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SENIOR CERTIFICATE EXAMINATIONS

VISUAL ARTS P1

2018

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 19 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

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

GENERAL INFORMATION FOR MARKERS

- This marking guideline is to serve as a guideline for markers as well as a teaching tool. Therefore, the marking guideline for certain questions is in greater depth, so that the information may be used as learning material. Other parts of the marking guideline may merely be a suggested guideline.
- **NOTE:** Markers are encouraged to reward candidates for what they know, rather than penalise them for what they don't know.
- Although the information for the questions is given in point form, candidates must use an essay/paragraph format discussing their information in a holistic manner.
- Candidates must answer all the questions in FULL SENTENCES or PARAGRAPHS, according to the requirements of each question. Answers in point form cannot receive full marks. Full marks cannot be given if the title or artist is incorrect.
- Markers must refer to the Visual Arts CAPS document page 45 for a guideline to assess the levels of achievement.

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

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

CANDIDATE MUST ANSWER ANY FIVE QUESTIONS.

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

6 marks (max 3)

8 marks (max 5)

10 marks (max 6)

12 marks (max 7)

14 marks (max 8)

20 marks (max 12)

QUESTION 1: THE VOICE OF EMERGING ARTISTS

The railroad track is miles away,
And the day is loud with voices speaking,
Yet there isn't a train goes by all day
But I hear its whistle shrieking.

All night there isn't a train goes by,
Though the night is still for sleep and dreaming,
But I see its cinders red on the sky,
And hear its engine steaming.

My heart is warm with friends I make,
And better friends I'll not be knowing;
Yet there isn't a train I wouldn't take,
No matter where it's going.

Travel
Edna St. Vincent Millay

- 1.1 Candidates must visualise the poem above and select ONE phrase for each artwork that motivates their choice by referring to the imagery, mood and atmosphere of the artwork.
Candidates can select any phrase, however, the selection needs to be motivated

FIGURE 1a: 'And the day is loud with voices speaking' OR 'My heart is warm with friends I make'.

The figures are represented in a standing position on a train. The black and white figures can be seen speaking and engaging with friends.

FIGURE 1 b: 'But I hear its whistle shrieking' OR 'Yet there isn't a train I wouldn't take, No matter where it's going'. The train is seen moving through the town/landscape with steam billowing from the chimney. The brightly coloured painting implies a happy and joyful mood.

(6)

1.2 Compare the imagery in each artwork by referring to the focal point, composition and use of colour.

FIGURE 1a: The figure with the handbag is the focal point; however, the candidate can mention that there is no definite focal point as the eye moves all over the picture plane. The composition is very claustrophobic, overcrowded and cramped by the overlapping of the figures in the middle ground. The artwork has a dramatic contrast of black and white with flat tones (no tonal effect in the colour). The figures are large in comparison to the train and dominate the composition.

FIGURE 1b: The smoke and train form the focal point in the middle of the composition. The train is very small in relation to the rest of the composition. The artist uses bold, vibrant and non-representative (arbitrary) colour which can be seen in the blue roofs and red/pink grass.

One mark for a comparison/discussion. One mark of composition, one mark for discussion of colour and one mark for focal point per artwork. (6)

1.3 Candidates must interpret the work of ONE artist they have studied, who comments on their daily experiences.

They can include the following in their answer:

- Influences
- Formal art elements
- Media and technique
- Style
- Possible messages/meanings

(8)
[20]

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

Pablo Picasso's artwork *Les Femmes d'Alger (O. J. R. M.)* (FIGURE 2b) is regarded as one of the most important artworks of the 20th century and is the first international work to show an extensive African influence, whereas Irma Stern had first-hand experience of Africa due to her extensive travels around this continent.

2.1 Although both artists have made use of the nude body, how does the composition and mood differ between FIGURE 2a and FIGURE 2b?

TEACHERS TOOL: Many of Stern's paintings of people are concerned primarily with the culture rather than the individual. The *Hunt* was a product of her journey to Swaziland and Natal during the 1920's. Picasso was influenced by African sculpture and the main point of *Les Femmes d'Alger (O. J. R. M.)* was to challenge the viewer's normal assumptions.

FIGURE 2a: The composition is very cramped. The smaller figures in the background create a feeling of depth in the painting, the perspective is distorted as there is little difference between foreground and background space.

The colours don't become less vibrant in the background and some figures in the background are out of proportion in relationship with each other on the particular plane of depth. The area of focus appears to be the three figures in the foreground. The figures are either naked or just wearing a loin cloth making them vulnerable. A feeling of activity is created by the use of angular lines often intersecting with each other. The use of bold colour gives a feeling of joy. The figures seem to be caught off guard which is evident in their facial expressions and body language.

FIGURE 2b: *Les Femmes d'Alger (O. J. R. M.)* has a flatness and two dimensional approach with an absence of perspective. There is an uncomfortable mosaic of angular and overlapping fragments of five gigantic intrusive female nudes. The two central women are provocative as they stare expressionlessly at the viewer, aggressively flaunting their nudity. The overall impression of the painting is one of vibrant colours and pattern, but one does not feel any emotions in the subjects and they almost appear like bored models posing for a fashion shoot.

(4)

- 2.2 Discuss the style and manner in which the artists have approached their subject matter.

FIGURE 2a: Irma Stern used expressive brushstrokes, thick paint and bright colours to show her idealised, view of the world, rather than the suffering of Africa. The thick paint applied with a palette knife creates a sense of emotional intensity. She uses decorative curves, lines and S-shapes. She uses both arbitrary colour and real colour with loosely applied gestural marks. The figures are stylised resembling the angularity found in African sculpture.

FIGURE 2b: Picasso uses flat, splintered imagery, together with patterns of light and dark (as opposed to rounded volumes), in order to create a sense of space and form. The figure (bottom right) is made up of a collage of different viewpoints of herself, while the others are depicted in a flattened geometric form. The painting's sharp, almost shard-like pictorial components imbue it with a disturbing sense of violence and sexual power. (4)

- 2.3 Candidates must discuss TWO artworks by different artists whose work shows evidence of an African/Indigenous influence.

They may use the following guidelines:

- Influences
- Style and technique
- African signs/symbolism
- Possible messages/meanings

(12)
[20]

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

Debris (rubbish/trash) and unwanted objects are used by both Penny Siopis and Fabrice Monteiro to comment strongly on sociopolitical issues in their artworks.

3.1 Candidates must compare FIGURE 3a with FIGURE 3b by referring to the following guidelines:

- **The placement/positioning and significance of the figure in each work**

FIGURE 3a: A mysterious female figure is positioned in the background of the landscape of an overabundant layered composition. Her figure is shrouded with white fabric in a classical Greek style. She holds the draping up in both her hands covering some of the objects in the composition. Perspective has been accentuated by the extremely small figure on a heap of debris and objects compacted into a waste-disposable site. The crowded objects raise questions about relationships of power as well as notions of self, identity and knowledge.

The objects that Siopis uses have their own past that have once played a role in someone's life. Possessions embody people's personal memories and experiences but have also become a part of the wider social history and symbolism.

Siopis uses random objects in her painting which comments on colonialism, gender and other discriminatory practices. She also comments on the misrepresentation of history by patriarchal Western society.

FIGURE 3b: The large ghostly figure appears in a surreal composition of a jinn (an ancient supernatural genie) experiencing the ravages of modern man and placed as focal point on a dumping site. The figure is rising from the debris wearing a skirt made of waste and plastic bags. Her headpiece and jewellery have also been made from recycled materials. The figure is moving towards a vast open landscape. Grey smoke is seen emerging from the dump site creating an eerie atmosphere.

- **The purpose of the drapery/lack thereof in FIGURE 3a and 3b**

She is holding a large piece of drapery/fabric in both hands which cascades towards the bottom of the composition. The fabric is used as a metaphor to reveal or conceal the compacted and heaped rubbish dump of objects being thrown away by society.

- **The relevance of the titles of each artwork**

FIGURE 3a: 'Piling wreckage upon wreckage'

The title indicates that the random objects are seen as wreckage of our society and are piled up. Our attention is focused on the idea that our society is built up on the debris of our past history. It could also refer to the misrepresentation of history by Western patriarchal society.

FIGURE 3b: 'The prophecy'

The title refers to the figure as a prophet. The prophet's function will be to deliver a message to the people that if they don't look after the planet and their surroundings there will be nothing left for the future generations.

- **What social issues has the artist addressed in FIGURE 3b and 3a?**

Fabrice Monteiro wanted to create awareness about the risk of modern man's pollution in Africa, highlighting the negative use of plastic bags and other serious environmental problems.

- **Identify any object/s that have been thrown away in FIGURE 3a and recycled in FIGURE 3b. Motivate your selection.**

Candidates can mention any object seen in FIGURE 3a such as vase, picture frame, paper scroll, flowers, Venus statuette, candelabra, plastic bags, bottles etc. We live in a consumer society where items are discarded easily and new things bought just to continue the cycle.

(8)

- 3.2 Candidates must discuss TWO artworks they have studied, which reflects resistance/socio- political issues.

(12)
[20]

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

Esther Mahlangu comes from a Ndebele background with a rich tradition of arts and crafts (FIGURE 4a). She has, however, also become an acclaimed visual artist exhibiting all over the world using her familiar patterns and designs in a contemporary way.

4.1 By discussing FIGURE 4a and FIGURE 4b, candidates must discuss the characteristics of Esther Mahlangu by referring to the following:

- **Art elements**

FIGURE 4a: Vertical, horizontal and diagonal lines are used in her artworks. She creates brightly coloured (red, blue, yellow, green and purple) geometric shapes which are outlined in black. She also makes use of white in the background of her works. The repetition of the lines, shapes and colours create a decorative pattern. The blankets that the women are wearing are divided up into bands of red, brown, yellow and blue colour. They are also wearing brightly coloured jewellery around their necks and legs which are made from glass beads.

FIGURE 4b: Vertical, horizontal and diagonal lines are seen in her artwork on the walls of the gallery and interior of the car. She creates brightly coloured geometric shapes that cover the surface of the artwork or specific part of the car's interior. Her shapes are outlined in black and/or white lines. She uses bright colours e.g. yellow, blue, green and pink.

- **Materials and techniques**

FIGURE 4a and FIGURE 4b:

Mahlangu applies paint to the plastered surface of the wall of the house. Black lines are used to outline the different brightly coloured geometrical shapes. The traditional beadwork is made by hand stringing different colours of glass beads in different patterns. The vessel is made from a calabash.

- **Style and context**

FIGURE 4a: Mahlangu is influenced by her Ndebele traditional culture which she inherited from her mother and grandmother. The houses have been painted in the traditional Ndebele geometric design. The figures wear traditional jewellery made from beads and copper rings. The vessels used for storage of water etc. are known as calabashes and these are also used and transformed into works of art and functional everyday items.

FIGURE 4b: Mhlangu honours her traditional Ndebele culture by still wearing a traditional Ndebele outfit although she is standing in a contemporary art gallery. She wears a traditional brightly coloured Ndebele blanket with a headpiece and jewellery around her neck and ankles made from coloured glass and brass. Brightly coloured geometric shapes and patterns are painted on the interior panels of the 7 series BMW car. Paintings/artworks with the same designs can be seen hanging on the gallery walls.

- **The candidate's understanding of what is meant by the 'connection' between the past and the present in her artworks**
Her traditional decorative painting has been reused and applied to many different surfaces e.g. clothing, shoes/sneakers, skateboards, walls, glass bottles and cars.

FIGURE 4a: Mahlangu is photographed in front of her traditional Ndebele homestead wearing an Ndebele outfit. She pours water from a calabash. The Ndebele clothing and the use of the calabash is evident of her past/traditions and she still has a connection with the past as she still uses these items in a modern society.

FIGURE 4b: Mahlangu is photographed in a contemporary art gallery where her traditional artworks are exhibited on the walls and on the interior panels of the BMW. The 'connection' here is made with the present. She communicates and informs us on the practices and importance of her culture and the preservation thereof for future generations.

(10)

4.2 Candidates must discuss the work of TWO art, craft or spiritual artists who have used traditional methods to create their artworks. They can refer to the following in their discussion:

- Materials and techniques
- Possible influences
- Themes/subject matter
- Possible messages/meanings
- How these works have been influenced by the artist's culture

(10)
[20]

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

The heritage of Surrealism is still being used by contemporary artists through their juxtaposition/contrast of different materials and unrelated images.

5.1 Candidates must discuss the juxtaposition/contrast in FIGURES 5a-5d by referring to the following:

- **Symbolism and imagery:**

FIGURE 5a: Two female figures are seen facing the viewer in an enclosed space. The dressed figure on the right is headless while the posing central figure is nude. The central figure, which is the focal point, is divided into different juxtaposed, unrelated parts. Some body parts appear to be frayed or x-rayed exposing the nerves and bone. The body parts give the idea of drawings from a medical/anatomical journal. The oval disk around the legs, mathematical images in the abdomen and mechanical object placed on the left side of the face refer to technology, industrialisation or the horrors of WW1. Two birds/doves are superimposed over the two figures which could symbolise purity, spirituality or even have a religious connotation. The image becomes dreamlike/fantasy like.

- **Materials and textures:**

FIGURE 5a: The combination and juxtapositioning of different mechanical, industrial and anatomical parts is distressing and creates a mood of discomfort. The use of anatomical/x-rayed images makes the viewer uncomfortable.

FIGURE 5b: The artist created a 3- dimensional sculpture using unrelated/ discarded found objects. The mannequin's head and torso have been splattered with paint and placed within a baby pram creating a shocking and haunting effect. The chest cavity of the torso has been hollowed out and a cross has been placed where the heart should be. The mannequin is propped up against a wooden log.

FIGURE 5c: Revenants III represents a pregnant figure with a head emerging from a hessian sack. The hessian sack is a coarsely woven fabric and is worn as a garment. The sack, disused rubber and mannequin, imply that people are treated like trash. It de-humanises the human form, and creates a disturbing work. The rubber flaps extruding from her frame indicate that she is falling apart or changing shape. Pieces of rubber protrude from the legs and arms of the mannequin. It seems like spikes have been driven through the skin. It invites the viewer to touch the textures as if to soothe the skin. The rubber chain around her waist extends to the floor also create a tactile texture. It invites the viewer to feel and identify the material. Hessian, a coarse woven fabric, is wrapped around the head of the female figure almost suffocating her. Smooth gold antennae are seen protruding from her ears

FIGURE 5d: This 3-dimensional sculpture represents a figure bending over with his/her upper torso concealed in a large bag as if he/she is looking for something. It almost takes on the resemblance of a caterpillar. The figure is made from rubber tubing as well as his underwear. The figure which is made predominately from black rubber tubing wears a pair of blue jeans halfway down his buttocks with his boxers revealed- making reference to certain fashion trends.

- **Possible meaning and messages:**

FIGURE 5a: The juxtaposition of different images to create a fantasy, dreamlike Surrealist artwork.

FIGURE 5b: A powerful and haunting image that reminds us of death.

FIGURE 5c: The human form appears to be de-humanised. The hessian fabric is wrapped around the head almost suffocating the sculpture. The rubber chain is also an indication of her being contained and imprisoned. The chain could represent an umbilical cord. The texturised rubber pieces protruding from her legs and arms could refer to her being tortured and distressed.

FIGURE 5d: The artists' interpretation of the artwork is that of a creature swallowing a person. The idea of searching for or concealing one's identity is created. The idea of the known and unknown, being ejected or consumed, inside-outside, comfort, shelter, contrast, perfection, sacred space, pleasure, fantasy, duality are created. The sculpture makes the viewer feel uncomfortable and claustrophobic. The meaning is ambiguous and might refer to sexuality and cultural practices.

- 5.2 Candidates must interpret any TWO artworks by different South African artist/s who use alternative/new media in search of ways of communicating pressing issues.

(10)

(10)
[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

South Africa's democracy is based on a compromise between diverse political groups and the acceptance of our differences. – William Gumede

6.1 Candidates must discuss how Witbooi sees South Africa's democracy by referring to the following:

- **Colour:** The monochromatic greys and blacks of the figure, create an eerie mood. It can also imply the classical heritage and the symbolism of Lady Justice. The grey tones of the figure contrast sharply with the vibrant pink of the graffiti in the background. The grey and khaki squares forming the background of the graffiti create a rhythmic pattern. Black is used in the typography/text of the graffiti and the masked figures.
- **Influences:** The artist could be influenced by collage-style paintings/artworks, graffiti, pop art, and hip-hop culture.
- **Meaning and symbolism of:**

- **The blindfolded figure:** The blindfolded female figure (representing Lady Justice) walks on a tight rope attempting to balance the scales she is carrying. Being blindfolded makes it dangerous to walk on a suspended tight rope. She could represent the strength of South African women walking blindly into a new democracy. She is fully clothed and her dress is made of soft fabric, and draped in a classical Roman fashion. The blindfolded woman represents all men and women of society who were handcuffed by a discriminating law. A shackle on her right wrist could symbolise that she has broken free, being above the law but still on a tight rope of uncertainties.

TEACHING TOOL: The blindfold represents impartiality, the ideal that justice should be applied without regard to wealth, power, or other status. The Roman inspired garment symbolises the status of the philosophical attitude that embodies justice.

- **The scales:** The figure carrying the scales is a metaphor of the men and women in South Africa trying to balance knowledge and ignorance in the social and racial hierarchies of contemporary South Africa. The scales could also symbolise the balance between good and bad.
- **The tight rope:** The Justice system in South Africa is sometimes seen as unfair and unjust. The blindfolded figure that walks on the rope represents the people of South Africa who are trying to create a balance in their lives.
- **Images in the background:** There is a mosaic of graffiti images in the background of the artwork. Bushman images, forgotten people, a naval officer, a hand grenade representing violence, clenched fists and a repetitive mask of a Star Wars character is visible in the background. They could represent the diversity of society. There are definite spray-painted words all over the artwork.

- **Different styles in the artwork:** The female figure is portrayed in a naturalistic manner; however, it has stylistic characteristics like simplification and pop/cartoon like imagery. Stencilling has been used in the background.

TEACHING TOOL: Witbooi is renowned for his 'Afro-pop' collage-style paintings. Witbooi lists Picasso and Asha Zero as his influences. He coined the word 'pap-art' – being 'pap' the traditional poor staple food in Southern Africa – to define his personal approach to contemporary art as a self-taught artist.

- **Comment on the message the artist wanted to convey:**
Lady Justice is an allegorical personification of the moral force in judicial systems. The message could represent women fighting for equality in South Africa. The blindfolded female figure represents women in today's society who are handcuffed by the law/man. She is portrayed breaking free from discrimination be it the law or prejudice/bias/stereotyping. She is blindfolded while trying to find her voice in society and is expected to abide by the law. She is balancing all the roles that are expected from women in today's society. It can also represent the balance between good and evil.

(10)

- 6.2 Candidates must analyse the work of any TWO artists they have studied whose works comment on the post 1994 identity of South Africa.

They may use the following ideas in their answer:

- Content of artworks and images
- Medium, style and techniques
- How the artists reflect their own questioning of the world and the spaces they occupy in South Africa, both physically and emotionally.

(10)

[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Rather than following traditional gender roles, people interpret it in a personal way. As a result, gender roles and stereotyping are fading and pushing the boundaries of what it means to be feminine or masculine.

- 7.1 Candidates must discuss the above statement and write an essay in which you comment on the manner in which these gender boundaries are being questioned/pushed. You must refer to FIGURE 7a and b as well as any TWO artists they have studied, who comment on gender. Answers must be Substantiated.

They may use the following as a guideline in their essay:

- **Significance of colour :**

FIGURE 7a: Contrasting colours have been used in the clothing of the female figure e.g. oranges and turquoise. The burnt orange/brown panels of interior and her dress are very similar in terms of colour. The colour of turquoise ribbons is repeated in the vase on the left hand side of the painting. The white blouse becomes the focal point of the painting. The figure is sitting on a pink coloured cushion which represents and symbolises femininity

FIGURE 7b: The intense dark background (chiaroscuro) contrasts with the light skin of the figure. The figure is portrayed in ladies garment however the colour blue traditionally refers to masculinity. A red rose is attached to the garment, usually representative or symbolic of love and virginity.

- **Imagery and the possible interpretations thereof:**

FIGURE 7a: It is a portrait of a seated lady dressed in a white top and wide red patterned skirt. Her reflection indicates that she has a cell-phone in her left hand; however, the seated figure is not painted with a cell-phone but rather a broom in the opposite hand. There is a contrast between the past and present technology. The use of mirrors creates an illusion of space and perspective. She is also adorned with jewellery that is a combination of both modern and traditional. Her hair is neatly tied back with fabric/ ribbon. In her left hand she holds a small handmade grass broom symbolic of domestication. A woven traditional basket is placed next to the vase which is usually used as a storage item. A slaughtered chicken is seen hanging in the background of painting which still needs to be cooked and served. She is represented in an ornate interior with gilded frames and a decorated mantelpiece which suggests wealth. The porcelain vase on the left has turquoise bands and images of cattle. Cattle, which represent wealth, are often used as lobola payment in African wedding ceremonies. The portrait can be compared to those portraits painted by the Neo-Classical artists.

FIGURE 7b: It is a self-portrait by the artist who is dressed in ladies' slip/undergarment. He has a tattoo on his left arm, which looks like a bird symbolic of freedom. Tattooed men are often regarded as being masculine, brave and daring. The red rose which is attached to the blue garment symbolising virginity or femininity. The gesture of the figure is very similar to that of Leonardo Da Vinci's 'St. John the Baptist'.

- **How the artists portray the attributes of masculinity and/or femininity**

- **Comment on the play of word 'chic(k)' in the title of FIGURE 7a:**

In the title the 'k' in Chick is inverted and can refer to the chicken in the background that still has to be cooked and served. 'Chick' is a word commonly used by males to address women. She looks 'chic' meaning that she is smartly dressed with an elegant flair. Although women can be chic, they are still expected to complete their daily domestic tasks.

- **Significance of the clothing:**

FIGURE 7a: The female figure is dressed in a white blouse and red/burnt orange skirt. She has turquoise ribbons draped around her which contributes to her femininity. She wears a bangle on each wrist and a ring on her left hand. The jewellery contributes to making her feminine.

FIGURE 7b: Although this man wears ladies' underwear he is still portrayed as masculine. It is as if the artist wants to emphasise the fact that clothing does not determine gender. The shoulder strap on the left shoulder is falling off symbolising sensuality. The rose is also a middle aged symbol of virginity. It seems as if he is posing for a photo or performing on stage.

- **Mood created through facial expressions:**

FIGURE 7a: The female figure is looking at the viewer seeming to pose for a photograph. She is comfortable and looks as if she is used to being the lady of the house. A soft, feminine mood is created by her eye contact with the viewer.

FIGURE 7b: The male figure has a slight drooping mouth which makes him look self-conscious. A sad and melancholy mood is created. The subject matter is very similar to Picasso's paintings of circus people.

- **Relevance of the posture/gesture:**

FIGURE 7a: The figure has a very relaxed, yet sensual pose. Her right hand frames her face as if she is posing for a photograph.

FIGURE 7b: The figure is in a standing position and his hands show/portray feminine gestures.

[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

Each new situation requires a new architecture. – Jean Nouvel

Housing has become the biggest social problem in South Africa, with many architects who focus on designing alternative, affordable structures.

- 8.1 By referring to the above statement and the images in FIGURE 8a and 8b, candidates must write a short essay in which they comment on how 'new architecture' is being used for shelter and accommodation in South Africa.

They must respond to the following in their answer:

- **The positive and negative aspects of using shipping containers as the answer to the South African housing crisis.**

Positive aspects: In South Africa, the housing crisis can be solved by using strong, safe, shipping containers in townships/rural areas. Squatter camps can be upgraded by replacing the unsustainable cardboard and plastic with a stronger structure like a steel container. On site construction is eliminated as these containers can be modified and the interior be completed beforehand. The containers are stable and solid and can be piled on top of one another. Due to their strength containers provide safe housing solutions.

Negative aspects: The steel containers are very heavy and therefore difficult to transport. The modifications of the units are also expensive. Once the container has been delivered it cannot be dismantled.

- **Compare FIGURE 8a and 8b by discussing the aesthetic appeal of both buildings due to their modification.**

FIGURE 8a: The building in FIGURE 8a was created by modifying shipping containers and stacking them on an old unused mill. The containers are equipped with windows and extended balconies. The roof is accessible and a circular structure can be seen which could be used as extra living space. Painting them in various colours create a Neo- Modernistic feel. Suspended balconies form a contrast to the flat façade and create extra space. The round cement mills contrast sharply with the angular, brightly coloured shipping containers.

FIGURE 8b: It is a minimalistic house propped up on grey concrete beams. The building has a free façade, ribbon windows, an extended balcony/veranda. The panels of glass allow light to enter the building as well as the integration of the interior and exterior. The building has a flat roof.

- **If you had the opportunity to live in a shipping container what modifications would you suggest in making your home as functional as possible?**

Shipping containers are versatile and can be modified to suit all individual preferences. The containers can be painted in numerous colours or left as is. A roof garden can be added to the top levels for growing greeneries as well as solar panels to generate electricity. Units can be added on when needed. For safety, smaller windows can be used. Alternatively, large glass walls can replace a steel wall to integrate the interior and exterior.

The candidate's own response will be considered.

(8)

- 8.2 Candidates must discuss the work of any architect they have studied whose work reflects a new approach to architecture that could satisfy the needs of an ever growing South African society.

They may use the following guidelines to support their answer:

- Site and positioning
- Use of building materials
- Design and functionality
- Inspiration and influences
- How the architect has specifically addressed/considered the needs of South African society.

(12)
[20]

TOTAL: 100