



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2017

VISUAL CULTURE STUDIES: PAPER I

MARKING GUIDELINES

Time: 3 hours

100 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of learners' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

QUESTION 1 VISUAL LITERACY**1.1 Level 3 – Describe and compare**

Any well-substantiated answer will be accepted, for example:

Image A – the colour yellow in Image A used to represent the water crisis in Ghana. The vivid colour, intense yellow and black in the background heighten the contrast in the painting. The intensity and richness of the colour add to the precious jewel-like quality in the painting (this statement was seen as interpretive).

In Image B – the artist has worked with the silver colour of the aluminium pots and the burn marks on the pots. The pots are therefore fairly monochromatic and unify the individual pots into one larger format.

Recommend that markers award marks as follows:

1 mark for a description that uses art terminology, e.g. the colour used in Image A can be described as vivid, intense, saturated and in Image B as monochromatic.

1 mark awarded, speaks to the function of the colour.

1.2 Level 6 – Evaluate

Any well-substantiated answer will be accepted, for example:

Cooking and pots are associated with domesticity and women's work in a patriarchal society (issues pertaining to landscape, personal history can also be credited). Pots are everyday objects essential to everyday household life, yet have been discarded as junk or useless items. Malluh uses these old pots in a new context by placing them in a gallery on the wall. Together, bottom-side facing the viewer, the pots resemble interesting sculptural objects. This forces the viewer to see them from a new perspective, and as something quite beautiful and of value. Similarly she pays credit to the years of cooking by women, an essential duty that is often taken for granted. By asking the viewer to reconsider these old pots in a new context, she is asking us to reflect upon the women's role in society in a new light and as something to be valued.

Points relating to the fact that the pots created from junk are elevated to valuable art work can be credited.

1.3 Level 5 – Analysis

Any well-substantiated answer will be accepted, for example:

The dignity and composure of the women presented – shows pride and hope. He places her in a throne-like structure, reminiscent of early Christian icon paintings of Mary. Depicting her as water carrier amongst the jerrycans, she is seen as the preserver, bringing life-giving water to her family. The symbolism of the colour yellow is jewel-like and almost gives a radiant lustre/halo to the figure. The fine careful manner in which the work is painted makes it jewel-like and perhaps like an icon painting.

1.4 Level 3 – Understanding: Interpreting facts

Any well-substantiated answer will be accepted, for example:

Pots are vessels in which food is prepared. The pots in the artwork are vessels, which are disused pieces of junk. They have been re-contextualised by placing them upside down, on a wall, and in an art gallery. The viewer is forced to consider them in new ways, providing, quite literally, something to think about. The addition of the words '*Al-Mu'allaqāt*' is suggestive of something sacred that transcends the mundane. Presence and absence: food is absent while the pots are present, positive and negative spaces.

1.5 Level 4 – Analysis

Any well-substantiated answer will be accepted, for example:

The stark contrast of her land is reflected in her work by using old pots, i.e. bringing new life to old things. The formal arrangement of the pots – upside down – and in a new context (art gallery) also suggests an ironic contrast. Links to Islamic religion, so some interesting interpretations may come from students with a more in-depth knowledge of the religion. Could also contrasting effects of ugly and beauty, old and new, dark and light, making the invisible visible, the devalued more valuable. The artist could also be rebelling against cultural conventions by using the pots as an artwork instead of for cooking.

QUESTION 2 ESSAY: CONCEPTUAL AND INTERNATIONAL CURRENT ART

The essay, especially the argument, will be assessed according to Addendum 20: Essay Assessment Rubric, 2017 Visual Arts SAGS.

CONTENT: <ul style="list-style-type: none"> • 18 MARKS • 3 ARTISTS AND ARTWORKS • MAXIMUM OF 4 FACT MARKS PER ARTWORK • Circle below the correct number for marks allocated for artist and artworks, and facts per artwork 					
Relevant selection in relation to topic of: <ul style="list-style-type: none"> • artists • artwork with description (6) 	1 Mark for correctly selecting and naming an artist Symbol for marking protocol: RA				3 2 1 0
	1 Mark for correctly selecting and naming artwork - the title must be followed by a brief description of the artwork Symbol for marking protocol: RW				3 2 1 0
Relevant factual content: Symbol for marking protocol: RF (12)	Selection of correct factual knowledge excellent; factual evidence is outstanding. 6 or more relevant facts 4 4 4	Correct factual knowledge is provided, but with some gaps. 4–5 facts 3 3 3	Factual evidence is flawed; there are significant gaps and omissions. 2–3 facts 2 2 2	Factual evidence is severely limited; with serious errors or is incorrect. 1 facts 1 1 1	No factual content. 0 facts 0 0 0
SUMMARY OF MARK ALLOCATION: DEVELOPMENT OF ARGUMENT (Level 5–7) <ul style="list-style-type: none"> • THE ARGUMENT SHOULD BE ASSESSED BY JUDGING IT THROUGHOUT THE WHOLE ESSAY. • THE LEVEL 5 DESCRIPTOR IS FOR THE AVERAGE LEARNER OR AVERAGE ESSAY. • WHEN ASSESSING AN ESSAY CHOOSE DESCRIPTORS THAT BEST/ MOSTLY DESCRIBE THE ESSAY. • Symbol for marking protocol: DA (Development of argument). 					
LEVELS	SKILLS				MARKS
7+	The excellent response: <ul style="list-style-type: none"> • Opening statements are erudite and show a clear understanding of the topic. • The argument is complete and detailed, making unusual connections to more than one argument point to each of the selected artworks. • It is well-structured, addressing all aspects of the question and drawing them together accurately and with insight. • The candidate makes insightful links between facts and argument. • The candidate addresses all the complexities of the question weighing up, constructing, juxtaposing, hypothesising, etc. 				12–11 (100–92%)
7	The very good response: <ul style="list-style-type: none"> • Opening statements shows insight and a clear understanding of the topic. • The candidate is able to make reference to more than one argument point to each of the selected artworks. • The answer is well-structured and complete, addressing all aspects of the question and drawing them together accurately. • The candidate makes informed links between facts and argument. • The candidate grapples with the complexities of the question but may not be fully eloquent. 				10 (83%)

6	The good response: <ul style="list-style-type: none"> Opening statements show an understanding of the topic. The candidate puts across valid arguments, making specific reference to more than one argument point to each of the selected artwork. The candidate makes clear links between facts and arguments in the body of the essay in most instances. The argument is well-structured. 	9 (75%)
5	The average response: <ul style="list-style-type: none"> The candidate shows a general understanding of the theme/argument in the opening statements. The candidate puts across the argument in a valid, but general way without addressing all aspects. Inconsistent arguments/the argument is not sustained across 3 artworks. Interesting arguments could be present, but could be without supporting facts. The essay relates to aspects of the topic but the argument is not developed. There is a good attempt at structuring the essay. 	8 (67%)
4	The struggling response: <ul style="list-style-type: none"> Shows a limited understanding of the question topic and responds to it in a one-dimensional way in the opening statements. Attempts to put across the argument but in vague way without addressing all aspects. Makes simple, underdeveloped links between fact and argument. Muddled arguments could be present, and usually without supporting facts. Shows an attempt to structure the essay but not entirely successful. 	7–6 (58–50%)
3	The weak response: <ul style="list-style-type: none"> Shows flawed and very incomplete responses to the topic. Opening statements are vague and unfocussed or non-existent. The argument is sustained for only one artwork. Presents opening statements that may be reworded from the given text. Unfocused with many sweeping statements and generalisations. Muddled arguments could be present, but without supporting facts. Omits or misunderstands key concepts of content that are important in building the argument. No structure to support the argument. 	5–4 (42–33%)
2	The very weak response: <ul style="list-style-type: none"> Presents opening statements that may be reworded from the given text or unfocused. Is inaccurate or simplistic. Not enough artworks discussed to build an argument. No attempt at an argument. Argument unrelated to the topic. No structure to support the argument. 	3–2 (25–17%)
1	The poor response: <ul style="list-style-type: none"> Presents opening statements that may be reworded from the given text or are non-existent. The issues are not addressed because of a lack of understanding. Attempts to address aspects of the question, but indicates only partial understanding. Not enough artworks discussed to build an argument. No structure to support the argument. No argument present. 	1–0 (8–0%)

Candidates should critically examine the extent to which current and conceptual art is socially engaged. Any well-substantiated answer will be accepted, for example:

The Chinese artists Ai Weiwei RA is an activist and makes forceful commentary of the Chinese government through his art. Ai Weiwei's art gives outsiders intimate insight into Chinese culture and current issues through the universal language of objects and concepts. His work also resonates within Western art history. RF

Ai Weiwei is primarily a conceptual artist but his works carry a greater message, although in many of his works, the message is not immediately evident. RF Much of his work evokes curiosity in the viewer, and then only is the message communicated. (A) Ai Weiwei works in a wide range of mediums, including porcelain, marble, and canvas packs – both luscious and simple. RF They are used as easy points of entry to sometimes difficult subjects. (DA)

Kui Hua Zi (Sunflower Seeds) is an installation RF made up of millions of hand-crafted porcelain sunflower seeds piled in a conical shape. Poured into the interior of the Turbine Hall's vast industrial space, the seeds form a seemingly infinite landscape. RW Each seed, apparently identical, but actually unique, has been individually sculpted and painted. Far from being industrially produced, they are the effort of hundreds of skilled hands by specialists working in small-scale workshops in the Chinese city of Jingdezhen, which is famed for its production of Imperial porcelain. RF Porcelain is almost synonymous with China – porcelain has historically been one of China's most prized exports. RF

Ai Weiwei invites us to look more closely at the '*Made in China*' phenomenon and the geo-politics of cultural and economic exchange today. RF Far from being industrially produced, 'readymade' or found objects, they have been intricately hand-crafted by hundreds of skilled artisans. RF + DA

The precious nature of the material, the effort of production, the narrative and personal content make this work a powerful commentary on the human condition. For Ai Weiwei, sunflower seeds – a common street snack shared by friends – carry personal associations with Mao Zedong's brutal Cultural Revolution (1966–76) and the famine diet of peasants which spanned 1959 to 1961. RF While individuals were stripped of personal freedom, propaganda images depicted Chairman Mao as the sun and the mass of people as sunflowers turning towards him. RF Yet Ai Weiwei remembers the sharing of sunflower seeds as a gesture of human compassion, providing a space for pleasure, friendship and kindness during a time of extreme poverty, repression and uncertainty. RF + DA

Each seed is a part of the whole, a poignant commentary on the relationship between the individual and the masses. (DA) There are over one hundred million seeds, five times the number of Beijing's population. The work seems to pose numerous questions: What does it mean to be an individual in today's society? Are we insignificant or powerless unless we act together? What do our increasing desires, materialism and number mean for society, the environment and the future? (DA)

Or the candidate could disagree with the statement:

Traditionally Art had been a luxury item for sale in galleries and shops; an item which was portable and permanent and could even increase in value and carry some profound message or feeling to the viewer. (DA) But Conceptual artists in the 1970s addressed formal concerns and the possibilities of art: where it could be displayed, its permanence, its form and the viewer's relationship to their ideas. RF They were interested in breaking from past traditions but not necessarily engage in social commentary. RF While early conceptual art existed to challenge the traditional formal art concerns in art and may have been in the form of word art, performance, or may have not existed at all since it could have just been an idea, they existed for their own sake, not to address broader social issues. (DA) As Conceptual artists began to focus on the idea, the idea became the only significant part of the work. The process of making was no longer important and the end-product often did not exist. RF

Conceptual artists found their ideas were served perfectly by verbal language and used documents, films, words, maps and videos. 'Without language, there is no art', declared Weiner. They were freed from material constraints – the printed and spoken word offered a whole new spectrum of media to replace painting and sculpture. (DA) Newspapers, magazines, advertising, the mail, telegrams, books, catalogues, photocopying all became new means, and occasionally new subjects of expression. RF

A good example is Joseph Kosuth's RA One And Three Chairs (The artwork consists of a real chair and a full scale photograph of it as well as a dictionary definition of 'chair') RW The installation is thus composed of an object, an image, and words and provides a progression from the real to the ideal RF and thereby encompassing all the essential properties of 'chairness'. RF Kosuth didn't make the chair, take the photograph, or write the definition; he selected and assembled them together. RF And the viewer is forced to question if this is art RF and which representation of the chair is most "accurate". RF Such open-ended questions are exactly what Kosuth wanted us to think about when he said that "art is making meaning." (DA) By assembling these three alternative representations, Kosuth turns a simple wooden chair into an object of debate and even consternation, a platform for exploring new meanings. (DA) Thus he was more concerned about exploring the mechanics of meaning and linking a mental concept with a visual image than creating work which conveyed broader social meaning. (DA)

QUESTION 3 TWENTIETH CENTURY ART FROM DADA UP TO BUT EXCLUDING CONCEPTUAL ART OF THE 1970s

Marks will be awarded to relevant and correctly selected artists and titles of artworks with a brief description.

3.1 Level 2 – Remembering + understanding

Dada was a reaction to the horrors of World War 1. Dadaists felt that reason and logic had led to the disaster of world war, and the only solution to political anarchy lay in natural emotions, the intuitive and the irrational. The artists tried to make a critical re-examination of the traditions, premises, rules, and logical bases, even the concepts of order, coherence and beauty that had guided the creation of arts throughout history.

3.2 Level 2 – Remembering: Recall

1 mark per artist

1 mark per artwork with brief description

Jackson Pollock's Lavender Mist – this abstract painting comprises a series of looped patterns all similar in character and size with the effect of no beginning and no end – evenly 'splashed throughout' the whole surface of the picture.

Richard Hamilton's Just what is it that makes today's homes so different, so appealing? depicts a 'Modern' apartment decorated with a snobbish female nude and her partner, a muscle man in a typical 'you-too-can-be-strong' pose.

Level 3 – Understanding: Distinguish (5)

Level 5 – Analysis: Compare, defend (3)

4–5 marks per artwork

While Hamilton's work uses printed material collage, which was a technique favoured by the Dada artists, he deliberately, rather than randomly, selects and juxtaposes images from magazines and comics to construct new compositions. His work is also a celebration of post-war consumerism rather than anarchic, anti-art and cynical as were the Dada artists. Therefore, despite the facts that both Dada and Pop Artists used borrowed imagery and collage, their intentions were very different – Pop artists such as Hamilton were celebrating the wonders of modern-day materialism. However the Dada artists were looking for a new order and were rebelling against centuries of art-making traditions, and by using random selection and chance, they decontextualised the images in their collages.

Jackson Pollock, on the other hand, used random selection and chance to a greater degree. He used a direct painting method, approaching his large-scale canvasses, which were laid-out on the floor, with no planning. He used an intuitive painting process, known as psychic automatism, as he dripped and splattered the paint across the canvas. Chance is absorbed in

the painting process: Pollock concerned himself with the actual art-making process and physical involvement. He was familiar with South-West Indian art, especially sand painting – which influenced his working method to resemble a ritual dance. (Indian sand paintings were executed rhythmically by trickling sand of different colours to form ephemeral symbolic images, as part of a religious rite – a similar state of transport accompanied the creation of Pollock's work). By working on such a large scale and on the floor he could literally step into his painting and without ever touching brush to canvas, could immerse himself in the creative process and his entire physical body became involved in the work. He believed this movement allowed his subconscious to take control of the creative process.

Similarities between Dada and Abstract Expressionism could include the fact that both movements reacted to the World War. While Dada was searching for a new order to make sense of the things that they had witnessed, Abstract Expressionists felt that nothing in the world was worth painting so they turned to feeling, process and art that was devoid not pictorial subject matter. Pollock often included random objects, that recorded his process and reinforced the idea of chance, such as cigarette butts and footprints. Candidates can also consider how audiences reacted to both movements.

QUESTION 4 RESISTANCE ART IN SOUTH AFRICA (1976–1994)

Marks will be awarded to relevant and correctly selected artists and titles of artworks with a brief description.

4.1 Level 6 – Evaluate: Compare

The words motivated artists, male and female, no matter what colour, to join the strengthening resistance movement to apartheid, expressing through their imagery actual examples of how both black women and men were victims of inequality.

4.2 Level 2 – Remembering: Identify (2) Level 7 – Analysis: Identify, deconstruct (2)

1 mark for description/function of the element and 1 mark for interpretation

The artist has used a single slightly graded umber brown to khaki green colour. The colour could be described as masculine and the colour of rock, suggesting that woman are a strong and a indestructible as rock, rather than a soft feminine colour, which could suggest weakness. This re-enforces the idea that woman took up the cause to fight for equality.

Single contour lines form the negative shape around the figure and the writing. The line is hard edged and forms a stark contrast to define the shape of the figure. This reinforces the idea of woman being as strong as rock.

Points pertaining to the linear element of the words, positive and negative shapes, the simplicity of the image in order to produce a cheap print, can be credited.

4.3 Level 7 – Creating: Reconstruct

The artists who made the poster used the figure of a woman who was a marginalised member of society. The poster also makes reference to women in the famous quote: now you have touched a woman you have struck a rock. The poster is effective because the woman is depicted as strong, militant and masculine, and as a force that cannot be beaten down. Perhaps she acted as a warning to the authorities of the force and power that angry women could unleash.

However, the fact that the poster was made cheaply and distributed quickly before being ripped down by officials possibly rendered it not very effective at the time that it was made. It may certainly have greater value to us today as we can reflect on how marginalised groups had to fight for equality. Discussions around gender roles, where woman stayed at home to guard and run the home/children while men went to the mines to work (this made woman strong) can be credited.

4.4 Level 2 – Remembering: Recall

1 mark per artist

1 mark per artwork with brief description

Penny Siopis, *Patience on a Monument: 'A History Painting'*. The artwork depicts a black woman seated on a pile of debris from human civilisation, peeling a lemon.

Level 4 – Application: Examine

Patience, a black woman, sitting on a pile of waste, towers above a history dominated by white supremacy but she sits peeling a lemon – an everyday activity – which undermines the glory of her position. The lemon, a bitter fruit, may refer to the bitter plight of black women in history. Patience is an anonymous female figure representing the unacknowledged female role in history. Patience is "anti-heroic", a version of "Liberty leading the People" by Delacroix. Liberty was a white imaginary heroic woman leading the people of Paris while Patience is black and indifferent to the chaos around her. As such she is depicted as victim of chaos and destruction caused by the legacy handed down by the white male dominated society. Patience is presented as the focal point against a landscape of photocopied images. These collaged images were copied from history textbooks and depicted history as told from a white male perspective.

QUESTION 5 POST-APARTHEID (POST–APRIL 1994) SOUTH AFRICAN ART

Marks will be awarded to relevant and correctly selected artists and titles of artworks with a brief description.

5.1 Level 2 – Remarking: Recall

Media of the 21st Century that can be catalysts for new ways of seeing, documenting and engaging our environment could include installation art, video art, word art, process art, body art, land art.

5.2 Level 2 – Remembering: Recall
Credit will be given to any applicable artist and artwork.

1 mark per artist

1 mark per artwork with brief description

For example:

Protected By Theory by the three-member visual art collective who exhibit as a singular artist Avant Car Guard: (**Zander Blom, Jan-Henri Booyens and Michael MacGarry**). The work, Protected by Theory, is a photograph depicting the three artists standing posing in an art studio. They are suited up with armour made of pages from old books and are surrounded by art easels and a plaster copy of a Greek sculpture.

Level 4 – Application: Examine**Level 5 – Analysis**

5–6 marks per artwork

The Avant Car Guard mainly uses performance and photographs of their performance to record their work. Working as a collective group of three is also a new mode or manner in which to work. It enables the artists to document and engage our environment in a new and interesting way as they can comment on the nature of art and society, in a way which they may not want to through their own work. Also no blame can be attributed to each individual, as each maintains a degree of anonymity with the group, so by working as a collective, they are given greater freedom to express their ideas.

5.3 Level 6 – Evaluate
Make judgements about the value of ideas or materials.

3 marks per artwork

For example:

Working as a collective and by using satire both severs and reinforces their cultural and artist conventions to South Africa. On the one hand, their 'theoretical' performance is a mode used by few South African artists, and is more commonly seen by overseas artists than South African artists. Protected by Theory relies heavily on historical reference for conceptual value as there is a strong link between their outfits and the nonsensical costume worn by the Dada artist Hugo Ball. This work highlights the visual link to the Dadaists as anti-authoritarian and anarchic. On the other hand, the clever use of the title of their collective ties them culturally to South Africa by making reference to the presence of car guards.

Total: 100 marks