four 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 (15)
[40]

AND/OR

QUESTION 5

5.1 5.1.1 Kouros– a statue of a nude youth

5.1.2 Pediment – low pitched gable over a porch, door or window

5.1.3 Terracotta – a hard, brown-red, usually unglazed earthenware clay used for pottery or sculpture

5.1.4 Triglyph – slab divided by two vertical grooves into three bands

5.1.5 Kore – statues of clothed young women

(5 × 2) (10)

5.2 Student's choice

E.g. The Parthenon – one of the buildings that used white marble instead of the limestone reinforced by marble stucco as found in many other temples - main purpose was to house the statue of Athena, the goddess who protected the city of Athens – Doric order temple occupying a central position on the Acropolis hill – wider than other Doric order temples – eight columns instead of six. – 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. 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 – building is seen as a perfect balance between the humanistic and idealistic tendencies that Greek artists tried to depict in their work. (10)

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5.3 Student's own choice of artwork.
e.g. 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.
E.g. 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. (20)
[40]

AND/OR

QUESTION 6

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 aqua-ducts, roads, bridges, sewer systems, public baths and basilicas. Aqua-ducts provided drinking water – connected to indoor sewer systems to carry water away from the cities. Also supplied water to bath houses. Roman public bathhouses - 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 there 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 - 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 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)

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6.3 Student's own choice. E.g. Augustus of Prima Porta (10)
[40]

AND/OR

QUESTION 7

7.1 Student's choice

E.g. The Book of Kells
Queen Mary's Psalter – Christ in the Temple (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. Gothic – The Chartres Cathedral
Romanesque – Saint Sernin Cathedral, Durham Cathedral (20)
[40]

AND/OR

QUESTION 8

8.1 The emphasis on what it means to be human – emphasis on spiritual and intellectual capabilities. Means a person could improve him- or herself in all spheres – physical, morally, spiritually and aesthetically. Humanism celebrated the mind, beauty, power and enormous potential of human beings. Artists tried to depict man at his best – idealised images – perfect proportions, balanced, harmonious compositions – celebrated man's intellect and physical perfection. (5)

8.2 Sculptor, botanist, anatomist, engineer, musician, poet etc. (3)

8.3 Renaissance – perfect proportions, idealised, harmonious
Mannerism – distorted proportions, emotional, dramatic, twisted, elongated (3)

8.4 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 e.g. Medici Family – not only religious art but now also secular and popular art (10)

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8.5 Represented figures naturalistically. Influenced Renaissance artists.
Student's choice e.g. The Lamentation (4)

8.6 Student's choice

E.g. Michelangelo: Sistine Chapel – Creation of Adam/La Piéta/David etc.
Leonardo da Vinci: Last Supper/Mona Lisa etc. (15)
[40]

AND/OR

QUESTION 9

Student's choice

Peter Paul Rubens/Rembrandt/Caravaggio/Gian Lorenzo Bernini/Any other artist you have studied **[40]**

AND/OR

QUESTION 10

Choose ONE of the above movements and answer the following questions:

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 – for example Goya, Gericault, Delacroix
Neo-classicism – 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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