



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2022

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 Refer to **Images A and B**. Analyse and discuss the title '*undefined*' in relation to the concept behind the artworks as well as the formal, stylistic characteristics of the artworks.

Blooms Taxonomy Level 3 Apply: Judging, examining, executing. And Level 4 Analyse, distinguish, examine.

2 marks allocated for the discussion of formal and stylistic characteristics and 2 marks for the discussion of the concept behind the artwork. A candidate may not achieve more than 2 marks for either component.

Concept:

- Undefined relates to the concept of being in limbo as these men are not accepted in their culture because homosexuality is illegal.
- As a result, they do not have a sense of belonging and as such their status may be seen as 'undefined'.
- It is not a hundred percent clear what genders these subjects are. This also adds to the ambiguity of these images.

Formal characteristics:

- The interwoven nature of the cloth and the photograph obscures the identity of the man in each image. Therefore, one could argue that the subject appears 'undefined'.
- The interwoven nature of the lines for example, create an undefined and/or unclear. Students may also refer to other visual elements.

Any suitable answer.

- 1.2 Does **Image A** or **B** have a more distinct focal point? Give TWO reasons for your answer.

Blooms Taxonomy Level 4 Analyse: Deconstruct, appraise. 2 marks

- Image B has a more definite focal point as the orange and black headress frames the face of the subject.
- The contrast between negative and positive space is also more defined in Image B and this makes the subject's face easier to recognise.
- The composition of Image B is portrayed as further away than Image A which, due to its "closeness", is out of focus. *Students may compare artworks BUT a comparison remains one mark.*

Any suitable answer.

- 1.3 Discuss the terms *pattern* and *repetition* in relation to how the artist has used these visual tools in **Image C**.

Note: Afrikaans papers might have a challenge around the interpretation of the phrase visual "tools". Papers should be looked at on a case-by-case basis. For example, students may talk about the construction of the work, the inclusion of media, or the artwork layout.

Blooms Taxonomy Level 3 Apply: Articulate, determine, judge. 2 marks

- The three subjects are wearing headdresses which have the same patterns on them as the backgrounds against which they stand. This makes their faces the focal point of each part of the triptych.
- The patterns on the headdresses of the subjects and the background of the left and right panels are identical whereas the man in the middle is adorned with a different pattern and he is also against a maroon background and wears a maroon patterned headdress.
- The maroon panel in the middle therefore stands out against the two side panels as the focal point of this triptych.
- Conceptual, and not formal, motivation will also be engaged with and awarded.

- 1.4 Name and discuss the function of **ONE** visual element that is prominent in **Images A, B** as well as **C**.

Blooms Taxonomy Level 2 Understand: Compare, annotate, categorise. 3 marks

The candidate may choose any element that they feel is shared between both artworks. This said, they must explain their rationale fully to obtain all three marks. Visual "elements" applies to BOTH the Elements of Art AND the Principles of Design.

- Texture. (1 Mark). This mark will not be awarded if the student's reasoning is unsound.
- Both images have obvious texture because of the use of pattern.
- In Image A/B the interwoven nature of the portrait and the traditional cloth creates visual texture.
- In Image C the headdresses of each subject and the backgrounds are covered in tiny patterns containing symbols. The overall business of this pattern creates texture. (The student **MUST** mention Image C for one mark. Image A and B are viewed as "one" artwork).
- Pattern and repetition will not be awarded marks but should the student offer something new over and above that which was presented in Question 1.3, only their reasoning will be credited.

Any suitable answer.

- 1.5 In what way(s) do **Images A, B and C** formally and conceptually embody this year's practical theme of *Interwoven*?

Blooms Taxonomy Level 5 Evaluate: Debating, defending, reflecting.
2 marks should pertain to the discussion of concept and 2 marks are allocated to how the examples represent the physical or formal interpretation of Interwoven.

- Conceptually both artworks deal with the idea of interwoven cultural phenomena and/or identities. Images A and B refer to the plight of the homosexual male in Swaziland and the traditional gender roles within this society represented by the cloth that women are usually responsible for making.
- Image C deals with the integration of Islamic and western cultures.
- From a formal perspective Images, A and B are woven from photographs and traditional cloth. The two components are interwoven to create a new surface.
- In Image C the artist uses the same pattern on the headdress as well as the background which creates a camouflage effect.

Any suitable answer.

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.

- *If a candidate does not number their responses correctly, they lose one mark for Question 2.*
- *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.*
- *Titles need to be correct in order to obtain a mark and they need to be accompanied by a succinct description that clearly describes the artwork.*

- 2.1 Choose **ONE** artwork from the list of movements below that 'borrows or steals' aspects from a source of inspiration. Then, choose **another** artwork from a different movement that represents a completely unique kind of art.

For your selected artworks, write down the names of the artists, the titles of the artworks and a brief description of each artwork.

Blooms Taxonomy Level 3 Apply: Present, determine, judge. 4 marks total.

Please note that Pop Art examples may not be used in this question.

2 marks per discussion of artist. 1 mark for the name of each artist and 1 mark for the title of each artwork provided the titles are correct and they are accompanied by a valid description.

A DESCRIPTION SHOULD PAINT AN IDEA OF WHAT THE ARTWORK LOOKS LIKE IN YOUR MIND.

Example1: Marcel Duchamp created 'the Fountain' which consisted of an upside down, white, urinal placed in a gallery. It has the name 'R. Mutt' signed on it. *Description.* This is an example of an artwork that borrows or steals.

Example 2: Mark Rothko created 'Orange and yellow' in 1956 and it is a painting of a yellow rectangle and a dark orange rectangle that hovers on top of a lighter orange painted surface. *Description.* This is an example of an artwork that is completely unique.

- 2.2 With reference to your first artwork. How AND/OR what did the artist borrow or steal from their source of inspiration? Substantiate your response by referring to the artwork you have selected.

Blooms Taxonomy Level 5 Evaluate: Argue, validate, assess. 4 marks

Example:

- Marcel Duchamp used found objects to create assisted ready-mades. Essentially this process of artmaking consisted of taking an everyday object and turning it into art by removing its function. This could be seen as the artist 'borrowing from an original source'.
- Also, it should be noted that the concept of a 'Found object' came from Pablo Picasso. Found objects are created from undisguised, but often modified, items or products that are not normally considered materials from which art is made, often because they already have a non-art function.
- Marcel Duchamp is thought to have perfected Picasso's concept of using found objects when he made a series of **ready-mades**, consisting of completely unaltered everyday objects selected by Duchamp and designated as art.
- The most famous example is *Fountain* (1917), a standard urinal purchased from a hardware store and displayed on a pedestal, resting on its side. In its strictest sense the term "ready-made" is applied exclusively to works produced by Marcel Duchamp, who borrowed the term from the clothing industry while living in New York, and especially to works dating from 1913 to 1921.
- Found objects derive their identity as art from the designation placed upon them by the artist and from the social history that comes with the object. This may be indicated by either its anonymous wear and tear (as in collages of Kurt Schwitters) or by its recognisability as a consumer icon (as in the sculptures of Haim Steinbach). The context into which it is placed is also a highly relevant factor. By putting the urinal into a fine art Gallery, Duchamp elevated the status of this object from toilet to high art.
- The idea of dignifying commonplace objects in this way was originally a shocking challenge to the accepted distinction between what was considered *art* as opposed to *not art*.

- 2.3 With reference to your second artwork. Discuss how the artist created a unique form of art. Substantiate your answer by referring to the artwork you have selected.

Blooms Taxonomy Level 5 Evaluate: Argue, validate, assess. 4 marks

Example:

- Abstract expressionist artists had an impetus to move away from the biomorphic surrealism of Miró and Picasso, and toward an increasingly reductive style that emphasised a more personal expression.
- Colour field painters used large areas, or fields, of flat colour and thin, diaphanous paint to achieve quiet, subtle, almost meditative effects which was a very original approach to making art at the time. The outstanding colour field painter was Rothko, most of whose works consist of large-scale combinations of soft-edged, solidly coloured rectangular areas that tend to shimmer and resonate like in *Orange and Yellow* 1956.
- Abstract expressionist painters rejected representational forms, seeking an art that communicated on a monumental scale the artist's inner emotional state became a kind of universal visual language.
- Abstract expressionist painting evokes the distinctly American spirit of rugged individualism. Valuing freedom, spontaneity and personal expression, the movement naturally produced a variety of technical and aesthetic innovations.
- Famous art critic and theorist, Clement Greenberg, viewed the work of Rothko as an evolution of formalism thus defining a fresh stream within abstract expressionism. Formalism was not interested in the contents of the work as much as analysing the lines, colour, and forms presented – a dissection of the way paintings was made and their purely visual aspects.

- 2.4 In your opinion, which of these artists influenced more future artists and movements? Give reasons for your answer.

Blooms Taxonomy Level 4 Analyse. Distinguish, examine, question. 2 marks. Blooms Taxonomy Level 5. Evaluate, argue, defend. 1 mark

I believe that Duchamp changed the history of artmaking forever and he went on to influence many artists later on down the line. His work had a huge impact on twentieth-century art. By World War I, he had rejected the work of many of his fellow artists as "retinal" art, intended only to please the eye. Instead, Duchamp wanted, he said, "to put art back in the service of the mind."

Duchamp is associated with many artistic movements, from Cubism to Dada to Surrealism, and paved the way for later styles such as Pop (Andy Warhol), Minimalism (Robert Morris), and Conceptualism (Sol LeWitt). A prolific artist, his greatest contribution to the history of art lies in his ability to question, admonish, critique, and playfully ridicule existing norms in order to transcend the status quo.

QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART

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

- *If a candidate does not number their responses correctly, they lose one mark for Question 3.*
- *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 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.*
- *Titles need to be correct in order to obtain a mark and they need to be accompanied by a succinct description that clearly describes the artwork.*

3.1 Discuss why **Images D and E** are examples of 'living works of art'.

Blooms Taxonomy Level 2 Understand: Comment, annotate, compare.

2 marks for stating why these artworks are 'living works of art'.

- Image D is a living pig that has tattoos all over it.
- Image E is an actual person who is tattooed.
- Intended as a scaffolding question

Any suitable answer.

3.2 Which of these artworks is more accessible to the general public? Give **TWO** reasons for your answer.

Blooms Taxonomy Level 3 Apply: Implement, solve, demonstrate.

2 marks for stating which artwork is more accessible and why. The candidate does not automatically achieve a mark for simply stating the artwork he or she has selected.

Example:

- Image E is more accessible because it can be found on an actual member of the general public.
- People don't really go to art galleries anymore and so any work that is out in the open is therefore more accessible.
- The tattooed pig is novel, but it lives on a farm and not everyone has access to go and see the pigs.
- Internet accessibility makes shock value art accessible
- What does "accessible" mean?
- Tattoos on people generally, not this example exclusively.
- Elaboration of points of view are important.

Any suitable answer.

- 3.3. Select and discuss **TWO** artworks by **TWO** different conceptual **AND/OR** contemporary international artists whose work could be viewed as '*Living works of art*'. *

For **EACH** artwork write down the name of the artist, title of the artwork and a brief description of each artwork.

Blooms Taxonomy Level 3 Apply: Present, determine, judge. 4 marks total.

1 mark for the name of each artist and 1 mark for the title of each artwork provided the titles are correct and they are accompanied by a valid description.

A DESCRIPTION SHOULD PAINT AN IDEA OF WHAT THE ARTWORK LOOKS LIKE IN YOUR MIND.

Example: *Coiling out into the Great Salt Lake in Utah, Robert Smithson's 'Spiral Jetty' was a ground-breaking work of Land Art in 1970. Made with rocks and earth from the desert and changed by the shifting water, the artwork offers a profound perspective on our existence in the cosmos. It is a large spiral that can actually be walked on by visitors and even seen above by helicopter or plane.* Description.

- 3.4 Discuss the ways in which your selected artworks could be viewed as being 'living works of art'. Refer to the artists' use of subject matter, concept, medium **AND/OR** creative process to substantiate your answer.

Blooms Taxonomy Level 4: Analyse. Distinguish, examine, question, appraise. 4 marks per discussion of artwork.

Example:

- Smithson, 32 at the time, was obsessed with the cosmos. He searched for the natural order of all existence, from the atomic to the galactic level. Facing the unbound drama and grandeur of this natural scene, the artist was compelled to create, to make an artwork with and for this specific site.
- In 1970, the idea to make art with and on the land was unprecedented. Art was for indoor spaces, galleries, museums, corporate offices and upscale homes where it could be controlled, differentiated from the outside world, and prized as a commodity. Art couldn't possibly exist in the soil, or in a lake, especially not in the middle-of-nowhere Utah, far away from the commercial and academic strictures of Manhattan, the heart of US modernism. Smithson's thinking was out-of-this-world, the art world, that is.
- Sometimes the coil is lapped by the shallow waves or crusted with huge crystals of white salt. For years it was submerged underwater and invisible. Now, in a time of drought, it is dry and sandy. But it is there, 50 years later.
- Eventually, at a time too far ahead to think too much about, the jetty will be indistinguishable from the shore, having slowly slid into disarray. Things falling apart are how we can tell time is moving forward. In this regard, *Spiral Jetty* is a clock for measuring eons.
- "Living" can be implied and not referred to directly (like this example).
- A multi layered answer is what is wanted.
- Conceptual art lives in the mind of the viewer.

- 3.5 Which of the artists you have mentioned in Question 3.4 is successful at making art more accessible to the general public? Give reasons for your answer.

Blooms Taxonomy Level 4: Analyse. Distinguish, examine, question, appraise. 2 marks. Blooms Taxonomy Level 5: Evaluate, argue, defend. 2 marks. 4 marks total.

Example: I feel that the Smithson make Art more accessible to the general public because he takes the idea of Art out of the context of a 'normal art gallery'.

- For the most part the work 'the spiral jetty' has been photographed and these photos can be seen on the web.
- Land art was often impermanent and therefore it had to be recorded via photos and videos, etc.
- Land Art was considered avant-garde and so it generated a great deal of publicity. Possibly more than a traditional artwork in an art gallery.
- The spiral jetty is still a well-known artwork today, even though it was made in the 1970s. It was revolutionary for its time.
- To see the spiral jetty in person meant that you would have to walk on it out onto the lake or fly in a helicopter above it. It demands a very physical interaction with the viewer, yet it is simple enough to understand even if you have never seen it in person and only via photographs.
- They need to discern 'why' and back that up. This is a higher order question.

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.**

- *If a candidate does not number their responses correctly, they lose one mark for Question 4.*
- *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.*
- *Titles need to be correct in order to obtain a mark and they need to be accompanied by a succinct description that clearly describes the artwork.*
- *Patience on a monument, a history painting- is the correct title. Incomplete versions of this title were not accepted last year. "Dog of War" – be specific about which artwork is meant. There are many examples with dogs and/or war. "Where is my home – the mischief of the townships" is the correct title. "It left him cold – The death of Steve Biko" is the correct title. If a whole centre is using an incorrect title, it will be flagged on the feedback form, but learners will be credited.*

- 4.1 Write down the visual clues in **Image F** that portray the ultimate sacrifice Steve Biko made to fight against the apartheid regime.

Blooms Taxonomy Level 4: Analyse. Distinguish, examine, question. 2 marks

- There is a body with a blanket covering it, which is likely Steve Biko's body.
- The fact that Biko's face is blurred speaks about how he was treated and abused.
- The fist in the top left-hand corner shows that he was a freedom fighter, and many freedom fighters became martyrs.
- Steve Biko's face is cut/torn across the nose.
- The phrase "stay black" reminds the viewer of the black consciousness movement.

Any suitable answer.

- 4.2 Select **TWO** relevant **South African artworks (circa. 1950–1994)** by **TWO different** artists whose work demonstrates the idea of sacrifice.

For **EACH** of the **TWO** selected South African artworks, provide the name of the artist and the title of the artwork and a brief description.

(Please note you may also discuss artists who emerged from formal and informal art centres during the 1950s and onwards.)

Blooms Taxonomy Level 3 Apply: Present, determine, judge. 4 marks total.

1 mark for the name of each artist and 1 mark for the title of each artwork provided the titles are correct and they are accompanied by a valid description.

A VALID DESCRIPTION SHOULD PAINT AN IDEA OF WHAT THE ARTWORK LOOKS LIKE IN YOUR MIND.

Example: *Willie Bester's 'Forced Removals' is an assemblage, mixed media artwork which depicts a giant yellow caterpillar bulldozer tearing down houses in district six. The bulldozer is in the middle of the artwork and there are bystanders watching the devastation.*

- 4.3 For **EACH** selected artwork, explain how the artist visually and conceptually demonstrates the sacrifices that were made by the oppressed during the apartheid regime.

Blooms Taxonomy Level 5: Evaluate: Select, support, value.

5 marks per discussion of each artwork that explains the sacrifices that were made by the oppressed.

Sacrifice can be interpreted widely. In other words, is the 'sacrifice' voluntary or has it occurred by default because of the Apartheid regime. **Example:** In *Forced Removals* Willie Bester depicts the destruction of District Six in Cape Town.

- These removals were usually sudden and violent with police and soldiers entering the townships. This was an emotional time for those families, forced to leave their homes with only the possessions that they were able to carry.
- Residents lost their homes during the Apartheid regime and this artwork is a powerful reminder of the sacrifices they were forced to make.
- The focus of the composition is the bright yellow bulldozer in the process of destroying District Six, with callous disregard to the inhabitants' feelings. The bulldozer in itself becomes a symbol of the brutality involved in the destruction of a once thriving community.
- Bester uses photographic cut-outs for the two people standing behind the bulldozer, which brings the reality of the situation home to the viewer.
- They appear to be in a state of shocked numbness. By using photographs of actual people Bester effectively brings home the message that forced removals wasn't just some distant event in history that affected anonymous people and personalise the suffering the inhabitants experienced.
- To the left, a man appears to attempt to salvage some possessions, and one gets the feeling that the bulldozers did not even wait for the people to remove their possessions.

- 4.4 Do you feel that the sacrifices mentioned in Question 4.3 helped to preserve a South Africa worth living in? Give reasons for your answer by referring specifically to at least one of the artworks you have discussed.

Blooms Taxonomy Level 5: Evaluate. Defend, Argue.

4 marks total. The candidates may respond positively, negatively or both to this question. It is, however, essential that they refer specifically to the 'sacrifice' evident in at least one of their examples from Question 4.3. Is the learner able to discuss a delicate subject in an academic register.

Positive response:

- The unfortunate legacy of the apartheid regime still lives on but despite the fact that there are still problems in our country there is a lot about South Africa that is positive. We are one of the most culturally diverse countries in the world and we celebrate this diversity.
- The sacrifices that were made during the struggle days like the destruction of District Six have been recorded by SA resistance artists like Willie Bester and so these stories will live on as a constant reminder of what the oppressed went through during the apartheid regime.
- Racial tolerance and social cohesion are both emphasised in contemporary South African society. This process was initiated by the TRC and in some cases properties and/or the financial equivalent of these lost homes was granted back to victims.
- It is true that we have problems pertaining to corruption and a lack of education but on the whole things have improved and South Africa has come a long way since the apartheid years. Every country has its issues.

Negative response:

- Poverty, poor education, corruption, and racial prejudice still remain facts of life in a nation recovering from apartheid.
- South Africans living in the post-apartheid era will need to contend with these effects for decades.
- In *Forced Removals* we see that people lost their homes. Even after the TRC many victims did not get their homes or the financial worth of these homes back.
- South Africa's Black majority and Indian minority still earn far less than their white counterparts, even after 20 years of African National Congress rule.
- Even though the artwork represents the annihilation of District Six there is not much in the artwork that refers specifically to the loss of this community and so you would have to know the history to understand the significance of this artwork.

QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST-1994)**Guidelines that were implemented in last year's marking session for this question.**

- *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 resistance artist or International Contemporary artwork 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 or Question 3 or Question 4.*
- *Titles need to be correct in order to obtain a mark and they need to be accompanied by a succinct description that clearly describes the artwork. In some cases, you may find a description embedded in the response. This is acceptable and must be credited.*
- *Please award a mark for the mode.*
- *If a description is extensive (3 lines), you may award marks for relevant facts.*

Write an essay of approximately FOUR pages in which you evaluate the extent to which South African contemporary artists who explore the notion of identity deal with the concept of '**cultural duality**' in a contemporary South African context.

Select **THREE** contemporary South African artists and **ONE** artwork by each selected artist to develop and substantiate your argument. If you are discussing a specific collection of an artist's work, clearly name and describe it. *

**You may choose to discuss Mzoxolo X Mayongo.*

| Mark allocation for Question 5 | | | Marking Symbol |
|--|---|----------|--|
| Blooms Taxonomy Level 3 Apply. Execute, implement, solve. | 3 artists | 6 marks | ✓ A |
| Blooms Taxonomy Level 3 Apply. Execute, implement, solve. | 3 titles with brief descriptions of works | | ✓ W- bracket description and write DES after brackets. |
| Blooms Taxonomy Level 4 Analyse. Differentiate, examine, relate. | Relevant facts (Please note: Write 6 facts to earn 4 marks per discussion of each artwork.) | 12 marks | ✓ F Please indicate MAX next to the sixth relevant fact to alert checkers that the candidate has achieved the maximum mark. |
| Blooms 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> | 12 marks | 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)

1. THE ARGUMENT SHOULD BE ASSESSED BY JUDGING IT THROUGHOUT THE WHOLE ESSAY.
2. THE LEVEL 5 DESCRIPTOR IS FOR THE AVERAGE LEARNER OR AVERAGE ESSAY.
3. WHEN ASSESSING AN ESSAY CHOOSE DESCRIPTORS THAT BEST/MOSTLY DESCRIBE THE ESSAY.
4. Symbol for marking protocol: DA (Development of Argument).

| LEVELS | SKILLS | MARKS |
|--------|---|----------------------------------|
| 7 + | The excellent response: <ol style="list-style-type: none"> 1. Opening statements are erudite and show a clear understanding of the topic. 2. The argument is complete and detailed, making unusual connections to more than one argument point to each of the selected artworks. 3. It is well-structured, addressing all aspects of the question and drawing them together accurately and with insight. 4. The candidate makes insightful links between facts and argument. 5. The candidate addresses all the complexities of the question weighing up, constructing, juxtaposing, hypothesising, etc. | 12–11 (100–92%) |
| 7 | The very good response: <ol style="list-style-type: none"> 1. Opening statements shows insight and a clear understanding of the topic. 2. The candidate is able to make reference to more than one argument point to each of the selected artworks. 3. The answer is well-structured and complete, addressing all aspects of the question and drawing them together accurately. 4. The candidate makes informed links between facts and argument. 5. The candidate grapples with the complexities of the question but may not be fully eloquent. | 10 (83%) |
| 6 | The good response: <ol style="list-style-type: none"> 1. Opening statements shows an understanding of the topic. 2. The candidate puts across valid arguments, making specific reference to more than one argument point to each of the selected artwork. 3. The candidate makes clear links between facts and arguments in the body of the essay in most instances. 4. The argument is well-structured. | 9 (75%) |
| 5 | The average response: <ol style="list-style-type: none"> 1. The argument shows a general understanding of the theme in the opening statements. 2. The candidate puts across the argument in a valid, but general way without addressing all aspects. 3. Inconsistent arguments/the argument is not sustained across 3 artworks. 4. Interesting arguments could be present, but could be without supporting facts. 5. The essay relates to aspects of the topic but the argument is not developed. 6. There is a good attempt at structuring the essay. | 8* (67%) |

| | | |
|---|---|--------------------------------|
| 4 | <p>The struggling response:</p> <ol 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. | <p>7–6 (58–50%)</p> |
| 3 | <p>The weak response:</p> <ol 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> <ol 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> <ol 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> |

An example of an artist who talks about duality as part of the notion of identity in a contemporary South African context.

Controversial artist, Brett Murray's [A] bronze sculpture called *Africa* [W] 2000 is a good example of an artwork that looks at both concepts of identity and duality. It consists of a large bronze sculpture of an African figure onto which Murray has repeatedly welded the head of Bart Simpson. [Description]

Brett Murray is a South African artist mostly known for his steel and mixed media wall sculptures. [F] He was born in Pretoria, South Africa. *Africa*, the 3-meter-high [F] sculpture now stands in Cape Town as a large public work. [F] Murray frequently employs popular or 'low' art in his work as a way of demythologising art and poking fun at the seriousness of the art world. [F] But there is another note in this work, suggested by his ironic use of the word 'Africa' for the title. The sculpture reminds us that the notion of 'Africa' as a unified, homogenous place is problematic, and that the western perceptions of African 'culture' are often informed by racism and ignorance. [DA]

This sculpture raises issues of Afro- versus Euro-centric, and indigenous ethnic versus decadent Western culture [DA] which contests very prominent in South Africa today. The art piece "Africa", Murray challenges notions of what is art and incites questions as to what cultural production in the last century will be remembered for in the next. [DA] When he won the Cape Town Urban Art competition in 1998, [F] his sculpture of an African antique sprouting Bart Simpson heads was almost not displayed in Cape Town's city centre. Some felt he was insulting African culture, [F] others just found it ugly, and protesters threatened to disrupt the unveiling. Murray said, "he was depicting Africa as a dumping ground for Western culture". [F]

I make mention of this as it is hard to gauge by these comments to what extent the general public recognises this sculpture as a comment on identity or indeed what it is to be 'African'. This is ironic as the sculpture is extremely literal. Bonding the American, iconic, cartoon character of Bart Simpson multiple times to the African sculpture makes it appear to have some kind of virus. The contrasting colours of black and yellow are very bold and the sculpture is placed in a public space. This artwork is thus a powerful symbol of how we as South Africans are living a dual Afrocentric and Eurocentric identity. [DA] The work suggests, with humour and a lightness of touch, that 'Africa' is many things to many people on the continent. [DA]

An example of an artist who talks about identity in a contemporary South African context without referring to the notion of duality.

Diane Victor [A] created a profoundly moving series of smoke drawings that use the transient and impermanent nature of smoke and its deposits as their medium. [F]

This 'Smoke Portrait' [W] series includes 36 portraits made from photographs taken by Victor, documenting patients at the St Raphael HIV/Aids Centre Day clinic in Grahamstown on a single day in October 2004. [Description]

A renowned printmaker, Victor was born in Witbank in 1964 and lectures at the University of Pretoria among other institutions. [F] Throughout her career Victor has been preoccupied with the turbulent history of South Africa which is part of the identity of all fellow South Africans. The immense body of work she has produced over the past 25 years is evidence of her driven obsession to expose the harsh realities of what it is to live in South Africa. [F] In the smoke portrait series mentioned above she seeks to give the concept of Aids an identity. [DA] HIV/AIDS is one of the most serious health concerns in South Africa. The country has the highest number of people afflicted with HIV of any country but when we talk about AIDS we only speak about statistics. [F] We do not fully comprehend the devastating impact that this pandemic is having on actual people and their families. [DA]

Victor describes the process: "The portraits are made with the deposits of carbon from candle smoke on white paper. [F] They are exceedingly fragile and can be easily damaged, disintegrating with physical contact as the carbon soot is dislodged from the paper. In essence she was interested in the extremely fragile nature of these human lives and of all human life, attempting to translate this fragility into portraits made from a medium as impermanent as smoke itself." [F]

Victor's smoke portraits beautifully sum up the devastation of the AIDS pandemic in that she shows the people behind the statistics. [REP] By using the faces of actual victims she leaves a haunting image of what this pandemic is doing to everyday South Africans. She gives AIDS an identity [D] and she makes it human and thus adds to the awareness of what people are going through. She captures a moment in time that is now lost. [DA] It must be said that most of these victims have already passed on. Victor's artworks now act as a fleeting memory of the lives and people who have been lost.

Victor touches on the concept of identity but not in a conventional way. She also does not really deal with the concept of 'duality' as such but rather that AIDS affects us all as South Africans regardless of our individual cultural heritage and thus it could be seen as an aspect of our collective identity as South Africans. [DA]

In this context, the work of Churchill Madikida would also be a good example.

Total: 100 marks