



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2023

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 Bloom's Taxonomy Level 5: Evaluate**

- Having your work in a public place, especially one as popular as a Nando's restaurant is excellent exposure. Many people will see the work, and this will help to make these artists more famous.
- Nando's is an international franchise and so this exposure is global, which is even better in terms of building an artist's reputation.
- Galleries are obsolete these days. Few people go to a gallery to see art anymore and that is why being in a public space is better.
- Any suitable answer.

1.2 Bloom's Taxonomy Level 5: Evaluate

- No, there are a lot of contemporary artworks that are regularly exhibited in public spaces. In fact, it is becoming more normal as galleries are not as well attended.
- No, the artwork is changing and exhibiting in a gallery is not really the status symbol it was years ago.
- No, people are fairly aware of the Nando's Art Collection, so they actually go to the restaurant to see the artworks on display. So no, it doesn't devalue the work at all.
- Yes, the work is placed in an everyday environment where lots of people are walking through the restaurant. Most people would just see this work as part of the décor.
- Yes, artworks are meant to be preserved in an art gallery for prosperity and hanging the work in a fast-food joint is the antithesis of this. This act would devalue the work as it wouldn't be taken seriously by the public.
- The artist may become synonymous with the brand. The artist may be negatively influenced if people don't like the brand or advantaged if people are fond of the brand.
- The value of the artwork is increased because more people are exposed to it. (*check for possible repetition in 1.1*)
- Any suitable answer.

1.3 Bloom's Taxonomy Level 3: Apply, articulate – (for the correct definition and for each artwork)

- The term *linear* means that there is an obvious use of lines in an artwork. (An understanding of the formal qualities of the work is evident.)
- The term linear could also be seen as a form of progression in the understanding of the concept of the work.
- Image A has lines in the background behind the man's head.
- Image B has lines that run through the top of the man's head and can be seen at the bottom of his face on his neck. There is also a patch of black lines, could be text, on his cheek, neck and chest.

1.4 Bloom's Taxonomy Level 3: Apply, articulate – (for the correct definition and for each artwork)

- The term *monochromatic* means that the artwork relies on ranges of hues of one colour.
- A limited colour palette is used in the entire artwork.
- Image A is predominantly in browns and ochre tones.
- Image B is also predominantly brown with a few accents of black, white and ochre.
- Any suitable answer.

1.5 Bloom's Taxonomy Level 3: Apply, articulate, choose – per artwork (Candidates should refer to both Images)

- Image B is more stylised as the man's features are faceted and simplified into geometric shapes and the features are slightly elongated and/or distorted. The characteristics of the subject are emphasised.
- Image A is more realistic. The profile of the man's head, compared to the one in Image B, is in proportion. Image A also shows distortion by including graffiti on the head.
- Students can present any stance as long as it is justified. They can therefore say that both images are equally stylised.
- Any suitable answer as long as they provide two different reasons.

1.6 Bloom's Taxonomy Level 4: Distinguish, examine (for the relevant artwork, to justify the selection)

- Brett Murray's *Spear of the Nation* (If it is only the title without the artist it is accepted but the title needs to be accurate).
- It is a highly controversial artwork that is politically loaded.
- It shows ex-president Jacob Zuma with his genitalia exposed which most people would not like to view whilst having supper.
- Explicit art, impractical installations.
- **Check for repetition in Question 5. If it is the same artwork, remove one mark from Question 1.6.**
- **Artwork should be contemporary South African and not from Resistance Art.**

QUESTION 2 TWENTIETH CENTURY ART FROM DADA UP TO BUT EXCLUDING THE CONCEPTUAL ART OF THE 1970s**Guidelines that were implemented in last year's marking session for this question.**

- *Award for mode/medium.*
- *Full marks cannot be awarded if the question is incorrectly numbered. If a candidate numbers their responses incorrectly, they lose one mark for the entirety of Question 2.*
- *Marks cannot be awarded if incorrect/irrelevant examples of the artist and titles of artworks are mentioned/discussed. In such cases marks can be awarded to the argument related to the question.*
- *Marks can only be awarded for the correct titles of artworks that are accompanied by a clear, concise description of the artwork.*

Read the statement below and answer the questions that follow.

Through the inclusion and exploration of the absurd, the surreal and the chaotic; the Dada and Surrealist artists became the ***voice of the voiceless***. Their artworks expressed ***a world gone mad*** where no words were up to the job.

2.1 Bloom's Taxonomy Level 4: Analyse, organise.

- The impact of the war on European society was devastating. It affected the economic, social, and political fabric of Europe. The First World War (WWI) was fought from 1914 to 1918 and the Second World War (or WWII) was fought from 1939 to 1945. ***(ONE MARK AWARDED FOR PROVIDED HISTORICAL CONTEXT OF THE WARS)***
- They were the largest military conflicts in human history and civilians were preoccupied with survival and fighting in the war. There was certainly no time, means or inclination to rebel or speak out against what was happening politically. Society was 'the voiceless'.
- The world was chaotic and on fire and these movements (Dada & Surrealism) both reflected this chaos in their artworks and/or they rebelled against the atrocities of WWI And WWII using their artworks as means of protest. ***Thus, they provided a voice of the voiceless.***
- The *voiceless* could refer to innocent civilians who were being affected by the war. Women and children who were displaced and exposed to violent fighting. Conscientious objectors who were forced to fight. Animals who were used in the war. People who were seen as being 'outsiders', mentally ill people, mentally and physically handicapped people, LGBTQI people.

2.2 Bloom's Taxonomy Level 3: Executing, examining, apply. (One mark for the correct title and description. One mark for the name of the artist. Apply this to both artworks) Descriptions should be 2–3 lines long.

Possible Examples:

- (A) **Marcel Duchamp, LHOOQ**: In this work Duchamp defaces a reproduction of one of the world's most famous paintings, the Mona Lisa. He draws a moustache and goatee on her face and writes the letters *LHOOQ* underneath the figure. The French pronunciation for *LHOOQ* is 'elle a chaud au cul' ('she has a hot ass').
- (B) **Max Ernst, Europe after the Rain II** makes extensive use of the techniques Ernst invented like *decalcomania*. It portrays a ravaged landscape reminiscent of both twisted wreckage and rotting organic material. The figures could be overgrown statuary, or semi-mythical survivors of a forgotten war. A helmeted, bird-headed soldier threatens a female figure with a spear.
- (C) **Marcel Duchamp, Fountain** is a white porcelain urinal that has been placed on its side on a plinth and signed with the name 'R. Mutt' in black ink.
- (D) **Salvador Dali, The Metamorphosis of Narcissus** is an oil painting of what appears to be a crouching sandstone-coloured figure on the edge of a pool. The figure mirrors a gigantic hand that appears to consist of a grey rock formation. The hand is holding a cracked egg, and a narcissus flower is growing out of the crack.

2.3 Bloom's Taxonomy Level 5: Evaluate, argue, defend. (Four marks per artwork for explaining why the chosen work is the voice for the voiceless in a world gone mad)

The split between in discussion between 'the world gone mad' and 'voice of the voiceless' will depend on the example that the candidate selects.

Example A:

- Duchamp used his art as an act of rebellion towards society and what was happening in the world around him. To be fair his work was also anti-Art itself and this was part of Dada's anarchistic views towards society and the war.
- The image trespasses traditional boundaries of appropriation by presenting a reproduction, albeit defaced, as an original work of art.
- *LHOOQ* – The masculinised female introduces the theme of gender reversal, which was popular with Duchamp, who adopted his own female pseudonym, Rose Sélavy, pronounced 'Eros, c'est la vie' ('Eros, that's life').
- *La Joconde* instantly became his most famous readymade and a symbol for the international Dada movement, which rebelled against everything that art represented, particularly the appeal to tradition and beauty. This would have been seen as an act of madness at the time in which he was living.
- The artwork and the artist himself embody the principles of the absurd and in this way, it reflects a world gone mad.
- It is so defiant because he defaces a well-known and iconic work of art. This act of rebellion must surely be giving a voice to the voiceless as the

ripples of this action were seen and felt by many. Duchamp's work influenced Conceptual art and other movements later.

Example B:

- Max Ernst's *Europe After the Rain II* remains a socially relevant masterpiece even today, in which emotional desolation, physical exhaustion, and fears of the destructive power of total warfare combine.
- It visually represents the reign of terror experienced by all those who were at the mercy of the Great Wars. The title dates to an earlier painting sculpted from plaster and oil (and painted on plywood) to create an imaginary relief map of a remodelled Europe completed in 1933, the year Hitler took power.
- It is the voice of the voiceless as he removes the dignified veneer of civilisation and when stripped away, only chaotic masses of half-formed nightmares remain.
- The artwork shows clearly what people went through on a physical and emotional level and therefore it allows present-day viewers to share in the terror they experienced at the time.
- The desolated landscape expresses an obliterated world where everything is destroyed and lost. A world gone mad.

Example C:

- The Fountain is a ready-made object and as such it challenges traditional art concepts such as the importance of talent, the artist's hand, and technical skill.
- The Fountain sparked philosophical debates about the nature of art, linking to the idea that a rational and reasonable society would never agree to a war such as the 1st world war but in a 'world gone mad' the war happened so a urinal might as well be an artwork.
- Fountain was chosen specifically because it was seen as a 'taboo' object, and Duchamp wanted something that would shock viewers. The urinal served as a vehicle for Duchamp to convey his disgust with the world (and the war), because it was seen as a dirty, worthless object. To call a urinal a work of art was to call the social mores and values of the world worthless.
- The utilitarian nature of the clinical white porcelain urinal defied conventional ideas about aesthetics. The piece deliberately lacks traditional (for the time) artistic techniques.

Example D:

- *The Metamorphosis of Narcissus* symbolises the transformation of Narcissus. He is punished by the goddess, Nemesis (revenge), and doomed to stare adoringly at his own reflection until he dies. Obsessive themes of eroticism, death, and decay permeate Dalí's work, reflecting his familiarity with and synthesis of the psychoanalytical theories of his time.
- This represents 'a world gone mad' because nothing is as it seems in this painting, a human figure can simultaneously be a figure and a rock formation. Dali's painting has a careful rendering of space, shadow, and line, even if the space is distorted. Dali uses a meticulous technique, reminiscent of the Old Masters, a kind of 'hand-painted photography'.
- Looking at the egg from which the flower is emerging, it seems to be emerging from a crack that is also the shadow of the flower at the same

time. It's both those things simultaneously. The whole painting seems to be about forms being one thing, and, at the same moment, another. It's a mirroring that's incredibly disconcerting. Dali called this ability to see things simultaneously as more than one thing, as the result of a psychological state which the Surrealists called paranoiac-critical activity.

- Salvador Dali's so-called 'paranoiac critical method' is a spontaneous method of irrational knowledge based on the critical and systematic objectivity of the associations and interpretations of delirious phenomena, or in other words, making a science of madness.
- Paranoic-critical activity was also based on a wilful misreading of Freud. Freud talked about the filters that kept the unconscious and the conscious mind apart.
- Dali claimed that in a state of paranoid-critical activity, he could embrace both the conscious and unconscious simultaneously so that his conscious mind could do the painting.
- Dali would have claimed that the brilliance of understanding that form as both a hand and a body, as flesh and stone, simultaneously, was not the result of the rational mind. It was the result of the irrational, of a conversation between those two states in this state of paranoid critical activity.

QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART**Guidelines that were implemented in last year's marking session for this question.**

- *Award for correct mode/medium.*
- *Full marks cannot be awarded if the question is incorrectly numbered. If a candidate numbers their responses incorrectly, they lose one mark for the entirety of Question 3.*
- *Marks cannot be awarded if incorrect/irrelevant examples of the artist and titles of artworks are mentioned/discussed. In such cases marks can be awarded to the argument related to the question.*
- *Marks can only be awarded for the correct titles of artworks that are accompanied by a clear, concise description of the artwork.*
- *If a candidate writes about a South African contemporary example in this question and marks have been awarded for the argument relating to the question, please check that the candidate hasn't written about the same artist/example in Question 5.*

3.1 Bloom's Taxonomy Level 5: Evaluate, argue, defend.

2/2 split or 3/1 split between elements of the question, are both acceptable.

Possible Arguments for and against:

- Technically speaking, drawing with a pencil is using 'technology' and so artists have been using new and innovative technology for millennia. Evaluating the artistic use of technology is a debate concerning context and the intent behind the use of technology.
- The artists who existed in the 1900s were probably also dubious about the invention of the camera and its impact on the art world and the art-making processes at the time.
- In much the same way as these artists, Klingemann is using the technology available to him during his time to make art albeit maybe a 'new kind of art;'
- Conceptual art is about the idea that is being communicated and less about the means of creation. Klingemann's work has obvious conceptual value, and it relies on 'traditional' entrapments as it is displayed in a fine art gallery type context. This said, it is not clear what the concept is behind the artwork other than the fact that it obviously relies on technology.
- Klingemann's piece likely explores various digital techniques, such as digital painting or manipulation, which adds a layer of complexity to the creative process. By incorporating these digital elements, the artist challenges traditional notions of artistic creation and embraces technology as a means of artistic expression.
- The artwork might incorporate interactive or multimedia elements, encouraging viewer engagement through technology. This can include the use of augmented reality, digital displays, or other interactive features that go beyond the static nature of traditional artworks. This blurring of boundaries enhances the overall viewer experience.
- "Memories of Passerby 1" may conceptually fuse traditional themes or subject matter, like portraiture, with contemporary narratives facilitated by technology. This conceptual blending serves to transcend time

boundaries, illustrating how technology can be employed to reinterpret and revitalize older traditional artistic concepts.

- Traditional artworks are framed and static whereas this artwork moves and changes continuously. This means that no two viewers will see the same image. This is very different to 'traditional art'.
- Any suitable answer.

3.2 Bloom's Taxonomy Level 3: Apply, choose, determine. (mark for the correct title and description. mark for the name of the artist. Apply this to both artworks) Descriptions should be 2–3 lines long.

Accept any **TWO** artworks that suit this question regardless of the success of their argument in 3.3.

Examples:

Robert Smithson's earthwork *Spiral Jetty* (1970) is located at Rozel Point Peninsula on the northeastern shore of Great Salt Lake. Using over six thousand tons of black basalt rocks and earth from the site, Smithson formed a spiral coil 1,500 feet long and 15 feet wide that winds counterclockwise off the shore into the water.

Bill Viola's *The Night Journey* (2007–2018) was one of the first experimental art games ever made. It uses both game and video techniques to tell the universal story of an individual's journey towards enlightenment. The game begins in the centre of a mysterious landscape on which darkness is falling. There is no one path to take, no single goal to achieve, but the player's actions will reflect on themselves and the world, transforming and changing them both

Ai Wei Wei, *Sunflower Seeds*. Millions of tiny individually crafted sculptures of perfect porcelain sunflower seeds placed in expansive piles on the floor of the Tate Modern Gallery, where viewers were initially encouraged to walk on this surface and interact with the seeds. The process of creating these seeds individually involved traditional approaches to creativity, including the use of the kiln to bake them upon completion. Moving these large quantities of seeds and placing them in gallery settings will require various forms of technological transportation.

3.3 Bloom's Taxonomy Level 5: Evaluate, argue, defend.

6/6 split between artworks. Remember to credit a general stance that unpacks what 'the traditional nature of creativity' means up to. The rest of the mark allocation should be equally split between the artworks analysed.

- Constructed over the period of six days in 1970 with the assistance of local crews, the *Spiral Jetty* is composed of more than 6 000 tons of black basalt rock and earth.
- Smithson used many different types of skilled labourers and machines to create the spiral jetty. This is not the traditional nature of creativity, and he used technology to create the artwork.

- Taking a helicopter ride over the Great Salt Lake to see the famous landmark, *Spiral Jetty* gives the viewer a completely different experience. The lake is large and feels like the sea.
 - Depending on the depths, sometimes no water at all, and the type of bacteria and algae growing in various parts, the colour of the water varies from red to blue and many shades in between.
 - Viewers need the technology of a helicopter to view the spiral jetty in this way. This means of experiencing an artwork is nontraditional.
 - The aerial perspective and documentation of the artwork using photography and film showcase a blend of traditional artistic practice with modern technology.
 - The use of technology allows audiences worldwide to witness these changes over time through various media, like Google earth, film, photography, or a plane ride to take a pilgrimage to this site several times over a long period.
 - Viewers who make the pilgrimage physically experience the vastness of the landscape, engaging with the artwork in a traditional, immersive way, rather like experiencing a work in person in a gallery setting.
 - The documentation through photography and film of the artwork enables a virtual experience for those unable to visit, employing technology like the internet, or an off-site exhibition of the photos and film to democratize access to this art.
 - The spiral form is a geometric archetype found in various cultural and artistic traditions. Aerial photography and digital mediums emphasize the precision and intricacy of the spiral, showcasing a fusion of traditional symbolism with modern techniques.
 - Finally, we know about this artwork because of the many photos and videos of the work. This proves that the use of technology is important with regard to viewers really appreciating the work.
 - Any suitable answer.
-
- Firstly, Viola works with a team of well-known producers, visual effects programmers and designers to create this game.
 - So, although the idea for the game is his, he needs the technology and the help of other experts to create the game.
 - This blurs the boundaries between technology and the traditional nature of creativity.
 - Inspiration comes from his prior works that provide reference for the game world, while source material for the in-game 'reflections' is drawn from the vast archive of his video footage.
 - Textual inspiration comes from the lives and writings of great historical figures including Rumi, the 13th-century Islamic poet and mystic; Ryōkan, the 18th-century Zen Buddhist poet; St. John of the Cross, the 16th-century Spanish mystic and poet; and Plotinus, the 3rd-century philosopher.
 - The individual choices and actions of each player during the game changes the experience for each player. Thus, no two experiences will be the same. This also blurs the line between the use of technology and the traditional nature of creativity.
 - Any suitable answer.
-
- Firstly, Ai Wei Wei's use of porcelain in *Sunflower Seeds* is a traditional Chinese craft material and pays homage to historic craftsmanship.

- Mass production of individual seeds blurs the lines between unique traditional handcraft and seems more akin to contemporary manufacturing. In some cases, the electric kiln may have been used to help create these many handcrafted seeds.
- Each sunflower seed is individually crafted, reminiscent of traditional handcrafted artworks.
- The sheer quantity of seeds, numbering in the millions, emphasizes a collective, mass-produced identity, made possible through the use of some modern technology, like the kiln.
- Viewers can physically engage with the seeds, referencing traditional tactile interaction with art or craft products.
- In the contemporary context, social media and digital interaction amplify the artwork's reach, allowing for a new form of interactivity which is not physical but more intellectual.
- Ai Weiwei's emphasis on individual seeds reflects traditional values of uniqueness and individuality.
- The artist's use of Twitter and other digital platforms to convey political messages transforms the traditional role of an artist as a commentator, using technology to more broadly convey the message.
- Porcelain carries historical and cultural significance in traditional Chinese art.
- The act of vast replication of kiln fired seeds challenges traditional notions of authenticity and uniqueness, pushing the boundaries of the Chinese porcelain cultural materiality. These are also not actual seeds which can grow although they look like them, so they are unable to perform the task of growing, that would make them more useful to humankind as a source of food.
- The physical installation in galleries echoes traditional exhibition practices.
- Lastly, the use of technology in documenting the installation, especially for global audiences, extends the reach of the traditional exhibition space.
- Any suitable answer.

QUESTION 4 RESISTANCE ART IN SOUTH AFRICA DURING THE APARTHEID ERA (Circa. 1950–1994 CE)

Guidelines that were implemented in last year's marking session for this question.

- *Award for mode/medium.*
- *Full marks cannot be awarded if the question is incorrectly numbered. If a candidate numbers their responses incorrectly, they lose one mark for the entirety of Question 4.*
- *Marks cannot be awarded if incorrect/irrelevant examples of the artist and titles of artworks are mentioned/discussed. In such cases marks can be awarded to the argument related to the question.*
- *Marks can only be awarded for the correct titles of artworks that are accompanied by a clear, concise description of the artwork.*
- *If the candidate discusses the wrong example, they lose a mark for the artist and a mark for the title of the work. They may be awarded marks for the argument if it applies to the question.*
- *If a candidate writes about a South African contemporary example in this question and you decide to award marks for argument, please check that they haven't written about the same artist in Question 5.*
- *Patience on a Monument: A History Painting – is the correct title of Penny Siopis's painting. Incomplete versions of this title were not accepted last year.*

4.1 Bloom's Taxonomy Level 4, Distinguish, examine, analyse.

- Under apartheid, inequality in the distribution of incomes in South Africa remained acute despite economic growth.
- At the top end of the income scale, some South Africans lived lives of luxury. At the bottom end, many lived in abject poverty.
- The violence of apartheid wasn't merely symbolic and economic. It was physically enforced by policemen and armed soldiers who patrolled townships, for example.
- In everyday life, racial segregation was implemented by force within South African society.
- Any suitable answer.

4.2 Bloom's Taxonomy Level 3: Implementing, executing, articulating.

- The title of John Muafangejo's 1984 linocut speaks of his positive attitude in trying times.
- His black-and-white narratives tell stories of his insights regarding the world around him, the figures are half-white and half-black which shows his desire for racial integration.
- They are shaking hands, and this demonstrates his desire for reconciliation. The figures are equally white and black which shows his hope for eventual equality between the two races.

- 4.3 Candidates may discuss artists who emerged from formal and informal Art Centres during the 1950s and onwards. Also, they may discuss another artwork by John Muafangejo. Should this be the case they may achieve one mark for the artist's name. ***Accept any artwork if it meets the requirements of the date stipulation for Question 4 regardless of the argument presented in 4.4.***

Bloom's Taxonomy Level 4: Analyse, differentiate, examine. (One mark for the correct title and description. One mark for the name of the artist. Apply this to both artworks. A total of four marks)

Example:

The Interrogators, a graphite and wax triptych which featured three of the nine policemen involved in the inquest around Steve Biko's death in custody features three images, one especially sinister that are brought together by the ghostlike image of a chair, an inanimate object that becomes a symbol of latent terror.

4.4 Bloom's Taxonomy Level 5: Evaluate, argue, defend.

- Paul Stopforth's work *The Interrogators* introduced for the first time the real faces of the perpetrators of violence under the auspices of apartheid.
- He produced works that were a testimony to the terrible suffering that the oppressed endured during apartheid.
- For many people who feared to verbalise their oppression and experiences, works like this one provides a sense of hope because it sheds light on the truth behind apartheid.
- This makes people who were oppressed feel that their experiences and the terror they experienced were not for naught.
- *The Interrogators* monumentalises the horror of apartheid and makes the truth available for future generations to see. This gives hope that such atrocities will not happen again.
- Assess the quality of argument.

Further guidelines with reference to a quality response:

- Typically a candidate who receives full marks will present a well-defined argument, raising more than one point, with each supported by relevant and accurate facts, demonstrating a thorough understanding of the topic.
- A good response offers a clear argument with some relevant facts, indicating a good grasp of the topic. Presents multiple argument points, but some may lack clarity or depth in supporting facts.
- An average response provides a basic argument and raises only one argument point with limited factual support.
- A below-average result presents a vague or unclear argument with minimal factual support. Attempts to raise more than one argument point, but lacks substance.
- A weak answer fails to present a coherent argument or provide relevant facts. The candidate fails to raise multiple argument points or provide relevant facts.

QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST–1994)

Guidelines that were implemented in last year's marking session for this question.

- *Award for mode/medium*
- *Marks cannot be awarded if incorrect/irrelevant examples of the artist and titles of artworks are mentioned/discussed. In such cases marks can be awarded to the argument related to the question.*
- *Marks can only be awarded for the correct titles of artworks that are accompanied by a clear, concise description of the artwork. However, when candidates refer to a body or exhibition of work, some flexibility can be practised due to multiple iterations of the work being curated/displayed across the country under slightly different exhibition titles.*
- *If a candidate writes about a South African Resistance artist or International Contemporary artwork in this question and you decide to award marks for argument, please check that they have not written about the same artist/s in Question 5 or Question 3.*
- *If a description is extensive, in other words it exceeds 3 lines, you may award marks for relevant facts.*

- Candidates can make an argument for (resonance to) South African artwork AND/OR global artwork AND/OR BOTH (or degrees of both). This is open ended and depends on the works presented by the candidate.
- The QUALITY of the argument is key. A candidate may still attain full marks by ONLY addressing (resonance to) South African artworks.
- Candidates may use the artists researched in their Visual Journals for the 2023 practical theme provided they are contemporary South African examples.

Possible Arguments:

(A) Not all Art resonates with an audience.

Not all artists intend for their artworks to create resonance. Sometimes the purpose of the artwork is to shock and create discord (or dissonance) in order to make a point, create awareness, or stir one to action.

Similarly, can an artwork be considered 'off-putting' or 'nightmarish' and prevent resonance with an audience?

Can abstract art be a more democratic way of creating resonance due to its lack of specific subject matter? Or can abstraction cause the opposite effect as it is difficult to understand?

Example: *Pinky Pinky (Model Prisoners)* (2002) created by Penny Siopis is a black-and-white lithograph depicting prisoners. It is part of a much larger series. The four faces have been covered in pink paint and their facial features have been distorted to make them look ominous. (Description)

In the Pinky Pinky series of hand-printed lithographs Penny Siopis explores the psychological and mythical terrain of South African teenage girls. Pinky Pinky is a "mythical" figure that makes himself known to prepubescent and pubescent girls in

the largely black townships and schools of South Africa. He tends to be an urban creature but has 'appeared' in rural areas.

Pinky Pinky haunts toilets, mostly public toilets, and places where teenage girls find themselves alone. He molests girls and has been accused of rape. Pinky Pinky is a very real figure for many girls and embodies the fears and anxieties that girls face as their bodies develop and their social standing changes. He can also be seen as a figure that has grown out of the neurosis that can develop in a society that experiences such upheaval and inequality as is found in South Africa, a country in which rape and the abuse of women and children are extremely high. Pinky Pinky plays a game of hide-and-seek, taking advantage of adolescent angst made even more complex by growing up in a society wracked by violence and uncertainty. Pinky Pinky is a figure that does not get discussed much by adults and is virtually unknown in white society and yet he permeates the reality of many South Africans.

Siopis brings this brutal mythology to life in a shocking manner. Her images are disturbing and therefore they generate conversation about a topic that is often swept under the rug. For the three smaller prints from this series, Siopis used *The Star* newspaper (a Johannesburg daily) as her starting point. Thus Renaldo (it was the time of the World Cup), a Zimbabwean farmer (Zimbabwean land crisis reaching fever pitch) and *Model Prisoners* (widespread corruption at Bloemfontein prison exposed by inmates on video) are used as a way of conveying some of the facets represented by Pinky Pinky. The morphed faces are disturbing enough to strike terror in the hearts of any audience and thus they would not necessarily create resonance at all.

(B) Art that creates resonance with a South African audience.

South African artists create resonance with South African audiences to a large extent, as we share a similar context/location/challenge. For example, Blessing Ngobeni critiques the South African political climate and/or politicians in general. We can all relate to this as South Africans being ruled by a specific/ common political party.

Counter to this, 'we' are not all the same and will resonate with artworks that speak to us on a personal level and/or reflect our own experiences. Being South African does not automatically equate to resonating with an artwork - you need to 'see yourself in the work'. For example, a white audience may not fully grasp Blessing Ngobeni's experience as a black man living under the same ruling party. There are definite differences in terms of experience and privilege amongst racial groups. Or, for example, one might resonate with Georgina Gratrix's paintings simply because they like the impasto technique and bold colour. This has nothing to do with being South African or belonging to a specific group. The choice is based on personal preference.

Example: Engaging with a South African audience, artist Mary Sibande explores ideas around race, gender, and labour through her artmaking. Using sculpture and photography, Sibande's art practice revolves around her alter ego, Sophie, who takes on a myriad of personas.

Sophie is typically a life-sized fibreglass figure that Sibande creates using casts of her own face and body. The artist dresses Sophie in period costumes, which began

as a maid's uniform and later evolved to include elaborate gowns. *I Came Apart at the Seams*, at Somerset House, London, was her first solo exhibition. The artist explained that she chose a 'Western name' for Sophie as a reminder of the history in South Africa that led black children to have Western names. As part of this exhibition, Mary Sibande presents a series of photographic and sculptural works exploring the power of imagination and constructive anger in shaping identities and personal narratives in a post-colonial world.

I Came Apart at the Seams follows the transformative journey of Sibande's avatar, Sophie. Through these works, Sibande pays homage to the generations of women in her family who worked as domestic labourers, a common aspect of South African life. In sharing their previously untold stories, Sibande challenges stereotypical depictions of black women in post-apartheid South Africa throughout history and today. Colour is a potent symbol in Mary Sibande's artworks. Through the colours blue, purple, and red, the artist imagines Sophie as a maid, a mysterious and empowered woman, and a powerful priestess, respectively.

Every aspect of this body of work is meant to serve the purpose of documenting the plight and stories of the South African domestic worker. Sophie is still prevalent in contemporary South Africa and thus these works aren't just documentations of public history from the past, they are documentations of public history for future generations as well.

(C) Art that creates resonance in a Global Context.

An artist may create resonance on a local and global scale if issues transcend South Africa. For example, Paul Emmanuel, who is currently working in the US, presents work around the death of his mother and father. Audiences on a local and global scale can resonate with death and/or grief. For example, Candice Breitz, who is currently working in Germany, creates work around white stereotypes. In this case, it could be country-specific and not entirely 'global' as both South Africans and Germans can relate to this topic. On the other hand, for example, Penny Siopis' work on climate change (Warm Water Imaginaries) might resonate globally quite extensively.

An artist who has mixed heritage might also have 'access' to both a local and global scale.

Example: Simon Max Bannister is a full-time sculptor. Originally from South Africa, he is now based in Lyttelton, New Zealand. He usually works with wood and metal to convey environmental and mythological themes. He enjoys the majestic mountains and lakes of the South Island by trail running and paragliding. To draw attention to the amount of plastic that litters our once pristine beaches, this previously Capetonian artist and eco-warrior had been traveling up and down the South African coastline, picking up pieces of plastic that wash up on the shore to use in a series of artworks. Simon Max Bannister's *Return* (2010), from his Plastikos series, is a spiral vortex, created from pieces of discarded plastic bags that the artist has collected from his walks on the beach. (description)

The Plastikos series was exhibited at the Cape Town Two Oceans Aquarium. It was intended to create awareness about the problem of plastic waste pollution and the impact this problem is having on global ocean life. The fact that viewers were able to see these works alongside actual marine life added to the impact of the work and

thus created more resonance with its audience. Thirteen years later, because plastic waste pollution is still such a big problem, this artwork is still relevant and thus it is still creating resonance.

Mark allocation for Question 5			Marking symbol
Bloom's Taxonomy Level 3 Apply, Execute, Implement, Solve.	3 artists	6 marks	A
Bloom's Taxonomy Level 3 Apply, Execute, Implement, Solve.	3 titles with brief descriptions of works		W Bracket description and write DES after brackets
Bloom's Taxonomy Level 4 Analyse, Differentiate, Examine, Relate.	Relevant facts 6 or more facts = 4 or 5 facts = 2 or 3 facts = 1 fact =	1	F Please indicate MAX next to the sixth relevant fact to alert examination assistants that the candidate has achieved the maximum mark.
Bloom's Taxonomy level 5–7 Evaluate. appraise, argue, defend, assemble, construct, conjecture.	Development of argument <i>This aspect of the essay is marked using the rubric below.</i>	1	DA Do not tick for the development of argument. However, you must indicate exactly where you see the development of argument.

SUMMARY OF MARK ALLOCATION: DEVELOPMENT OF ARGUMENT (Level 5–7)

- 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 about 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 show insight and a clear understanding of the topic. • The candidate is able to make reference to more than one argument point about 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 about 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 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 a vague way without addressing all aspects. • Makes simple, underdeveloped links between fact and argument. • Is 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	<p>The weak response:</p> <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. 	<p>5–4 (42–33%)</p>
2	<p>The very weak response:</p> <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. 	<p>3–2 (25–17%)</p>
1	<p>The poor response:</p> <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. 	<p>1–0 (8–0%)</p>

Total: 100 marks