



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

VISUAL ARTS P1

(THEORY)

2019

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 18 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 guidelines 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
7 Outstanding 80–100%	<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.
6 Meritorious 70–79%	<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.
5 Substantial 60–69%	<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.
4 Moderate 50–59%	<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.
3 Adequate 40–49%	<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.
2 Elementary 30–39%	<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.
1 Not achieved 0–29%	<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.

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.

ANSWER ANY FIVE QUESTIONS.**QUESTION 1: THE VOICE OF EMERGING ARTISTS**

But I am African, and when God made Africa, he also created beautiful landscapes for Africans to admire and paint.

Mohl

1.1 Candidates must compare the artworks in FIGURE 1a and FIGURE 1b by considering the following:

- **Colour and line**

FIGURE 1a:

No shading or modulation of colour. In the bright midday sun, objects lose their volume and the strong light reduces them to two dimensions, turning them into flat planes. Browns and purples are used in the darker areas of the landscape and it is highlighted by orange in the mountains and yellow ochre and white in the farmhouse. There are clear and simplified lines in the trees and rocks. A subdued palette of monochromatic colour fills the foreground framed by the trees.

FIGURE 1b:

Impressionistic use of blue and yellow–orange, captures the atmospheric colours of the time of day. Soft blues, purples and yellows illuminate the sky. Blue and purple is applied in short brushstrokes on the tin roof of the house. Burnt sienna is used in the structure of the house and green and yellow ochre in the veld in the foreground. A small figure is accentuated by a red hat, blue shirt and orange dress, forming a contrast against the sienna of the building.

- **Composition**

FIGURE 1a:

A geometric landscape is portrayed using trees as a frame in the foreground. A farmhouse with out-buildings is painted in the centre of the artwork and an illuminated rock formation of mountains beyond, create depth and perspective.

FIGURE 1b:

An early morning scene or approaching shadows of sunset is captured. A dilapidated cottage with a tin roof is placed in the centre of the picture plane. On either side are smaller outhouse buildings. A rickety wooden fence and barbed wire are placed in front of the cottage. Smoke comes from the chimneys of the two buildings. A male figure approaches from the left and a female figure carries a bundle of wood to the house.

- **Style and technique**

FIGURE 1a:

An impressionistic influence of colour and light. The artist observes light effects found only in Africa e.g. yellow ochre, reds and oranges which is different from atmospheric light in different countries. The painting has a geometric style forming triangles. Linear rhythm and simplified forms achieve harmony and tranquillity. Cubistic, geometric shapes and bold thin lines are evident in the entire painting. Structured space and proportion reminds one of an architectural approach. Pierneef treated mountains and rock formations as structures. It takes on a flat two-dimensional quality.

FIGURE 1b:

Impressionistic style, capturing the various moods of township landscape. Fine, gentle brushwork is evident.

- **Focal point**

FIGURE 1a:

The mountain beyond the farmhouse becomes the focal point. The dark trees framing the foreground and the light ochre in the background focus the eye on the rocks.

FIGURE 1b:

The focal point is created by placing the cottage on the horizon line as it creates a sharp contrast against the sky.

- **Mood and atmosphere**

FIGURE 1a:

The landscape has a mysterious and tranquil feeling to it appearing lonely and desolated and there is no movement or sign of life.

FIGURE 1b:

A peaceful and tranquil mood is created.

(8)

- 1.2 Candidates are to discuss any TWO artworks from different South African artists that they have studied, who comment on people and their surroundings

They can include the following in their answer:

- Social/Cultural influences
- Media and technique
- Art elements
- Style
- Stories told (narrative)

(12)
[20]

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

FIGURE 2a is a collaboration between Jaco Van Schalkwyk and sculptor, Allen Laing.

The artwork was exhibited in walk-in cubicles placed in the gallery allowing visitors to step into the cubicle and interact with the artworks, removing the idea/concept of the glass barrier which is used in most Western museums, acting as a protective device between the viewer and the artwork. The artwork, *Retroquire xiGubu*, focuses on contrasting African figurines with Western functional objects, like kitchen scales. The artwork can also rotate in a circular movement as soon as the viewer presses on the pedal at the bottom of the stand. FIGURE 2b represents a still life painting of African figurines, painted by German expressionist, Max Pechstein.

- 2.1 Candidates must refer to FIGURES 2a and 2b and answer the following:

- **Why the artist has used Westernised everyday objects in FIGURE 2a.**
The artist wants the artwork to be more accessible fusing African and Westernised societies as one unit. The function of the everyday objects changes as it is now part of an artwork and cannot be used in the kitchen as a functional/usable object. The function of both the African and Western objects changes. Van Schalkwyk shows these artefacts (African figurines) in their true context of functional items instead of fine art objects.
- **The significance of bringing 'movement' into this work.**
The artist wants the viewer to become involved and as soon as the participant presses on the drum pedal the artwork rotates and becomes a ritual instrument with the 'figurines from the West and Africa conversing in their movements.

- **Why FIGURE 2a is not exhibited behind a glass barrier. Motivate your answer.**

Art is usually exhibited behind glass in a gallery. Visitors can literally step into this cabinet/exhibition and participate with the artworks, eliminating the idea of the glass barrier in the western museum concept.

- **Possible influences in FIGURE 2b.**

Cubism, Picasso and African art.

- **Differences of scale, contrast and texture in FIGURES 2a and 2b.**

FIGURE 2a:

This is an installation. The figurines are small in comparison to the surrounding space and almost look like miniature sculptures. There is a dramatic contrast between the white background spaces and the darker sculptures/found objects. The sculptures are smooth.

FIGURE 2b:

The four African artefacts/figurines dominate the picture plane. They are larger with a monumental feel to them. The figurines dominate the middle ground. The texture is implied being angular, organic and curvaceous.

(8)

- 2.2 Candidates must discuss TWO artworks by different artists whose work expresses their African identity due to the influences of indigenous African art forms.

They must use the following guidelines:

- The influences of indigenous African art forms and symbols
- Art elements and principles of art
- Style and technique
- Possible messages/meanings

(12)

[20]

Walk-in cubicles:	three-dimensional space that one walks in to
Collaboration:	the act of working with another person to create or produce
Mobile:	not fixed in one place and can be moved easily

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

Many artists have used Goya's 'The Third of May 1808' as inspiration in their own portrayals of political murders. In FIGURE 3b Tammam Azzam uses Goya's painting which he projects against bombed buildings, drawing attention to the tragedy of the Syrian war.

3.1 Both images represent a tragedy in the world. Candidates must elaborate on this statement by discussing the following questions.

- **Any THREE aspects that makes us aware that these artworks are representative of a tragedy**

Demolished bombed buildings, people being shot at by soldiers, dead people lying on the floor. Devastation on the faces of the people.

- **The use of colour and its possible symbolism/mood in both visual sources**

FIGURE 3a:

The colour is bold and vibrant with white highlights on the figure being murdered. The white shirt makes him the focal point which is synonymous with a crucifixion figure. The colour red is repeated in the central figure and in the blood splatters on the ground.

FIGURE 3b:

The bold vibrant colours of the people are juxtaposed against the grey monochromatic bombed buildings.

- **Focal point**

FIGURES 3a and b:

The figure dressed in white shirt and yellow pants. The white is vibrant and much lighter than the rest of the painting making the figures stand out. He resembles someone who is being persecuted or crucified as he is portrayed with his arms up as if surrendering to the law.

- **The effect of lighting in FIGURE 3a.**

The figure dressed in white and yellow is highlighted by the shining lamp. There is an extreme difference in light between the figures and the soldiers. (Chiaroscuro). The people around the figure are also lit up reinforcing the blood and gore.

- **Why do you think the artist has used specific sites to project his artwork?**

Azzam uses identifiable artworks to draw attention to the tragedy in Syria. The bombed buildings reinforce the death/tragedy of the Syrian war.

- **Perspective and composition**

Both artworks have negative space, and depth is created by the artists including a vanishing point. As you recede in space, objects become smaller in size reinforcing the use of perspective. Both artists have included smaller buildings in the background to create perspective. Both compositions have a foreground, middle ground and background. Both artworks include the lamp, soldiers and the prisoners. FIGURE 3a has a landscape whereas FIGURE 3b is a city scape consisting of ruins of buildings. (10)

3.2 Candidates must compare how any TWO artworks by different artists have expressed past/current socio-political issues in their work. (10)

[20]

Goya: a Spanish artist, from the early 19th Century, whose painting the Third of May is based on the atrocities of war.

Syria: A war torn Middle Eastern country.

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

Weaving is a traditional craft that has been practiced for centuries. Traditionally, baskets have been made for functional, religious, and commercial purposes. Today, current artists are influenced and inspired by this traditional craft resulting in new and exciting artworks.

4.1 Candidates must discuss the craft of weaving and the influence on new artists.

They may make use of the following guidelines:

- **Type of materials that can be used for both traditional and contemporary weaving.**

Many different materials can be used for weaving. Natural materials like palm leaves, grasses, cane, raffia, sisal, reeds, wool, cotton and pine needles harvested from the environment can be used or manmade materials like recycled plastics, wires, metals and fabric can be used.

- **The impact of line and texture in FIGURES 4d.**

This basket is shaped and twined by using thick cane strands. The strands are woven and intertwined by using an irregular open-twined technique. These cane strands creates visual lines and a rough texture. At the top of the basket a more tightly, regular woven rim is twined.

- **Use of colour and pattern in FIGURES 4b and 4c.**

FIGURE 4b:

A copper coloured wire is finely woven into a traditional rounded beer pot shape. Fine white and black glass beads are woven in bands around the basket, creating a zigzag pattern and lines.

FIGURE 4c:

This basket has tightly woven parts and parts that have been left open to create irregular gaps and shapes. Natural grass has been used and a bright pink, colour patch are seen at the bottom left and at the top right a pink part with yellow triangles creates a geometrical pattern. Some smaller circular twines have been linked to create chain-like shapes attached to the left side of the basket. This is a more open-twined area. Thin, black strings are woven into the open parts on the right to create texture.

- **Functions of the baskets in FIGURES 4b, 4c and 4d.**

FIGURE 4b:

This is a decorative basket that can be displayed for aesthetic purposes. It can also be used to hold or store items like fruit or keys.

FIGURE 4c:

The basket has an aesthetic appeal and can be displayed as a work of art.

FIGURE 4d:

The basket can be used to store items or can be displayed because of its beauty.

- **Influences and aesthetic appeal**

The baskets have been influenced by traditional weaving techniques from the past. Tightly twined techniques and more open-twined techniques are used. Contemporary weavers combined traditional weaving techniques with their own creative techniques to create aesthetically pleasing artworks. (8)

- 4.2 Candidates must discuss the works of any TWO craft artists and/or spiritual artists they have studied.

They may use the following guidelines:

- Influences
- Art elements
- Techniques and materials
- Functionality

(12)
[20]

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

In both FIGURES 5a and 5b animal elements are visible. Frances Goodman is interested in using false nails as a metaphor while Nandipha Mntambo combines the female body with animal skin.

5.1 Candidates must analyse FIGURE 5a and 5b by considering the following:

Teachers Tool:

Born in 1975 in Johannesburg South Africa, Frances Goodman is fast becoming known as one of South Africa's leading artistic voices on feminism, consumerism and desire.

- **The possible metaphorical/symbolic meaning of the artist's choice of medium. Elaborate.**

FIGURE 5a:

The artist is interested in false nails as an expandable extension of the body. She counteracts this by emphasising size and shape to create bodily form. She is interested in the metaphor of false nails as scales, skin and armour. The link to fashion and clothing manifested in this collaborative piece with avant-garde South African fashion designer Suzaan Heyns.

FIGURE 5b:

Nandipha Mntambo creates sculptural forms that combine and contrasts the female body with animal skin. She is interested in the divide between animals and humans. She is intrigued with the idea of beauty and how it is linked with bodily hair.

- **The animal elements are visible and the effect on the viewer.**

FIGURE 5a:

The title of the artwork: 'Melusine' refers to the figure in European folklore, a female spirit in a sacred spring or river. She is usually depicted as a woman who is a fish from the waist down much like a mermaid. She is sometimes illustrated with wings, two tails, or both. The sculpture has tentacles at the bottom resembling snakes, serpents or an octopus. The model in the performance had false animal-like claws. Her gesture could be seen as threatening or foreboding.

FIGURE 5b:

She contrasts the female form and animal skin. While the human form is absent, its curves and lines remain in the fibrous shape of the cowhides. She uses her own body as the moulds for her sculptures. She sources her hides from a supplier and then uses the process of tanning resulting in the hide becoming quite hard once dried.

- **How movement has been created**

FIGURE 5a:

The layering and positioning of the nails insinuates movement, yet the work is static and fragile. The sculptural dress was activated by a performer being suspended inside the costume. The sculpture is physically static, and the nails are used to imply movement. The costume will be caught up in the movement of the performer who will struggle within the confines of the nails.

FIGURE 5b:

She shapes the hides when they are still malleable to create folds and pleats and then allows it to dry and stiffen. These folds and shapes create the sense of movement. The suspension of the figures and relationship of one figure to the other also creates the sense of movement.

- **Similarities and differences**

Both FIGURE 5a and 5b are using the female figure as basic shape. Both artworks are suspended and are similar in size (both are life size). FIGURE 5a is a single figure made of plastic artificial nails while FIGURE 5b are shaped cow hides moulded over the female body to create a similar shape. FIGURE 5a is a performance piece while FIGURE 5b is a static sculptural installation.

- **Possible messages and meanings**

FIGURE 5a:

In FIGURE 5a Frances Goodman uses one of fashion's ultimate feminine accessories – the false nail. This signifies a culture of excess, obsession with outward appearance and materialism.

FIGURE 5b

Her sculpture suggests a symbiosis with nature - the presence of skin, but the absence of flesh. She is also interested in the elements of attraction and repulsion, how the viewers would react to a completely hairy female form. (10)

5.2 Candidates must discuss any TWO South African artworks that show the use of the multi-media/new media in an interesting and new way.

They may use the following as a guideline:

- Content
- Influences
- Media and techniques
- Art elements
- Meaning and messages

(10)
[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

After democracy in 1994, South Africa has experienced many changes, portraying a new identity on all levels of society.

- 6.1 Candidates must discuss why so many South African artists have explored issues of identity after 1994. They must refer to FIGURES 6a and 6b.

They could use the following as a guideline:

- **Specific issues relating to identity expressed in the artworks**

FIGURE 6a:

The figure is turned away from the viewer reluctant to face reality. It seems as if the person is shy and carries a lot of personal issues represented by the male figure inside him. Finding a new identity, man often has to sacrifice some of his cultural heritage. The older man in his body could be a father/priest that he was taught to identify with in a church going society. He has no arms to defend himself, and becomes vulnerable.

FIGURE 6b:

This man could feel inferior as an individual as he watches the flow of vehicles passing him, and he has to fight in the opposite direction for survival. It is as if he is opposing wealth. He is not alone as there seems to be an image of the back of a trolley in front of him.

- **Content/subject matter**

FIGURE 6a:

A young male figure dominates the picture plane. His face is turned away from the viewer as he is trying to avoid eye contact. His arms are held behind his back. Inside his body is a picture of an older man with a collar around his neck. It seems as if he is constrained or hanged. Below this older man is a cluttered group of skulls. Above his head is a pendant/image of a ram on a string. This might be a lamb lead to slaughter.

FIGURE 6b:

A poor man, dressed in only a pair of trousers and bare feet, leaning forwards in desperation, pulls a heavy trolley stacked with cardboard. He is struggling to make ends meet in a society where the gap between poverty and wealth is rapidly growing. He is watching in awe as his fellowmen are driving past in luxurious cars. The background is a fleet of traffic police on motor cycles as well as in cars, escorting an important person in a Mercedes Benz, which is located in the centre of the art work. The image of a Mercedes Benz, normally associated with rich people, is again repeated in the fore-ground.

- **The significance of the image above the figure's head in FIGURE 6a**

This image could represent salvation as a shepherd looks after his sheep, or the man could feel like a lamb being lead to slaughter. It could be that this pendant was around his neck and that he has severed it to distance himself from his beliefs. Candidates might refer to this as something evil in contrast with the image of the church below.

- **What the skulls might represent in FIGURE 6a**

It may represent death, damnation or decay. It may also refer to those who do not believe in the church and may be condemned to hell. It may also refer to ghosts from the past.

- **Placement of figures and the focal point in both images**

FIGURE 6a:

The male figure dominates the picture plane. The figure is placed as if floating in air, looking over his shoulder to a church in the distance. His head is turned away from the viewer. The figure is placed in such a manner that it evokes a melancholy mood. Inside the figure are images of death. The focal point is the figure in the foreground.

Figure 6b:

The male figure is straining forward to pull the heavy trolley. His mouth is open in exasperation as if he is fighting against gravity and the imbalance of the distribution of wealth. He is placed on a pavement on the side of a busy street. The focal point is the street person pulling his rubbish cart.

- **The significance of the church in FIGURE 6a**

The church could represent Christianity and/or spirituality. It may also refer to the young man's past, his history and culture. He might be longing back to his childhood or resenting his history.

- **The purpose of including the cars in FIGURE 6b**

The Mercedes Benz is associated with rich people as it is an expensive car. The other cars and motorcycles are used as a barrier of protection for the rich and famous person being escorted.

- **Meaning of the titles**

FIGURE 6a:

Severing the cord may refer to the fact that the male figure wants to cut off cords/strings that have bound him to a specific historic and cultural identity. It could also mean that his thoughts contain a duality of identity, where the new is still holding on to the old. He is cut into two. He is indecisive.

FIGURE 6b:

The man accumulating waste to sell for recycling is referred to as an agent. This puts him on a higher level of society and he is awarded a title being an agent. Society needs people who recycle, and instead of referring to them as poor scavengers or street people, they deliver an important contribution to the clearing up of society's waste.

Teaching tool:

Christiaan Diedericks aims to rewrite history and to document the sense of self awareness. We experience differences in society as timeless organic flux of dreams, history and news. He says we have always come to ourselves as a rich raw material for creation. People should not be shaped into biographies.

(10)

- 6.2 Candidates must discuss the work of any TWO artworks from different South African artists who address identity in South Africa after 1994.

(10)

[20]

Severing: To separate, cut into two or cut off.
Accumulation: Gathering, gradually get more or collecting.

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Jody Paulson is a Cape Town artist whose work comments on gender. He works on a very large scale and attaches felt cut-outs to his boards.

- 7.1 Candidates must comment on how Jody Paulsen addresses gender by referring to the following:

- **Gender aspects**

The artwork addresses a society where it would be acceptable for people who prefer the same gender to live together. Using a soft fabric, like felt, also indicates that men could be soft and gentle. Men can be like tigers, defending their territory. Gender can be compared to birds which flock together. In the tropics, birds, male or female, look alike.

- **The imagery and the possible meanings/symbolism**

The artwork resembles a crest of a life where people of the same gender (homo) can exist. In the centre is a shield with a ship on the ocean. This could represent a ship transporting people to a tropical island away from a prejudiced society. Above the shield, in the centre is a row of feathers normally found in the headdress of a Red-Indian. This could imply that they are warriors or chiefs of their tribe. On either side of the shield are two male figures, one dark and one coloured, dressed in white trousers. The one on the left has a baton over his shoulder and the other an axe, indicating that they can also perform masculine duties. They are both dressed in white trousers resembling judo/karate wear. A symmetrical design, consisting of white birds which could represent freedom and peace, pink flamingos

portraying beauty and femininity, two parrots found on tropical islands where they can roam freely, and tigers symbolise strength and leadership, frame the crest on either side. A tree in the centre with roots and other green foliage form a wreath around the crest. The foliage and tree could symbolise the growth of such a society. The men are portrayed in a defence position to guard this tropical society resembling paradise. There is a slogan in a ribbon frame, 'Homotropica'.

- **Art elements**

The repetition of bright pink and blues in the birds and the shield in the centre create balance. The green of the foliage is repeated in the wings of the parrots and in the wreath formed by leaves. In the centre of the crest is a black and yellow dot-printed circle. The yellow is repeated in the wings of the parrots and in the word, 'Homotropica'. Black and magenta dots are visible in the square on which the whole crest is done. There is a play between femininity and masculinity by using dark browns, orange and soft pinks. The symmetrical design and the use of geometric lines in the background create a pattern. All images are lined with contrasting colours. Behind the word 'Homotropica' are diagonal lines imitating zebra skin.

- **Reasons for working on a large scale. Substantiate your answer**

The artwork is very large as to emphasise the detail of the imagery. It overwhelms the viewer with colour, and imagery. The statement of a homo-genic society, is strengthened by the scale of the work. It will attract more viewers as it is overpowering. The felt is tactile and it would invite the viewer to touch the artwork.

- **The use of symmetry in the artwork**

The symmetrical design and the use of geometric lines in the background create a pattern. Objects on either side of the artwork become mirror images of one another. This implies that people who have the same preferences and the same interests can live in a perfect, balanced harmony.

- **Why the artwork resembles a badge, token or a shield**

The crest resembles the characteristics of a homo-genic society. It becomes a sign/token or symbol that identifies this community. It can also be used in printed matter on clothing turning it into a brand name.

- **Your interpretation of the title**

At the bottom, centre of the crest is a slogan, the word 'Homotropica'. The word 'Tropic' refers to the tropics which can be an idyllic island. The word 'homo' is derived from the word homo-sapiens, which describes a human. It also means 'the same'. Homos are people who prefer the same gender for relationships.

(10)

- 7.2 Candidates must write a discussion on the work of any TWO artists whose works address gender and/or the expected roles men and women have to fulfil in society.

They may refer to the following guidelines:

- Content/Imagery
- Art elements
- Technique and media
- Portrayal of gender issues
- Possible meaning and messages

(10)
[20]

Felt: a type of soft, thick cloth made from wool or hair that has been pressed tightly together.

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

The lack of housing, as well as the provision of shelter for the poor, is often the points of departure for innovative architectural designs. People who started building with recycled materials are perceived as pioneers of new designs.

With reference to the above statement, and to the structures in FIGURE 8a - 8c, write an essay in which you agree/disagree that change in architecture will contribute to the housing issues we are facing in South Africa. Consider the following:

- **The significance of using recycled material**

FIGURE 8a

Recycled materials are easily accessible. This is an innovative building method, using sandbags. Designed by **MMA Architects**, the Sandbag House achieves this goal, using locally sourced inexpensive materials, a local 'future-resident' community workforce and a construction method that replaces traditional brick-and-mortar with sandbags (developed by **eco-beams**) to create a strong, safe and cheap way of delivering affordable housing.

Standing on two-storey timber frame, with the sandbag in-fills, the house is energy efficient, requiring no electricity or skilled labour to construct.

It is a very scalable prototype that can serve larger families and grow to be even multifamily structures.

FIGURE 8b:

Recycling is easily accessible and with a little creativity and problem solving ideas, a shack can be erected in a short period of time. Many discarded flat sheets of metal, plastic and advertisement boards can be used to build a structure. A coat of paint usually integrates the different materials to a pleasant visual unity.

- **The advantages and disadvantages of using recycled materials:**

FIGURE 8a:

Sandbag housing for a shanty town, using simple mud-and-wattle building techniques is highly energy efficient and can be built without skilled labour. To construct the walls for the houses, sandbags are assembled inside timber frames and then plastered over, with strong wire attached to the corner sections. The interior 'ring beam' carries the weight of the upper floor and the only time concrete was used in the build. The sand provides very good thermal quality and prevents moisture from getting through. Aside from being waterproof, the sandbags also create soundproof and fireproof spaces, and provide a speedy construction pace, saving time and money. The disadvantage is that the bags used for the sand need to be manufactured beforehand. They must also be the same size to imitate the function of bricks. This can be costly and is not always accessible to poor communities.

FIGURE 8b:

Found materials are easily accessible and recycling waste makes a contribution to the maintaining of a neat and clean community. The disadvantage is that the materials are not sustainable and needs to be replaced on a regular basis.

- **Sustainability**

FIGURE 8a:

The aim of a sandbag home is to conserve money and conserve resources. Inexpensive local materials were used, therefore cutting down on transportation. It was also constructed with the help of its future residents, bringing costs down further. The house was built using the Eco-Beams system, which replaces brick-and-mortar with sandbags. It is reported to be a strong, safe and cheap way of delivering affordable housing.

FIGURE 8b:

Waste and recycled found materials are not reliable, and do not last long in extreme weather conditions. The structure needs to be maintained and poor construction methods make plundering and demolishing easy.

- **Candidates must discuss any TWO other architectural examples that they have studied, which they have found to be truly innovative referring to:**
- **Stylistic characteristics.**
- **Building and construction methods.**
- **The architect's responsibility to the environment and sustainability.**

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