

SA's Leading Past Year

Exam Paper Portal



You have Downloaded, yet Another Great
Resource to assist you with your Studies 😊

Thank You for Supporting SA Exam Papers

Your Leading Past Year Exam Paper Resource Portal

Visit us @ www.saexampapers.co.za



**SA EXAM
PAPERS**



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2016

MARKING GUIDELINES

MARKS: 100

This marking guideline consists of 17 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. This memorandum 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 candidates in many instances:
 - Candidates must be given credit for providing their own opinions and ideas in answers.
 - Credit must be given for lateral thinking.
 - Arguments and statements must be well-reasoned and qualified with reference to specific factors.
3. Questions and subsections must be numbered clearly and correctly. Bullets usually act as guidelines to help structure candidates' 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. Only ONE mark is allocated for the correct artist and title of work.
6. Where applicable, candidates may discuss both two- and three-dimensional artworks in any answer.
7. ***Remember that many candidates will be discussing these examples, never having seen them before. Markers therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the artworks, within the context of the question. Therefore, markers need to be open-minded and flexible in the marking process.***

GENERAL INFORMATION FOR MARKERS

- This memorandum is to serve as a guideline for markers as well as a teaching tool. Therefore, the memorandum for certain questions is in greater depth, so that the information may be used as learning material. Other parts of the memorandum 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	LEARNING OUTCOME 4: VISUAL CULTURE STUDIES ✓
7 Outstanding 80–100%	<ul style="list-style-type: none"> • Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows outstanding ability in the use of appropriate Visual Arts terminology. • Demonstrates extremely well-developed writing and research skills in the study of art. • Shows exceptional insight and understanding and uses divergent approaches.
6 Meritorious 70–79%	<ul style="list-style-type: none"> • Demonstrates a well-developed ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows excellent ability in the use of appropriate Visual Arts terminology. • Demonstrates highly developed writing and research skills in the study of art. • Shows excellent insight and understanding.
5 Substantial 60–69%	<ul style="list-style-type: none"> • Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows substantial competence in the use of appropriate Visual Arts terminology. • Demonstrates well-developed writing and research skills in the study of art. • Shows a good level of insight and understanding.
4 Moderate 50–59%	<ul style="list-style-type: none"> • Demonstrates moderate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows moderate competence in the use of appropriate Visual Arts terminology. • Demonstrates competent writing and research skills in the study of art. • Shows a fair level of insight and understanding.
3 Adequate 40–49%	<ul style="list-style-type: none"> • Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows adequate competence in the use of appropriate Visual Arts terminology. • Demonstrates adequate writing and research skills in the study of art. • Shows an adequate level of insight and understanding.
2 Elementary 30–39%	<ul style="list-style-type: none"> • Demonstrates only basic ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows little ability in the use of appropriate Visual Arts terminology. • Demonstrates basic writing and research skills in the study of art. • Shows an elementary level of insight and understanding.
1 Not achieved 0–29%	<ul style="list-style-type: none"> • Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows extremely limited ability in the use of appropriate Visual Arts terminology. • Demonstrates limited writing and research skills in the study of art. • Shows little or no understanding or insight.

CANDIDATES MUST ANSWER ANY FIVE QUESTIONS.**NOTE:**

The mark allocation below must be followed when the candidate has discussed only ONE artwork/artist, 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)

ONE mark must be deducted if the candidate does not make a comparison.

Due to the colour differences of the question papers from die different provinces, the provinces have to adapt the marking guidelines for interpretation.

QUESTION 1: THE VOICE OF EMERGING ARTISTS

The works of Peter Clarke and Kate Gottgens portray people at leisure.

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

- **Colour and line**

FIGURE 1a: Peter Clarke, *Sleepers on The Grass*, watercolour, 1967.

The artwork consists of cool hues of greens and blues with hints of red and orange. The dark linear clouds pierce areas of blue and the figures echo shades of reds and oranges. The landscape consists of facets of green hues. Strong angular and dark outlines.

FIGURE 1b: Kate Gottgens, *Summertime*, oil on canvas, 2015.

This artwork consists of warm hues of yellow and grey with undertones of violet, black, orange and red. The subdued painting is dominated by muted colours, namely reds, oranges and yellows. The artist makes use of line to define/outline various forms and objects, such as the female lying on the grass and the chair. The trays in the foreground create diagonal lines and lead the viewers' eye to move to the figure of the girl who is the focal point. Light greenish outlines on a darker greyish figure of the girl.

Both works have predominantly green tones.

- **Balance**

FIGURE 1a: The two sides of the composition are not the same in size or shape. The figures in the foreground are larger than the ones in the background, which creates perspective. The painting is divided into two unequal parts.

FIGURE 1b: The placing of the girl divides the picture plane into a foreground and background. The placing of the trays at the bottom and the folding chair in the background add balance.

Both works have asymmetrical balance. Works are visually balanced.

- **Composition**

FIGURE 1a: The diagonal composition portrays figures that seem to be perched on an angular hill from which they might fall at the slightest breeze. The ground below them does not seem to support their bodies, but rather leaps towards the viewer, defying notions of space. Portrait format. Red figure is the focal point.

FIGURE 1b: The artwork is a snapshot view of a girl lying on her stomach on the grass in the centre of the composition. She takes up most of the composition and is placed more to the left, allowing the viewer to take in the rest of the composition gradually. A folding chair is placed in the centre top part of the composition. The top of the chair is cut off by the edge of the artwork. Landscape format. Both works have an open composition with figures and other items extending beyond the frame of the painting.

- **Style**

FIGURE 1a: The artwork is stylised and simplified in block-like facets reminding of Cubism. Cartoon like, African influence with angular woodcut type of lines and bright colours. Vertical divisionism.

FIGURE 1b: This is a figurative artwork capturing a moment in time. Short brushstrokes and dappled colour and light are used. Impressionism, snapshot moment. Horizontal composition.

- **Possible messages/meanings**

FIGURE 1a: The figures are sleeping and resting on the grass. Sleeping because they are working hard. The figures are barefoot which could suggest that they are homeless.

FIGURE 1b: Gottgens work from old, faded family photos that relate to memories faded into featureless faces. It captures a bygone time/era. This is a moment in time that depicts a girl relaxing outdoors on a warm day. She is wearing a bathing costume; there are teacups and saucers, serving trays and a chair around her, which indicates she may not be alone. Girl at leisure relaxing outside on a summer day (holiday mood). Ghostlike feeling.

(ONE mark must be deducted if the candidate does not make a comparison.)

**Only ONE image discussed or no comparison Max 6/8
If only ONE artist with works MAX 7/8**

(8)

- 1.2 Candidates must interpret the work of any TWO artists they have studied, who comment on his/her surroundings.

They must include the following in their answer:

- Social/Cultural influences
- Media and technique
- Style
- Possible messages/meanings

(12)
[20]

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

The South African painter, Simon Stone, combines in his work *Domestic Rain* influences from modern styles such as Surrealism, Pop Art and South African indigenous art.

- 2.1 Candidates must interpret the artwork in **FIGURE 2** by referring to the following: (the print quality results in the meticulous detail being unclear).

- **Line and colour**

The artist uses neutral colours in the lower part of the painting, i.e. shades and tints of brown. The middle ground consists of a suburb where the roofs and houses are painted in red/brown and white. The top part of the painting consists of a blue sky with floating objects painted predominantly in grey, black, yellow and white. There are hints of red, yellow and orange in the funnel, magazine, lipstick and spray bottle. Linear, horizontal line dividing the artwork in three parts.

- **Style and technique**

The artist adopts a photorealistic/realistic style as seen in the meticulous detail. The painting has a surrealistic feel, as it is layered with complex meanings and motifs. It has a juxtaposition of diverse elements.

- **The artist divides his composition into three distinct parts. Candidates have to describe and discuss the use of imagery in EACH of the three parts and their possible messages/meanings.**

Stone juxtaposes unrelated objects within his landscape. The sky comprises modern everyday consumer objects representing rain as they are falling from the sky. These objects are representative of modern-day materialism. In the middle part of the picture a developed suburb represents modern-day living which would not have been around during the Khoi/San times.

The objects include a stove, lipstick, rubber tyre, jug, a water level, funnel, radio, a magazine, etc. Khoi/San paintings are depicted in the lower part of the painting. The artwork combines a flashback of South African symbols as seen in the Khoi/San drawings. Stone contrasts the values of pre-colonial cultures with those of contemporary society, who are preoccupied with the acquisition of material goods.

In the lower part of ***Domestic Rain***, a huge rock face is depicted with Khoi/San paintings of hunters pursuing antelope. An interesting feature of this work is the open book superimposed over the Khoi/San paintings. Stone comments on the supreme power of money in contemporary society, contrasting this with Khoi/San culture, where the idea of money was non-existent. Historic timeline of societies layers over each other in a 'palimpsest' way like the San did in their rock art. Ancient, buried, historic symbols juxtaposed with modern materialistic 'symbols'. Pollution, culture, history, roots, spiritual, heritage. Archaeology, Saartjie Baartman.

(8)

- 2.2 Candidates must discuss ONE artwork by any TWO artists whose work expresses their **African identity** due to the influences of indigenous African art forms.

Candidates must use the following guidelines:

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

(12)
[20]

Candidates must refer to African Identity which means that artists like Picasso, Gauguin and German expressionists are NOT relevant and cannot be accepted.

QUESTION 3: SOCIOPOLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s

In his *Letters of Home* Sfiso Ka-Mkame reflects on current sociopolitical issues in South Africa.

FIGURE 3: Sfiso Ka-Mkame, *Letters of Home*, oil pastel on paper, 2012–2014.

- 3.1
- How do candidates react to the title of this work? Candidates should substantiate their personal social response.
 - Candidates must discuss THREE of the issues addressed in this work by referring to the following:

- **Choice of image(s)**

The narrative artwork depicts political conflict, daily struggle, violence, suffering/hardships and compassion. The violence is illustrated in the image of the Marikana massacre, police raids, rhino poaching and an outrageous image of xenophobia of burning bodies in a street.

Images of daily struggle and daily lives are seen in the adults walking and working in the fields and the children playing outside. Other imagery ranges from houses, a beggar, a mother and her two children who appear to be crying, women hanging up washing, protests, school children visiting an old person and a group of people placed in front of an Aids awareness backdrop. The artist wants us to be aware of the atrocities and violence that we have become accustomed to over the past years. The African symbols are nostalgic.

- **Colour**

Dense layers of colour have been applied using oil pastels. Patterns were scratched into the pastel work. The bright colour consists of mainly primary and secondary colours. Grey was used in some of the images, while white was used in the posters, smoke and clothing of the figures. The colours red, orange, yellow and green are dominant in the composition. Collage effect/palimpsest

- **Composition**

The square format consists of many smaller oil pastel pieces that have been combined to form one final artwork. The artwork reminds us of a patchwork or a photographic record of the events that have been combined to create a final artwork. The size of the pastel pieces range in size.

(10)

- 3.2 Candidates must compare how any TWO artists have expressed past/current sociopolitical issues in their work.

(10)
[20]

(ONE mark must be deducted if the candidate does not make a comparison.)

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

Leonardo da Vinci's *The Last Supper* inspired both Marisol Escobar, an artist based in the United Kingdom, and Dominic Lukandwa, a Ugandan artist. They use their art and craft to express their spiritual belief.

FIGURE 4a: Marisol Escobar, *Self-Portrait Looking at The Last Supper*, sculptural assemblage, painted and drawn sketches on wood, plywood, brownstone, plaster and aluminium, 1982–1984.

Marisol Escobar was a Venezuelan female artist, who made life-sized, sculptures from wood to create large installations. The painted large, flat wooden surfaces, combined with three-dimensional elements of sculptural hands, feet and heads, create a constant fluctuation from two- to three-dimensionality. Other works are The Cocktail Party and Poor Family.

FIGURE 4b: Dominic Lukandwa, *The Last Supper*, batik on silk, date unknown.

Dominic Lukandwa is a Ugandan artist who portrays the Last Supper by combining Western and African cultures. By using batik, beeswax and natural dyes on silk, he emphasises the rural Africanism. The influence of the Roman Catholic religion can be seen in the halo of Christ.

4.1 Candidates must **compare FIGURE 4a** with **FIGURE 4b** by referring to the following guidelines:

- **Placement of the figures**

FIGURE 4a: The twelve figures are gathered behind the elongated table in the same formation as that of the painting of Leonardo da Vinci. The disciples are in four groups of three people sitting along the wooden table. The perception of the figures constantly shifts between two and three dimensions as the seated figures are neither fully rounded nor flat. The figure in the middle is chiselled from stone, while the rest of the figures and the items on the table are assembled from painted and drawn pieces of wood. A single figure carved from wood is seated to the right of the artwork and is separate from the rest of the party. All figures, except one figure to the right of Jesus, use hand gestures to point towards the central figure of Christ. The single figure on the right could be the artist or the viewer observing *The Last Supper*. The sculpture takes on a quality of a stage prop. The title of the work indicates that the figure on the right represents the artist. Christ made of stone.

FIGURE 4b: The figures facing the viewer are playing different African instruments. The figure on the far left is playing a drum with shakers next to him. The seated figures are identically dressed and are informally arranged on stools around a round table. The figure in the centre represents Christ, who is dressed in a bright golden robe. Christ is portrayed with an iconic halo around his head. It is difficult to decipher whether the figures are male or female because they are portrayed without typical male or female features. The figure on the far right is seen playing the African drum. Some of the figures are shown drinking from a calabash and they are all turned towards the central figure. References can be made to other cultures and not just Christianity. Figures could be dressed in Sari's.

- **Colour and shape**

FIGURE 4a: The artist used lightly tinted wood. The figures and landscape were painted onto the wood lightly. The central figure of Christ is grey in colour. The clothing of the artist or onlooker is black in colour. Some of the wooden panels are painted in soft blues and yellow ochre, reminiscent of the colours used in the Renaissance period. Rich complementary colours: layering of cube like shapes (cubism) in comparison to organic shapes in FIGURE b. The artist has made use of inorganic shapes for the table and panels and organic shapes for the figures.

FIGURE 4b: The artist uses of primary and secondary colour. The clothing is red-brown in colour and is juxtaposed against the complementary colour of the green fruit. The central figure of Christ is portrayed in bright yellow ochre, which makes the figure more prominent. The colour may be representative of gold symbolising royalty and importance.

- **Depth and movement**

FIGURE 4a: The eight wooden panels on either side of the sculpture draw the eye to the focal point of Christ. The artist created depth in the background by placing three rectangular wooden panels behind Christ, imitating three windows. A painted landscape scene on the 'window panels' also creates depth. The feet are visible below the table. Above the windows, a semicircle is painted on the back wall, resembling an arch, which is also visible in Da Vinci's *The Last Supper*. Movement has been created by the gestures of the figures arms and hands. Shallow depth (stage like).

FIGURE 4b: The figures that are playing musical instruments give the illusion of movement. The curvilinear lines of the roof and diagonal lines of the flooring create movement. The blue background creates depth.

- **Materials/Techniques**

FIGURE 4a: Wood was used to construct the sculptural assemblage. The artist painted the details of the clothing and facial features onto the wooden structures. The figure in the middle is chiseled from stone.

FIGURE 4b: The artist used the medium of batik, a typical African technique. The fine lines are formed by applying wax that gives the work an antique feel. Bees wax and organic dyes are used in the process. Images are flat, two-dimensional etc.

(ONE mark must be deducted if the candidate does not make a comparison.)

(8)

- 4.2 Candidates must discuss **ONE** artwork from **TWO different South African** artists and/or craft artists.

Candidates can use the following as a guideline:

- Formal art elements
- Media and technique
- Subject matter and use of imagery
- Possible messages/meanings

(12)
[20]

Any TWO South African artists can be selected as the paper doesn't specify that the artworks should be craft and spiritual artworks.

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

The installation of the Japanese artist Chiharu Shiota, *The Key in the Hand*, is an elaborate entanglement of red wool and keys that dangle above boats. The installation with its mass of crossing strings/yarn includes a collection of more than 50 000 keys. The keys were collected from people and places all around the world. According to Shiota, keys are familiar and very valuable things that protect important people and spaces in our lives. They also inspire us to open the doors to unknown worlds.

[Adapted from designboom.com]

FIGURE 5a: Chiharu Shiota, *The Key in The Hand*, installation with boats, string and keys, 2015.

- 5.1 With reference to the text above and the visual sources in **FIGURE 5a** and **FIGURE 5b**, candidates must describe how the artist communicates her message.

Candidates must refer to the following:

- **Significance of the colours**

Red wool/yarn is used and spun/arranged/hung across the room and ceiling with rusted keys of different sizes and shapes attached by wool/yarn. Some metal keys are bunched together and others not. They are interconnected with the red wool/yarn that is weaved between each other from all directions and heights. The colour red may symbolise life/veins/blood/love. The faded colour of the boat reflects ancient times, as it reminds us of an old, decaying boat. Greenish rusted keys symbolise forever, old, history. Blue/green reflection (water). Contrast between red and brown could represent danger.

- **Significance of the size/scale**

This installation is large in scale and is an elaborate entanglement of red wool/yarn and keys that are arranged and spun from the ceiling. The spectator becomes part of this space when entering the room and may be intimidated or even overpowered by the size. The wool/yarn and keys invade the space of the room. The red mass of wool/yarn could represent the sails of the boats. The installation is inside and not outside, boats are usually outside.

- **Use of materials and the contrasts between them**

Red yarn/wool, wooden boats and old rusted keys are used to convey her message. Some keys are hung in bunches, while others hang individually or are placed on the floor. The boat (could be old) is constructed from wooden planks. The boats are elevated from the floor by a wooden stand and trolley. Contrast between soft yarn and hard wooden boats.

- **Symbolic meaning of the wool/strings/yarn, boat and keys**

The installation artist used everyday objects like keys to explore the memories found within these objects. The keys were collected from thousands of people around the world. Each key holds memories, recollections and experiences. Keys are familiar, protect valuable items, and are often used to lock up areas of importance. Keys are symbolic and are often synonymous with good luck, prosperity and good fortune. Keys also relate to a jail cell. Keys symbolise relations linked and lock together. Doors and locks could be symbolic of the unknown. The two ancient boats may refer to our past/history or ancestors. In FIGURE 5a the boat is raised from the floor, making it appear as if it is in motion, or it could symbolise the beginning of a journey/voyage of life. As humans we are connected or in relation to others through experiences and events. The keys may refer to the different paths and experiences that we experience throughout life. Life is not a straight forward journey as your life could become tangled and therefore life is not that easy/straightforward.

- **What is the candidates' understanding of the title of the work? They must substantiate their answer.**

The title of the installation refers to the fact that we carry keys around in our hands. The keys are used to open a door, gate, safe, etc. or to lock a door or safe. When locking up or opening a lock you are in control of the situation. By opening up a door you allow new opportunities/memories to present themselves to you. The key is also used to lock up, protect or keep something safe or hidden. Your secrets and memories could also be locked up and tucked away from other people.

(10)

- 5.2 Candidates must interpret ONE artwork by a **South African artist** who uses alternative media in search of ways of communicating his/her ideas.

(10)
[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Many post-1994 democratic contemporary South African artists show expressions of urban identity by combining influences from street culture, portraits, urban life and social media.

- 6.1 Candidates must discuss how the artists have expressed a contemporary urban South-African identity using both **FIGURE 6a** and **FIGURE 6b**.

They may refer to the following guidelines:

- **Influences**

FIGURE 6a: Influences on Asha Zero's works are images of Betty Boop, portraits, children, fun, play, games, which are cutouts from magazines or photographs.

FIGURE 6b: Kilmany- Jo Liversage is known for her work in Urban Art, which is recognised as an art form inspired by street art, most notably spray-painted graffiti and stencilling. She is inspired by advertising and social media.

- **Colour**

FIGURE 6a: The background is in grey tones. Light yellow and white faces have laughing/shouting red mouths. Mouths could be aggressive. Yellow and black danger signs with black lettering give the work a Pop Art feel. The work has a macabre/dangerous and uncomfortable feeling.

FIGURE 6 b: Liversage uses saturated colours that refer to Pop Art. Complementary colours of oranges and blues create a vibrant feeling. The markings on the portrait relate to Marilyn Monroe. Andy Warhol influence.

- **Style and technique**

FIGURE 6a: The artist uses acrylic paint to copy the collage meticulously. The torn edges of the paper seem three-dimensional. The work reminds us of Dada montages and contains surrealistic faces painted in a trompe-l'oeil way to trick the eye with a meticulous realistic technique. Eyes in top and bottom of the composition are different, in the top part of the composition the eyes are open and in the bottom they are obscured/ closed.

FIGURE 6b: Liversage works on canvas with acrylic paint, spray paint and stencils. Gestural marks refer directly to graffiti. Her process of the layering of paint creates texture.

- **Possible meanings/interpretations**

FIGURE 6a: Small pieces of photographs form a coherent whole. The breaking up or tearing up of images and paper could refer to destructions of identity, as all people have to conform into something new. Look like posters stuck to a wall and partially removed and other stuck on top of them. Zero says, 'We're only ONE piece.' The form of new identity is a necessity to all people who want to adapt to a constant changing society. Using a picture of a doll, similar to Betty Boop or Kewpie, shows similarities to brand names. These dolls were very popular in the past. This could portray the significance of characteristics of specific toys to which a child can relate. Laughing mouths portray fun and games. The two portraits formed by fragments of dolls' faces become laughing children looking at each another. Images of dance culture are seen at the bottom of the painting.

FIGURE 6b: *Judella 515* could refer to the many faces on billboards used for advertisements. The graphic lines imitate graffiti on the walls of subways. It can refer to the many faces of models becoming the cheap possessions of society. This image reminds us of a selfie.

Candidates must give their own opinion which artwork portrays the strongest expression of urban identity. They must substantiate their answer.

(10)

- 6.2 Candidates must elaborate on the concept of urban identity by discussing TWO artworks.

They **must** refer to the following:

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

(10)
[20]

Be flexible in this question, learner must discuss identity, however, they can refer to rural identity as well.

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

The Sphinx from ancient Egyptian art is seen as a symbol of male power. Kara Walker, an African-American artist, used a similar posture in her work ***A Subtlety, or the Marvelous Sugar Baby***, which was created for an old sugar factory. In America there is a history of women being exploited and forced to work in the sugarcane fields.

- 7.1 Candidates must write a short essay about Kara Walker's work ***A Subtlety, or the Marvelous Sugar Baby***, in which they refer to the following:

FIGURE 7a and 7b: Kara Walker, ***A Subtlety, or the Marvelous Sugar Baby***, polystyrene, molasses and sugar, 2014.

- **Why do they think the artist portrayed the figure as the Sphinx? Candidates must give reasons for their answer.**

Sphinx is a 'god'- glorify women as a 'god'. Sexual position-women depicted as a sexual object. Kara Walker made a monumental sculpture of an African woman, portrayed as the Sphinx. This was created in an old sugar factory; therefore, the title of 'Sugar baby' was born. As the sugar started to disintegrate, the pieces were picked up and placed in the baskets. This was a gesture of salvation and healing by the so-called 'picking up of the pieces' left by a society.

The Sphinx symbolises the importance of a king in the ancient Egyptian times. The king was regarded as the most important figure of the nation. The body of a Sphinx was that of a lion, while the head was a portrait/an image of the deceased king/Pharaoh. Oversized sculpture emphasises body features (breasts, lips, behind) of a woman.

The artist wanted to portray the woman as an important figure who can be as strong and angry as a lion to defend her children. Unfortunately, she doesn't always have control over the destiny of her children. The body in this case is that of a woman and not a lion. It portrays the femininity of the sculpture.

- **The scale of the sculpture**

The scale of this artwork not only reflects the powerful ability of the artist to create a challenging work, but also the power of all women.

- **The use of sugar and molasses as a medium**

Molasses and sugar being very sweet could refer to the women being called 'sweetness' or 'sugar'. Often this was done to degrade women and make them cheap. Molasses and sugar also deteriorate over time but remains sweet. Although women age, they still remain sweet and feminine.

- **Candidates must write in which way the words 'sugar' and 'baby' contribute to the meaning of the work.**

The words 'Sugar' and 'Baby' can be used as derogatory or as affectionate. A sugar baby is also the name given to a young girl who dates an older man, who is called a 'sugar daddy'. 'Baby' –is a stereotypical term given to a woman who must bear and raise the children. She is sitting in the position of a baby. Woman are seen as 'treats'- men always want love (sugar) from a woman.

(FIGURE 7c: The Sphinx had been included as a reference only and not to be discussed as the main example.)

(8)

- 7.2 Candidates must refer to any **TWO artists** and their works they have studied, and write an essay in which they comment on their portrayal of masculinity and/or femininity.

They may use the following guidelines in your answer:

- Subject matter
- Media and technique
- Style
- Messages/Meanings

(12)
[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

The emphasis on ecological awareness linked with the new technologies of computer-aided design has made it easier for architects to create unique buildings.

- 8.1 Candidate must refer to the statement above and analyse the example in **FIGURE 8** by referring to the following guidelines:

- **Why would the architect use corn stalks and living root structures in the design of his bricks?**

The artist uses 3M bio-design organic bricks (geometric forms) made from corn stalks and living root structures. The bricks are without decoration and made from simple materials. The repetition of structures/bricks represents a sense of order. The organic bricks are arranged at the bottom of the structure and reflective bricks are arranged at the top to bounce light down on the towers and on the ground. There are no internal walls and the spaces are open between the interior and exterior. The bricks are thin and porous at the bottom. The structure offers shade for the garden. Rain can easily enter the structure, as it is open at the top. The building is easy to maintain. No windows have been used. It will make the bricks 100% organic and also 100% biodegradable; it can be used for compost afterwards. Recycled cornstalks and root structures used to grow bricks, will be a cheaper material than the traditional materials.

- **Why do the candidates think the bricks are not packed together tightly?**

The building is eco-friendly (green) and easy to construct, which doesn't leave a carbon footprint. The building has a wide entrance and it is open at the top, allowing ample light to enter the structure. There are no windows, thus the only natural light that enters this structure is through the side entrance and two tunnel-like shapes. The movement of natural light reveals the simple, clean spaces. The large structure has an organic form and the interior is enclosed. The structure is solid and without windows. To let through light and air, air will flow from the bottom, where it is loosely packed, up through the open funnels (warm air rises)-the airflow will cool the building down.

- **Why has the architect decided to use a reflective material at the top of the structure?**

The inexpensive bricks (material) are a lot cheaper, as they are recycled growing trays. No electricity is needed as the architect makes use of natural light. The construction can be assembled in a short period as no concrete is used in the construction. The reflective bricks will reflect the blue sky and clouds to give the building a visually on-going, growing, melting into the sky feeling.

- **Do the candidates think the form/shape of this structure is visually/aesthetically appealing? They must substantiate their answer.**

Candidates must substantiate their arguments of whether the structure is visually appealing. The form and shape of the building support the ecological and biological awareness being very organic and seems to be a growing organism.

(8)

- 8.2 Candidates must discuss **any TWO South African buildings/structures** that they have studied.

They must include the following in their short essay:

- Use of materials
- Use of style
- Possible influences

(12)
[20]**TOTAL: 100**