higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

HISTORY OF ART N5

12 October 2020

This marking guideline consists of 11 pages.

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SECTION A

Mark only TWO questions in this section.

QUESTION 1

1.1	1.1.1	Student's response ✓ Explanation ✓✓	(3)
	1.1.2	Social commentary – beggar on the street – usually wants money but here he says he doesn't want change (as in money) but rather change in the world. Plays with dual meaning of the word.	(2)
	1.1.3	Yes	(1)
	1.1.4	• Stencilling is used. Spray paint. Allows artist to produce work in a short space of time. • Black and white – simple and effective – stands out against red background. (2 × 2)	(4)
1.2	1.2.1	Distorted	(1)
	1.2.2	Overlapping/more detail in foreground/larger figures in foreground than background or warm colours in foreground and cold colours in background (atmospheric perspective) or linear perspective of road and houses.	(3)
	1.2.3	Student's response	(4)
	1.2.4	Yellow tent	(1)
	1.2.5	Rural	(1)
1.3	1.3.1	Student's choice	(1)
	1.3.2	Depicts a figure in 4 movements, in the process of extracting himself from the exterior wall of a building. Finally breaks free of whatever restrained him. Final figure is independent of the rest of the work – sense of accomplishment/victory. Could be political/personal freedom or free from addiction etc.	(4)
	1.3.3	Becomes part of the environment – beckons passers-by to participate – they can stand in the niche left by final figure	(3)
	1.3.4	Rhythm is created by various progressive poses of the figure as he tries to break free – creates sense of movement. Repetition of figures.	(2)

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1.4 1.4.1 Brilliant blue horses contrast with vivid reds, greens and yellows of the landscape. Primary colours – complementary colours
Blue associated with spiritualism contrasts with earthy colours. Blue/cold colours in the foreground and warmer/red, orange and yellow colours in background to create depth – atmospheric perspective.
Blue also masculine contrasts with yellow (feminine)
Red – earthy/heavy (4)

1.4.2 Curves of red hills repeat lines of horses' curving flanks – shows no spatial differentiation between horses and environment (2)

1.4.3 Open – legs of horses, white curved shapes, hills – cropped (2)

1.4.4 Student's response (2)
[40]

AND/OR

QUESTION 2

Mark only QUESTION 2.1 OR QUESTION 2.2

2.1 **PREHISTORIC ART**

2.1.1 Red – haematite/red ochre/ferric oxide
Black – charcoal/soot/manganese
White – silica/clay/gypsum/kaolin/bird droppings
Yellow – limonite/yellow ochre
Binding agents – egg yolk/plant sap/albumen/fat/ urine/blood (for ritual images) (6 × 2) (12)

2.1.2 (a) Petroglyph – a rock engraving
(b) Egalitarian – society where everyone is equal
(c) Shaman – someone who enters the trance state. Can heal etc in that state
(d) Kaggen – trickster deity of the San. Could change his form.
(4 × 2) (8)

2.1.3 Student's choice
E.G. 1: N'KOSASANA ELAND – NORTH-EASTERN CAPE
Depicts single eland – Unshaded bi-chrome pictograph.
3-D 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 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

E.G. 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 very 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)
[40]

AND/OR

2.2 **EARLY TRADITIONAL SOUTH AFRICAN ART**

Student's choice

E.g. Irma Stern, Walter Battiss, Baines, Bowler, Jackson Hlungwane or any other relevant artist (2 × 20) **[40]**

AND/OR

QUESTION 3: HINDU AND ISLAMIC ART

Mark either Hindu Art or Islamic Art:

3.1 HINDU – 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 – this shows 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.

ISLAMIC – Islamic art not allowed to depict either human or animal form - focused more on decorative forms. The Qur'an 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. (10)

3.2 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, it is 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.

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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 repetition, radiating structures, rhythmic patterns.
Fractal geometry – key utility
Also use columns, piers, arches, niches and colonnettes

E.g. Nizamiye Mosque – Midrand, Johannesburg.
Biggest mosque in the Southern Hemisphere. Occupies two thirds of a hectare. Plans were designed in Turkey but adapted to South African building standards. – Completed in 2012 – Ottoman-styled architecture – Main dome that is 31 m high and 24 m wide. (15)

3.3 Student's choice.

HINDU example: 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. 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. (Any other examples)

ISLAMIC 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 other examples) (15)
[40]

TOTAL SECTION A: 80

SECTION B

Mark any THREE questions in this section.

QUESTION 4: ANCIENT EGYPTIAN ART

4.1 4.1.1
- Egyptians believed in an afterlife.
- The body had to be preserved for the 'ka' to return to it.
- They were also buried with earthly goods to assist in the afterlife.
- Organs were removed and placed in jars.
- Flesh was dried out and later treated with oils and herbs and bound in cloth. (5)

4.1.2
- Ka – the life force of the universe.
- Accompanied the body in life.
- Returned to the body after death in order to move on to the afterlife. (3)

4.1.3 Assisted the pharaoh in the afterlife. Provided advice and direction in how to move forward. (2)

4.2
- Major source of water and life.
- Annual floods ensured fertile soil for agriculture.
- Water for irrigation and crops.
- Believed that one had to cross the Nile after death to get to the next world. Religious purpose.
- Papyrus grew on its banks. (5)

4.3
- Writing system of ancient Egypt
- Used to record events
- Figurative, symbolic and phonetic (3)

4.4 Ankh (2)

4.5 Student's choice (10)

4.6 Student's choice (10)
[40]

AND/OR

QUESTION 5: ANCIENT GREEK ART

5.1 Doric order – earliest of the three – plain, unadorned column/capital; rests directly on the stylobate of the temple without base; fluted; sturdy

Ionic order – originated in Ionia (Turkey); volutes (scroll-like ornaments) characterise the capital; base supports the column; graceful proportions; slender and elegant

Corinthian order – latest and the most elaborate; carved capital; incorporates vegetal elements; stylised, carved leaf pattern; slender (3 × 4) (12)

5.2 Their gods/love scenes/everyday scenes/hunting/killing/heroes/mythology etc. (5)

5.3
- Patera
- Pelike
- Loutrophoros
- Stamnos
- Krater
- Psykter (Any 3 × 1) (3)

5.4 Student's choice (2 × 10) (20)
[40]

AND/OR

QUESTION 6: ANCIENT ROMAN AND EARLY CHRISTIAN ART

6.1
- The different cultures they came into contact with – Egyptians, Greeks, Africa, Persia etc.
- Historical value of man
- Political figures
- Head of state
- Observation of nature etc. (5 × 2) (10)

6.2
- Ionic
- Doric
- Corinthian (3 × 2) (6)

6.3
- Ornamental artwork
- Made by piecing together glass, stone, tile etc.
- Created images – pictorial mosaic
- Mosaics from Pompeii (mosaic fountain) (4)

6.4 Student's choice (20)
[40]

AND/OR

QUESTION 7: MEDIEVAL ART (ROMANESQUE AND GOTHIC)

7.1 A grotesque human or animal statue that serves as a waterspout.
Also to ward off evil. (2)

7.2
- A strengthening structure for a wall
- Slants from a separate column
- Forms an arch with the wall supports (3)

7.3 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.

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)

7.4 Student's choice

E.g. Gothic – The Chartres Cathedral
Romanesque – Saint Sernin Cathedral, Durham Cathedral (25)
[40]

AND/OR

QUESTION 8: RENAISSANCE ART

8.1 8.1.1 Means 'Rebirth' or 'Revival'. (1)

8.1.2 Refers to the revival or rebirth of the ideas of ancient Greece and ancient Rome. Revival of art, science etc. (2)

8.2 Printing press/Eyeglasses/Clock/Telescope etc. (2)

8.3 Student's choice e.g. Botticelli – Birth of Venus (2)

8.4
- Aerial perspective (or atmospheric perspective) – refers to changes of colours and reduction of detail as things recede into the distance.
- Linear perspective – creates depth by converging all lines to a vanishing point (2)

8.5 Dome of St. Peters Cathedral (1)

8.6 He represented figures naturalistically. Influenced Renaissance artists.
Student's choice e.g. The Lamentation (10)

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8.7 Student's choice

E.g. Michelangelo: Sistine Chapel – Creation of Adam/La Pietà etc.
Leonardo da Vinci: Last Supper/Mona Lisa etc. (2 × 10) (20)
[40]

AND/OR

QUESTION 9: BAROQUE ART

Student's choice

Peter Paul Rubens/Rembrandt/Gian Lorenzo Bernini/Caravaggio/Any other artist they have studied. (2 × 20) **[40]**

AND/OR

QUESTION 10: ROMANTICISM, NEO-CLASSICISM AND REALISM

10.1 10.1.1 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)

10.1.2 Student's choice

Romanticism – e.g. Goya, Gericault, Delacroix

Neo-classicism – e.g. Jacques-Louis David, Jean Auguste Ingres

Realism – e.g. Jean-François Millet, Gustave Courbet

(20)

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10.2 ROMANTICISM – Attitude of mind – involves expression of an idea in a verbal rather than visual expression.
Indirect protest against the inadequacy of social conditions
Represents mainly middleclass attitudes more than the aristocracy

NEO-CLASSICISM – revival and imitation of ancient Greek and Roman Art
Interest in honour/patriotism/heroism/country before self

REALISM – dealt with ordinary people as subject matter – peasants in the field, workers, crowded train etc.
Represented everyday peasants with same grandeur usually reserved for nobility.
Reaction against academic painting. (10)
[40]

TOTAL SECTION B: 120
GRAND TOTAL: 200

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