



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

VISUAL ARTS P1

(THEORY)

2021

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 20 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. These marking guidelines consist of EIGHT answers. Candidates had to answer any FIVE questions for a total of 100 marks.
2. It is MOST IMPORTANT that allowance is made for the candidates in many instances:
 - Candidates must be given credit for providing their own opinions and ideas in their answers.
 - Credit must also be given for lateral thinking.
 - It is also important that arguments and statements are reasoned and qualified by reference to specific factors.
3. Questions and subsections must be numbered clearly and correctly. Bullets usually act as guidelines to help structure learners' answers.
4. Information and artworks discussed in one answer must not be credited if repeated in other answers but artworks may be cross-referenced.
5. Where applicable, candidates must name the artist and title of each artwork mentioned. Only ONE mark is allocated for the correct artist and title of work.
6. Where appropriate candidates may discuss both two-dimensional and three dimensional artworks in any question.
7. ***Remember that many candidates will be discussing these examples, never having seen them before. Markers therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the artworks, within the context of the question. Therefore markers need to be open-minded and flexible in the marking process.***

GENERAL INFORMATION FOR MARKERS

- These marking guidelines serve as a guideline for markers as well as a teaching tool. Therefore, the guidelines for certain questions are in greater depth, so that the information may be used as learning material. Other parts of the marking guideline may merely be a suggested guideline.

NOTE: Markers are encouraged to reward candidates for what they know, rather than penalise them for what they don't know.

- Although the information for the questions is given in point form, candidates must use an essay/paragraph format discussing their information in a holistic manner.
- Candidates must answer all the questions in FULL SENTENCES or PARAGRAPHS, according to the requirements of each question. Answers in point form cannot receive full marks. Full marks cannot be given if the title or artist is incorrect.
- Markers must refer to the Visual Arts CAPS document page 45 for a guideline to assess the levels of achievement.

Assessing candidates' ability to analyse and respond to examples of visual culture

ACHIEVEMENT RATING CODE	TOPIC 3 VISUAL CULTURE STUDIES
<p>Outstanding 80–100%</p>	<ul style="list-style-type: none"> • Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows outstanding ability in the use of appropriate visual arts terminology. • Demonstrates extremely well-developed writing and research skills in the study of art. • Shows exceptional insight and understanding and uses divergent approaches.
<p>Meritorious 70–79%</p>	<ul style="list-style-type: none"> • Demonstrates a well-developed ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows excellent ability in the use of appropriate visual arts terminology. • Demonstrates highly developed writing and research skills in the study of art. • Shows excellent insight and understanding.
<p>Substantial 60–69%</p>	<ul style="list-style-type: none"> • Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows substantial competence in the use of appropriate visual arts terminology. • Demonstrates well-developed writing and research skills in the study of art. • Shows a good level of insight and understanding.
<p>Moderate 50–59%</p>	<ul style="list-style-type: none"> • Demonstrates moderate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows moderate competence in the use of appropriate visual arts terminology. • Demonstrates competent writing and research skills in the study of art • Shows a fair level of insight and understanding.
<p>Adequate 40–49%</p>	<ul style="list-style-type: none"> • Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows adequate competence in the use of appropriate visual arts terminology. • Demonstrates adequate writing and research skills in the study of art. • Shows an adequate level of insight and understanding.
<p>Elementary 30–39%</p>	<ul style="list-style-type: none"> • Demonstrates only basic ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows little ability in the use of appropriate visual arts terminology. • Demonstrates basic writing and research skills in the study of art. • Shows an elementary level of insight and understanding.
<p>Not achieved 0–29%</p>	<ul style="list-style-type: none"> • Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows extremely limited ability in the use of appropriate visual arts terminology. • Demonstrates limited writing and research skills in the study of art. • Shows little or no understanding or insight.

MARKERS MUST ONLY MARK THE FIRST FIVE QUESTIONS ANSWERED AND IF A CANDIDATE DOES MORE THAN THE REQUIRED NUMBER OF QUESTIONS ONLY THE FIRST FIVE WILL BE CREDITED.

CANDIDATES MUST ANSWER ANY FIVE QUESTIONS.

The following mark allocation must be adhered to when only ONE artwork/artist has been discussed instead of TWO.

**6 marks (max 3)
8 marks (max 5)
10 marks (max 6)
12 marks (max 7)
14 marks (max 8)
20 marks (max 12)**

Due to the colour differences of the question papers from the different provinces, the provinces have to adapt the marking guidelines for interpretation.

QUESTION 1: THE VOICE OF EMERGING ARTISTS

Gerard Bhengu focused on his immediate surroundings and environment as a source of inspiration, capturing scenes of everyday life.

1.1 Candidate must critically analyse FIGURE 1a in an essay:

- **Discuss the elements of art (line, colour and texture)**

Line – Vertical lines of the reeds and poles are used to create the fence/grass wall in the background. Horizontal lines created by the slates of the fence create perspective. The irregular horizontal lines around the grass of the hut create form. The figures are not outlined.

Colour is natural or local, showing various tones of brown, rust, olive green and blue. The reddish browns contrast with the blue sky. The orange mat compliments the green trees. The warm colours against the cool background create depth. Black tones are used to create shadows. The dappled colours on the ground reflect the sky and push the warm colours forward.

Texture – The implied texture appears rough on the hay and on the grass wall. The texture is shiny and smooth on the skin. Some parts of the face and body appear wrinkled and muscular due to the careful handling of the tones in those areas. Texture is also indicated on the folds of the clothing and the blanket, making the fabric appear soft. The leaves of the tree appear rough.

- **Identify the focal point and provide a reason for your answer.**

The Isangoma in his customary clothing is the focal point of the painting. He is isolated from the other two figures, however, his hand gestures and the hay behind him makes him more dominant than the rest of the composition. The Isangoma is actively talking whilst the other two figures are listening silently.

- **Discuss how the artist creates perspective**

This is created by placing the three men in the middle ground of the painting. Perspective is created by adding the grass wall and trees behind the figures. The imagery behind the three men has less detail. The use of lighter tonal variation in the background creates perspective. The figures are larger than the grass fence which recedes into the background by losing detail and gradually becoming smaller which creates perspective.

- **Style/technique**

Bhengu is famous for his naturalistic style of painting. He captures the figures in accurate naturalistic detail. Smooth brushstrokes of colour are used creating photo realism. The dappled water colour technique is used on the ground surface, sky and trees.

(10)

- 1.2 Candidates must discuss one artwork by any **TWO (one work per artist)** artists in an essay.

(10)
[20]

QUESTION 2: SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS

Song, dance and music is part of one's culture and tradition. Mahlangu explores his African heritage as inspiration for his paintings, whereas Picasso uses three distorted figures in a dance performance.

- 2.1 Candidates must compare FIGURE 2a with FIGURE 2b by selecting **any FOUR** of the following:

- **Colour**

Similarities:

Primary colours, blues, yellows, pink/red (browns) are used in both paintings. Blues are used in both backgrounds creating depth. Warm colours contrast with the cool colours. The colours in both paintings create a happy and bright mood.

Differences:

FIGURE 2a:

The background is a greyish blue, the figures are in yellow and the floor is brown/deep pink. The accessories are blue, yellow and burgundy. Black is used for the hair and patterns on the beadwork/clothing. The warm yellows contrast with the cool blues in the background, pushing the images forward. The dominant yellow figures in the foreground links to the flat shapes in the background. Black outlines are used to create TWO dimensionality. The happy colours create an exciting mood.

FIGURE 2b:

Primary colours are used throughout the painting except in the dancing figures which are in pale pink. The flat pale pinks of the figures contrast with the blues in the background. The black bold outline makes the imagery TWO dimensional. The yellow rectangular shape on the floor creates depth. The scattered, abstract red shapes unify the painting. Flat areas of colour with patterns indicate either a curtain or wall paper in the background. The white on the figure on the right contrasts with the brown and the black next to it, creating dimension to the figure. The white creates balance with the figure on the left.

- **Composition**

Similarities:

In both artworks the figures are dancing in a line. Composition is symmetrically balanced with equal weighting on either side. The vertical figures dominate the foreground creating a shallow background. The composition is overcrowded and compact. In both artworks the central figures are the focal point of the paintings.

Differences:**FIGURE 2a:**

Landscape vs. horizontal format. Three figures dominate the picture plane. The central figure is pounding on a drum while the other two are dancing with their hands raised.

FIGURE 2b:

Portrait vs. vertical format. The figures are holding hands while moving in a rhythmic dance, each standing on one leg as to balance one another.

- **Rhythm/Movement**

Similarities:

Both paintings are of energetic dancers with energetic hand and foot movements. Rhythm is created by the repetition or movement of the figures.

Differences:**FIGURE 2a:**

The figures are portrayed partaking in a tribal African dance. They are illustrated with their feet apart, stamping on the ground. The figures on either side of the central figure are shown with their hands up in the air and without proper facial features. The central figure is playing a drum. Movement is created by the swinging of the necklaces of the centre figure. Rhythm is enhanced by the repetition of the hairstyles and patterned clothing. You can sense and feel the rhythm of the music through the artist's use of colour, imagery and movement. The body postures with hands stretched out and stomping feet all adds to the mood and atmosphere of the painting. The repetition of the curved lines in the bird and landscape contributes to creating movement.

FIGURE 2b:

The expression and style through colour and movement add to the mood of the frenzied dancing. All the figurative shapes and colours, even though grotesque in appearance, still transfer energy and euphoria. The posture of the figure on the left has a distorted head bent over at an awkward angle creating movement. The three figures have their legs bent upward at the knee and hold hands in a dance movement.

- **Influences:**

Similarities:

Both paintings reflect figures with African mask-like features. They portray an energetic dance resembling an African tribal dance.

Differences:**FIGURE 2a:**

Mahlangu reflects his traditional African heritage in the painting of an African traditional dance. It's a celebration of the customs and rituals of the African culture. A large African mask is placed on the right of the painting which is traditionally part of the belief systems. There are African patterns on the mask. The figures are dressed in traditional African dress with beadwork and geometric patterns. The figures wear loincloths, ethnic bangles and beads around their ankles, arms and neck. There's an image of a yellow bird that overlaps the dancer in the centre. The incisions in the facial features could reflect the African scarification.

FIGURE 2b:

The distorted faces reflect the influence of the African mask. The dancers' shapes reflect the elongated distorted figures typical of Picasso's Cubistic style. There are dark outlines and fragmentation of shape.

- **Style**

Similarities:

Both artworks contain figurative images which have exaggerated, distorted and simplified features. They are primitive. Shapes are dominant and flat.

Differences:**FIGURE 2a:**

Overlapping colours are applied in short quick brush strokes. Refer to expressionistic qualities in the artworks.

FIGURE 2b:

This Cubistic painting includes three distorted, elongated, flat images of three dancers. The first one on the left is barely visible. The background is filled with angular and geometric shapes e.g. rectangular doorways or windows. Features are reduced to stylised mouths, eyes and noses into circles and dots. The facial features of the eyes, nose and lips appear as paper cut-outs which resemble the paper cut-outs of Henri Matisse.

(10)

- 2.2 Candidates must write a short essay on **ONE** artist's work that explores African heritage and name the artist and title of the artwork. They must refer to TWO artworks.

Candidates may consider the following in their answer:

- Subject matter
- Formal art elements
- Influences of African and/or indigenous art forms (10)
- Media [20]

QUESTION 3: SOCIO-POLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s

During the 1980's, heavy-duty armoured vehicles of the South African security forces were often present in many township areas. Paul Sibisi records his experiences in the township of Umkhumbane, Kwa- Zulu Natal, while Zan Louw portrays what she witnessed in Langa, Cape Town.

- 3.1 Candidates must compare FIGURE 3a and FIGURE 3b by responding to the following:

- **Emotional colour**

FIGURE 3a:

The colour palette is limited to red and black. The background is predominantly red in colour which could symbolise the bloodshed in South Africa. The colour red could symbolise the revolution, defiance, hatred, militancy, anger, danger, political unrests, anguish and blood. The colours are similar to that of a stop sign. These colours record a community cut into pieces in a fever of destruction and death. The colour black could symbolise darkness, death, evil, negative force, fear, terror, etc.

FIGURE 3b:

Black, scribbled, rough lines dominate the artwork and create a sombre mood. The black can symbolise death, evil, darkness, terror, fear, violent, unrest, struggle, uneasiness creating a claustrophobic feeling or heaviness. There is a bright yellow in both the trousers of two figures in the front and in the motor car. This stands out like road traffic signs (chevron which is yellow and black, as well as the red and white tape used to demarcate crime scenes) to warn against danger.

Similarities: Both have used black.

Differences: The red is dominant in FIGURE 3a while the black is dominant in FIGURE 3b.

- **Comment on the figures in both artworks**

FIGURE 3a: Two dead/lifeless figures are portrayed lying on the ground in the middle of the composition close to the tyres. They are victims in the scene as they appear to have been run over. On the left of the composition, two bystanders in the middle ground seem to be disinterested in what's happening. The figure on the right hand side of the vehicle appears to be holding on or climbing on to the vehicle. The open stretched hand in the upper right corner of the format may be symbolic of the unrest or linking to the title ***Stop it now.***

FIGURE 3b: Five soldiers are illustrated on top of the army vehicle. They seem to be in power. On the right hand side three figures are portrayed in the foreground by throwing stones at the soldiers. A smaller figure behind the yellow car bears witness to the scene.

Similarities: Both artworks have bystanders.

Differences: The figures in FIGURE 3a are passive, still or dead whilst the figures in FIGURE 3b are actively confronting the armoured vehicle with the soldiers. FIGURE 3b is active and it appears that the artist has captured the incident in the moment.

- **Relevance of titles**

FIGURE 3a: The artist has used the words 'Stop it now' and added a double exclamation mark. He then repeats the word 'Now' and adds a further double exclamation. The exclamation marks are like an outcry and emphasise the urgency of the time phrase 'Now'. The artist wants to reinforce that the socio-political unrest must come to an end 'Now'/immediately. The title is linked to the hand gesture of stop! The colour red reflects a stop sign.

FIGURE 3b: The title is where the incident took place.

- **The use of line and the effectiveness thereof**

FIGURE 3a: Vertical, thick, bold, thin, light, broken, wavy, diagonal lines are used throughout the artwork. The vertical lines of the light poles create linear perspective. The variety of lines used in this artwork shows fragility or frailty which depicts the hopelessness or helplessness of the situation. It can also show restlessness or uneasiness or that they have accepted their circumstances.

FIGURE 3b: The repetitive, rhythmic, expressive, scribble, hatch-like lines and diagonal lines all add to the chaotic and claustrophobic atmosphere.

(10)

- 3.2 Candidates must write an essay in which they must discuss any **TWO** South African artists (**ONE work per artist**) whose work reflects resistance against a society and/or political system.

They may use the following guidelines in their answer:

- Discussion of how subject matter and composition has been arranged
- Influence/s
- Media and technique
- The intention of the artist. What is he/she/they trying to communicate?

(10)
[20]

QUESTION 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

Many artists express their own interpretation of spirituality, and, in doing so, often portray simplified and distorted images. Their work is honest, without biased messages reflecting their true beliefs.

- 4.1 Candidates must discuss FIGURES 4a and 4b, and write a paragraph in which they refer to some of the following:

- **The use of line and texture in the sculptures**

FIGURE 4a: The artist has used repetitive, rhythmic, descriptive, deep, thin and bold incised lines. Lines are used to create shape and identify various anatomical features. Vertical and diagonal lines are created by the incisions in the wood. Rhythm is created by the repetition of the flowing incisions. The natural grain of the wood is visible in the wings and the background.

The tree bark has tactile texture. The texture on the sculpture is deliberately created by incisions with wood carving tools. The tree bark has a rough appearance whilst some parts of the figure are smooth. The wings have rhythmical repetitive lines which create movement. The rough texture on the wooden pillars creates a contrast with the smooth surfaces of the sculpture.

FIGURE 4b: The horizontal lines on the clothing represent a calm atmosphere. The curved and diagonal lines seen in the extended arms in the figure create movement. The bronze figures have a tactile texture which contrasts with the smooth, polished surface of the base.

- **How the artists convey movement in the sculptures**

FIGURE 4a: Movement is created by the artist depicting the sculpture in a walking position. The angel has one leg in front of each other and bent at the knee with one arm raised. The legs have been sculptured with a weight shift. The wings and curvilinear lines show movement.

FIGURE 4b: The figures seem to appear in a dance pose, arms outward stretched and legs apart. The figure on the right has a knee bent. The concave shapes of the body make it seem as if they are being blown by the wind whilst dancing. The flat base contrasts with the figures in motion.

- **The expression on the faces of the figures in both artworks**

FIGURE 4a: The face of the Angel has a wide smile with eyes closed. The Angel appears calm, peaceful, happy, relaxed and serene.

FIGURE 4b: The faces are stylised with exaggerated noses and ears. The lack of the mouths indicates that they are mute and have no voice. The lack of facial features can be compared to an African mask.

- **How the artists have used distortion in both sculptures**

FIGURE 4a: The forehead is small with a large triangular nose that is out of proportion in the relation to the rest of the facial features. The body is shown in a profile view similar the Egyptian figures. The arms and hands are very small in proportion to the rest of the body.

FIGURE 4b: The figures are foreshortened and out of proportion. The faces are very small in relationship to the flattened bodies. The arms are thin and short in relation to the body. The head is minute compared to the large, wide body. The simplified shapes of the heads are similar in both artworks. The figures are distorted, stylised and simplified. (8)

4.2 Candidates must discuss the work of any **TWO** artists (ONE work per artist) who create art, craft, and/or spiritual works from rural South Africa.

They must refer to the following guidelines:

- Influences
- Media and technique
- Possible meaning/purpose/function
- How these artworks/crafts/spiritual works contribute to Society. Elaborate on your answer. (12)

[20]

QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

The artist Sigalit Landau decided to submerge a black dress in the Dead Sea. The black dress was submerged in the salt-rich waters for two months. The project is an eight-part photography series in which the artist captures the gradual process of salt crystallisation.

Crystallisation: It is the process by which solids are formed when the atoms or molecules are arranged into a structure known as a crystal.

Dead Sea: The Dead Sea is a salt water lake in the Middle East, located between Israel and Jordan. It has a high salt and mineral content and is famous for being the lowest point on Earth. No plants or animals can live in this lake because it has almost 10 times more salt than ordinary sea water. The Dead Sea is also a tourist attraction for healing/skin exfoliation.

By referring to the visual sources in FIGURES 5a and 5b, candidates must write an essay in which they discuss the following, also include **ONE** South African Multimedia and/or New media artist who has used new/alternative media to create an interesting/unusual/alternative artwork.

Background information: Teacher's tool

The Dead Sea has appeared as a ritualistic theme in the artwork/s of Sigalit Landau. The Dead Sea is situated in a desert landscape, and its saltiness allows the artwork to transform into a crystalline object of wonder. Landau's work is radical, humane and visionary. Like salt, it sustains the essence of life while also healing its wounds.

- **How has the dress transformed/changed over a period of two months? Substantiate your answer.**

The natural process of crystallisation is used in the process of creating the artwork. A black dress is submerged into the Dead Sea and spent two months in the salt-rich water. The natural and gradual process of crystallisation is captured in photographs. White salt crystals are formed on the black dress which eventually covers the dress to become a pure white encrusted garment. The photographs are exhibited as the artworks. The dress has shrunk and the surface thickened with layers of salt.

- **Comment on the initial style of the dress and the symbolism created**

The long black dress is formal yet old fashioned. It has buttons on the bodice of the dress, long puffy sleeves and a frill around the neck. The dress becomes totally white at the end of the process which could symbolise purity and innocence. The Victorian-like conservative style could refer to the dress a widow might wear when mourning the loss of a loved one. Further symbolism could include formality, sterility, professionalism, correctness and conventionalism and transformation.

- **Why has the artist documented the crystallisation process?**

The natural and gradual process of crystallisation is documented in a series of different photographs over a two month period. The enlarged photographs are exhibited as artworks in a gallery space. The artwork itself cannot be exhibited in a gallery as the sculpture is fleeting/short lived. If exhibited the dress would fall apart due to its delicacy, losing its meaning. The photographs document the natural/scientific process which become permanent and records the gradual process in a time series. It is also a process that is not immediate, therefore showing a varied transformation of tonal values.

- **Is the actual sculpture underwater more effective than the series of photographs? Motivate your answer.**

Candidates could argue if the photograph is more effective or not by motivating their argument.

Yes, the photographs are enlarged and give a clear view of the underwater image. The images are brought to the gallery or venue to be exhibited for all to view and are more accessible to all. The Dead Sea is in the desert and has extreme weather conditions and it would be expensive and difficult for people to travel to. Not everyone could go underwater to observe the submerged dress in the highly salted and murky water.

No, the photograph does not capture the fragility of the salt encrusted dress. The real sculpture/3-D artwork is more convincing and captivating. It could also be touched (tactile real texture) and be more authentic.

- **Do you think the title is suitable. Motivate your answer.**

Salt Bride: The title implies that this dress is for a bride. In the Western culture brides usually wear a white wedding dress. Salt is generally used as a preservative. Salt also has the same colour of a wedding dress. There is an indication that the dress has been saturated, crystallised, shrunk and distorted.

Marriage is symbolic of the love, growth and hope between two people. Like salt which is a preservative, love, growth and hope is a preservative to an everlasting marriage. Salt is said to add flavour to our food, making it a positive experience as marriage is also seen as a positive experience.

Other interpretations could include: If you refer to someone being 'the salt of the earth', it means that the person is good natured, having grounded qualities with their feet firmly planted on the ground. If too much salt is used on your food it spoils it creating an unpleasant taste, therefore the right amount of salt must be used. 'Too much of a good thing' can be harmful/take it with a pinch of salt (don't take it too seriously).

- **The candidate must discuss ONE South African multimedia/new media artist**

[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA**'I wanted to paint something that they would feel belongs to them' – Faith 47**

The Warwick Junction market is often regarded as a 'danger zone'; however, the murals now celebrate the identity of the traders of the market by monumentalising their images on the supporting columns of the bridge.

Monumental: Colossal/huge in scale or larger than life. Giving recognition and honour to commemorate a person of importance.

6.1 Candidates must refer to the above statement and **FIGURE 6a–6d**, and discuss in an essay how the artist explores social identity through the murals. They may refer to the following:

- **How these murals reflect the traders' identities**

The artist has selected individuals who are traders from the market as models for the mural, reflecting their individual identity. The imagery captures their daily wear as they would be recognised by shoppers and of members of the public. They are wearing their traditional clothing classifying their ethnicity. Faith 47 has created realistic portraits of the traders from the market, capturing them in their natural pose and in a humble demeanour. The animal images reflect the cultural heritage of the traders, representing wealth and status of the African culture. It also gives the traders pride and a sense of belonging in the area that they work in.

- **The use of colour, pattern, symbols and clothing**

Colour:

Faith 47 chooses to use a monochromatic palette namely black, sepia, white, yellow ochre and yellow in the pattern work. The grey of the concrete blends with the mural. White is used as a highlight in the text, clothing and skin of the bull. Black and grey are used in the clothing and the patterns. Yellow is the dominate colour in the pattern work.

Pattern:

The patterns which have an oriental feel are reflective of the indigenous designs of the beadwork and crafts that they sell at the market stalls. It reflects the cultural heritage of the citizens. A variety of geometric and organic patterns are repeated on all columns. The large circle (halo) behind the bull's head is comprised of numerous geometric shapes. The halo suggests the importance of the animals in their culture and has a spiritual feel to it. The patterns in the background and the clothing unify the mural and create continuity.

Symbols:

The following symbols can be seen on the murals: a walking stick/knobkerrie (power and old age), roots (growth/cultivation/new life/stability), food (nourishment), bird (peace/freedom/new life/hope), mandala (spirituality/cycle of life) henna designs (marriage/celebration), white graffiti (voice of the people/tagging/leaving a mark), bull/lion (masculinity/strength/fearlessness/king of the jungle). The folded hands of the humble figures represent humility and willing to serve the community. People that shop here are mostly those that can identify with these images. The halo is symbolic of divinity behind the heads of the animals (lion and bull) as well as the sun (the new day/new era). The lion appears to be fierce with his sharp teeth and mouth wide open ready to attack, pounce or protect.

Clothing:

The figures are dressed in western everyday clothing as well as traditional clothing like the shawl/iduku of the women's head. The blanket/shawl around her shoulders could symbolise married women. The blanket can also be a symbol of protection and respect.

- **Mood or atmosphere that these murals create**

The murals are static in comparison to the busy commuters. The commuters seem to be in a rush not really engaging with the murals. Its purpose is it to create a sense of unity and friendship amongst the people passing by. These traders are happy to have a sense of belonging as they are the very people that work in the market. It celebrates the everyday life of ordinary people that make an honest living. The images on the columns of the bridge could be a metaphor that connects all people of society.

- **The effectiveness of placing the images on the columns of the bridge. Candidates must elaborate on their answer.**

The monumental mural is a tourist attraction in Durban KZN that generates economic growth to the trade industry. It beautifies the otherwise dull concrete bridge and the area around the market. The market advertises the area situated under the bridge. The murals appear to dominate their surroundings. The bridge is a metaphor for bringing people together as well as honouring the traders who represent the majority of South Africans making an honest living.

(10)

- 6.2 Candidates must discuss the work of any **TWO** artists who address identity in a democratic South African society (**ONE** work per artist) and must name the artists and the title of the artworks.

Candidates may refer to the following guidelines:

- Imagery
- Portrayal of identity
- Style and techniques
- Meaning/Messages

Candidates must discuss artworks post 1994

(10)

[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

7.1 The poses of the women in FIGURES 7a–c tell very different stories. Candidates must discuss this statement by referring to the following:

- **Colour**

FIGURE 7a: The soft light pink is symbolic of the innocence of a child. The soft pink is stereotypical of young girl's attire. Horses are generally associated with masculinity and in this painting the artist has painted them in pink, stereotypical of femininity. Her flesh skin tone blends with the dress and the horse. In the past, stereotyping little girls in pink was universally acceptable. The artist uses similar pink tones throughout the painting to emphasise femininity

FIGURE 7b: The royal blue outfit is representative of royalty or woman in power. The blue clothing contrasts with the warm skin tone of the woman. Culturally due to her high status in society or the tribal group, she would be seen in royal blue. The royal blue ties in with her pose of confidence as a woman in power, especially with her poised stance. The colour blue is very rare and expensive to reproduce

FIGURE 7c: The long-lasting range of shawls comes in traditional checked blue/green/yellow designs and colours. The colourations of these shawls are based on the shweshwe/traditional fabric design. The makeup/foundation/black polish is used as a face mask. The green and orange patterning in the background links strongly with the headscarf that the woman wears. The colour of the checkered blanket she is wearing is made up of different colours which makes it a strong focal area.

- **Body language/Pose**

FIGURE 7a

The young girl is dressed in a strappy, soft, silky, modern styled dress. The flimsy dress reveals her knees and top part of her arms and chest. The young ladies face is not visible as her hair covers part of her face due to the position of her head facing away and downwards. She is seated on the floor with her legs folded underneath her emphasising her innocence. She appears very relaxed and engrossed in her activity whilst playing with two pink toy horses. The face is mostly blocked out by the hair and she appears to be sad, withdrawn and slightly vulnerable.

FIGURE 7b

The African woman wears a traditional hat and a blue shawl; she also has a piece of traditional jewellery on her forehead and neck. She faces the viewer full on. She stands upright and confidently engages with the viewer with her palms facing down in an outward gesture. The deep blue shawl and jewellery are representative of royalty, of someone of high status and wealth in society. Her posture and gaze shows confidence, power and dignity. The outward palms could symbolise openness and honesty.

FIGURE 7c

The woman is placed in the centre of the composition with her back facing the viewer and her head turned slightly to look at the viewer over her shoulder. She is portrayed in a more respectful manner. Her pose showing traditional checkered Basotho/Xhosa blanket indicates her cultural practice/background. Married women usually wear their blankets around their shoulders and a shawl on their head as a sign of respect.

- **Mood/Atmosphere**

FIGURE 7a

The mood portrayed is one of contemplation where the young girl is in a world of her own playing with her horses. The hair covering her face shields her from the gaze of the viewer.

FIGURE 7b

The mood here is one of a quiet confidence with the young woman staring directly at the viewer.

FIGURE 7c

A non-threatening mood shows the old traditional matriarch. The portrait/face creates a happy atmosphere.

- **Message/Meaning**

All three portraits portray a slightly different message from introspection to the confidence of the new generations and finally the happy acceptance of the old traditional woman.

(10)

- 7.2 Candidates must write an essay in which they discuss **TWO** artworks which comment on the stereotypical perceptions of gender. Name the artist and title of the artwork.

(10)
[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

As building techniques and technology are changing, more creative structures are built. The slim reinforced concrete roof of the chapel gives the building its fluidity, complimenting the curls of the 'holbol' gables typical of all Cape Dutch Manor houses.

Gable: It is the decorative feature above the front door.

Holbol: It has an inward outward symmetrical curve referred to hol (hollow) and bol (ball) from which the gable gets its name.

- 8.1 Candidates must write a paragraph discussing FIGURES 8a–8c, in which they must refer to the following:
- Discuss the similarities between 8a and 8b
 - Discuss the linear effect created in the buildings
 - Explain how the design of the building in FIGURES 8b and 8c relates to the surroundings? Motivate your answer
 - Comment on the windows in FIGURES 8a, 8b and 8c

Teaching tool 8a:

The elegant style of architecture that came to be known as the Cape Dutch architecture, evolved over a period of time from the 17th century through to the early 19th century. The early Cape Dutch buildings were simple thatched-roof, whitewashed farm houses. They were generally rectangular in shape with a wooden frame, wattle wood and clay walls, and shuttered windows symmetrically placed on either side of the central front door. Influenced by the 17th and 18th century architectural trends in Holland, gables were introduced to homes being built in the Cape, and this became the distinguishing feature of Cape Dutch architecture. Cape Dutch architecture featured one large gable above the front door, which allowed space for the coat of arms of the family, date of construction, or other embellishments which were meaningful to the owners. Steyn was tasked with designing a place of worship and locale underpinned by Psalm 36:7, *'how priceless is your unfailing love, O God! People take refuge in the shadow of your wings,'* a verse that adds poetry to the form. Looking for simplicity, he drew some inspiration from the Moravian mission churches of the 1800's in Mamre and Wuppertal, their white lit interiors and absence of traditional papal paraphernalia evoking a sense of lightness and tranquillity. The same calm energy pervades the chapel at Bosjes.

- **Discuss the similarities between 8a and 8b**

FIGURE 8a

It's a traditional Cape Dutch style house with a symmetrical gable above the doorway. The white washed wall is similar to white painted homes. The Chapel in FIGURE 8b/8c is also white. The Chapel is also a symmetrically arched building with convex/domed shapes which is similar to the holbol gable of the Cape Dutch house. The cottage styled windows are similar to the glass curtained walls of the Chapel with the large cross shape on it. Both buildings are from the Cape. Both have similar stairways leading to the entrance.

- **Describe the line and the effect it creates in the buildings.**

FIGURE 8a

The straight horizontal line of the roof and the vertical line from the door to the apex of the arch create a formal, static structure and balance.

FIGURE 8b/c

The curvilinear lines of the roof flow from convex to concave imitating the movement of a bird in flight with the impression of wings in motion. The movement created also has a wave-like fluid feel.

Both buildings rest on a flat piece of land.

- **Explain how the design of the building in FIGURES 8b and 8c relate to the surroundings? Motivate your answer.**

FIGURE 8b and 8c

The ripple effect of the roof echoes the peaks and valleys of the nearby mountain ranges and the raised tips on each side reaching up into the sky give the impression of wings in motion. At dusk, the chapel looks like its floating, an illusion created in part by two strategically positioned reflection ponds out front, and by its slight elevation on a plinth that adds to the sense of weightlessness. It is a modern, contemporary, innovative, non-traditional design of a Chapel. A wave-like fluid design is evident in the structure. There is a balance between the positive and negative features. It becomes one with the environment by reflecting the surrounding landscape in the water which acts like a mirror creating a reflection of the Chapel.

- **Comment on the windows in FIGURES 8a, 8b and 8c**

FIGURE 8a

The rectangular windows and door creates a repetitive series across the entire front wall. The windows on either side of the door are smaller than the rest of the windows. The cottage-style windows are common to the Cape Dutch style architecture. The windows at the bottom include shutters which control the harsh weather conditions as well as adding an aesthetic quality to the building. The numerous numbers of windows allows for natural light to enter the building.

FIGURE 8b

The large transparent glass curtain windows throughout the Chapel allow for natural lighting and have a complete surrounding view of the mountains. This links the interior with the exterior increasing the room size, becoming one with nature. The windows are arched in shape which reflects the landscape and imitates the arched roof. The windows are divided by a wooden cross reinforcing the traditional stained glass windows of a traditional church.

Any other possible substantiated answer (8)

8.2 Candidates must discuss any **TWO** South African buildings and must name the architect and title of the building/structure.

Consider some of the following for your answer

- Location
- Function/Purpose
- Influences
- Materials used
- Design and style

(12)

[20]