

## MARKING GUIDELINES

EXAMINATION	NATIONAL SENIOR CERTIFICATE
GRADE	12
DATE	JUNE 2024
SUBJECT	VISUAL ARTS (THEORY)
PAPER	1
MARK TOTAL	100
DURATION (HOURS)	3
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SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE  
SUID-AFRIKAANSE KOMPREENSIEWE ASSESSERINGSINSTITUUT



## GENERAL INFORMATION FOR MARKERS

1. This marking guideline is to serve as both a guideline for markers as well as a teaching tool. Therefore, the marking guideline for certain questions is in greater depth, as the information may be used as learning material. Other parts of the guidelines may merely be suggested guidelines.
2. This marking guideline consists of EIGHT questions. Candidates must answer any FIVE questions for a total of 100 marks.
3. Questions and sub-questions must be numbered clearly and correctly according to the numbering system used in this paper.
4. Questions appear on the left-hand pages and the visual sources on the right-hand pages.
5. Where applicable candidates should refer to the visual sources.
6. Information and artworks discussed in one answer must not be credited if repeated in other answers. Artworks may be cross-referenced.
7. Artist and the titles of artworks should be mentioned in the answers.
8. Answers must be in full sentences. Full marks cannot be awarded when in point form. Full marks cannot be achieved if the artwork is incorrect, etc.
9. Markers must refer to the attached descriptive rubric to access levels of achievements.
10. Candidates must be credited for lateral thinking. Arguments/statements must be justified with reference to specific factors.
11. Markers are encouraged to reward candidates for what they know, rather than punish them for what they don't know.



<b>GLOSSARY</b>	
<b>Use the following glossary to make sure you understand how to approach a particular question</b>	
<b>Analyse:</b>	A detailed and logical discussion of the formal elements of art, such as line, colour, tone, texture, format and composition of an artwork.
<b>Describe:</b>	Write down visual information in words.
<b>Interpret:</b>	Analyse and evaluate (give an informed opinion of) an artwork. Contextualise it historically, culturally, socially, et cetera and substantiate your findings by referring to similar specific examples.
<b>Compare:</b>	Point out differences and similarities in an ordered sequence within the same argument.
<b>Contextualise:</b>	Placement within a social, cultural, political and historical framework of an artwork; relating to the situation, time (era) and location to which the artwork refers.
<b>Discuss:</b>	Present your point of view and give reasons for your statements
<b>Explain:</b>	Clarify and give reasons for your statement.
<b>Formal art elements:</b>	The basic elements used to create an artwork, like line, form, tone, texture, colour, space, composition, et cetera.
<b>Substantiate:</b>	To support/motivate with proof or evidence.
<b>State:</b>	Give exact facts and say directly what you think – give your opinion, as well as an explanation.
<b>Visual sources:</b>	The reproduced images that are provided in this question paper or referred to in other sources.
<b>Contemporary:</b>	The present period in time. Contemporary refers to art that has been and continues to be created during our lifetimes. Started around the 1970s to the present day.
<b>Comment:</b>	To expresses your opinion or attitude about something.
<b>Reflect:</b>	Think deeply or carefully about a question and then express a thought or opinion resulting from your reflection.



## ASSESSING CANDIDATES' ABILITY TO ANALYSE AND RESPOND TO EXAMPLES OF VISUAL CULTURE.

ACHIEVEMENT RATING CODE	TOPIC 3: VISUAL CULTURE STUDIES
<b>7</b> <b>Outstanding</b> <b>80 – 100 %</b>	<p>Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</p> <p>Shows outstanding ability in the use of appropriate visual arts terminology.</p> <p>Demonstrates extremely well-developed writing and research skills in the study of art.</p> <p>Shows exceptional insight; understanding and uses divergent approaches.</p>
<b>6</b> <b>Meritorious</b> <b>70 – 79 %</b>	<p>Demonstrates a well-developed ability to respond and analyse artworks in relation to their cultural, social, political and historical contexts.</p> <p>Shows excellent ability in the use of appropriate visual arts terminology.</p> <p>Demonstrates highly developed writing and research skills in the study of art.</p> <p>Shows excellent insight and understanding.</p>
<b>5</b> <b>Substantial</b> <b>60 – 69%</b>	<p>Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</p> <p>Shows substantial competence in the use of appropriate visual arts terminology.</p> <p>Demonstrates well-developed writing and research skills in the study of art.</p> <p>Shows a good level of insight and understanding.</p>
<b>4</b> <b>Moderate</b> <b>50 – 59%</b>	<p>Demonstrates moderate ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts.</p> <p>Shows moderate competence in the use of appropriate visual arts terminology.</p> <p>Demonstrates competent writing and research skills in the study of art</p> <p>Shows a fair level of insight and understanding.</p>
<b>3</b> <b>Adequate</b> <b>40 – 49%</b>	<p>Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</p> <p>Shows adequate competence in the use of appropriate visual arts terminology.</p> <p>Demonstrates adequate writing and research skills in the study of art.</p> <p>Demonstrates adequate level of insight and understanding.</p>
<b>2</b> <b>Elementary</b> <b>30 – 39%</b>	<p>Demonstrates only basic ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts.</p> <p>Shows little ability in the use of appropriate visual arts terminology.</p> <p>Demonstrates basic writing and research skills in the study of art.</p> <p>Demonstrates an elementary level of insight and understanding.</p>
<b>1</b> <b>Not achieved</b> <b>0 – 29%</b>	<p>Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</p> <p>Shows extremely limited ability in the use of appropriate visual arts terminology.</p> <p>Demonstrates limited writing and research skills in the study of art.</p> <p>Shows little or no understanding or insight.</p>

## QUESTION 1

### THE VOICE OF EMERGING ARTISTS

#### 1.1 • Style and technique

The style used in Figure 1a is mostly realistic, as seen in the people's faces and bodies. Towards the back of the artwork, the figures become more stylized, and less detail is visible. A smooth technique is seen in the skin tones and the clothes of the people.

The style in Figure 1b is naturalistic, very little detail is seen in the faces and hands of the people. It looks like the painting was done hastily, an expressionist style is visible, with the focus on the scene and not on the detail. Even though there is not a lot of detail, the texture is created as seen on the floor and the wall. The use of the medium also contributes to the texture created, loose and free strokes are visible.

#### • Composition and focal point

The composition in Figure 1a is quite full. There are figures scattered around and fill the picture plane. The focus would be on the couple sitting in the centre of the picture, the woman looking at the viewer, and the man looking at her. The composition reminds us of the Impressionist's compositions where the image can extend beyond the edges of the picture. The composition in Figure 1b is less busy, the focus is on the two men playing cards, they are placed towards the left of the picture plane in an indoor environment and take up a lot of space in the artwork.

#### • Use of space

The space in Figure 1a is full, claustrophobic, and crowded. Although there are so many people in the space, the artwork does not portray a busy space, because most of the people are seated. Depth is created in this artwork by placing figures in front, making them bigger and people in the back smaller.

In Figure 1b the space is rather flat. The space is filled with people and the wall behind them. All the elements are on the same scale, thus not really creating depth in the artwork.

- The possible meanings/messages related to the interaction between the figures as well as the atmosphere that it creates.

The people in Figure 1a seem to sit around, talking to friends, spending time with each other. In the foreground, a person is sleeping, some are eating and others just relaxing. In this artwork the figures dominate the composition, however, they are not interacting with one another. They appear to be engrossed in their own activities and thoughts. There is a peaceful atmosphere. The figures are moving/looking in different directions leading the eye out of the picture plane.

In Figure 1b the two figures are relaxingly playing a round of cards in a room. This could be part of their daily life, having the time to relax and spend time with friends. They might not be employed. As seen in these artworks, when people have some free time, they can relax, have fun, converse, or even learn something new like playing cards. The scene shows people sitting at a table and refers to social entertainment. In Figure 1b there is a mood of anticipation while they interact in playing a card game. There is no interaction between the card players and the viewer.

(8)

1.2 Candidates must discuss the artworks of any TWO South African artists they studied whose work tells us about people, places and the circumstances in society. They must discuss ONE artwork by each artist.

Refer to the following:

- Names of the TWO artists and titles of TWO artworks ✓✓
- Media and techniques ✓✓
- Stylistic characteristics ✓✓
- Social/cultural influences ✓✓
- Possible messages/meaning conveyed ✓✓✓✓ (12)

**[20]**

## QUESTION 2

### SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS

- 2.1
- The use of colour and the significance thereof.

Shades of browns and yellows are predominantly used in Figure 2a. Earthy colours used in Figure 2a stand out compared to the muted and subdued colours use in Figure 2b. There are only bits of yellow ochre used in the figure on the right and the animal on the left in Figure 2b. The colours in both artworks fit the scenes portrayed. In Figure 2a the people taking part in the hunting scene are depicted, as they are seen in nature (shades of green), and their skin tones are dark (brown). Figure 2b is mostly monochromatic in colour, this helps the figure and animal to stand out, as there is only colour visible on them.

- Discuss the style and technique.

Irma Sterns's painting (Figure 2a) is painted in an expressionist style, strong brushstrokes are visible with little detail and exaggerated proportions. The lines are fluid and curving, as seen in the dogs and bodies of the people. Figure 2b is very different as the etch creates a texture which activates the surface. The artwork reminds us of Surrealism, with animal and human amalgamation. More detail is seen in this artwork than in Figure 2a. Different shades of grey are visible in this artwork.

- The mood/atmosphere created in the artworks.

The hunters in Figure 2a are set in a claustrophobic scene, reminiscent of Picasso's *Les Femmes d'Alger* due to their grouping, two-dimensionality and links to Modernism. The mood created is, busy, energetic, lively, and exciting, this is created by the curved lines of the dogs and people. The mood is in contrast with Figure 2b. Here we have a surreal, dreamlike, and bizarre scene. The scene creates an odd feeling, especially with the animal floating in the air as if escaping the scene.

- The way in which the artworks refer to African/indigenous art forms.

Figure 2a recalls Rock art, seen in the elongated hunters that overlap each other, forming a tight community. The hunters are not actively hunting, maybe they are preparing for a hunt, but it does seem as if they are rather posing as an artist's model, the man staring over his shoulder in the viewer's direction. The faces of the hunters have similar characteristics to African masks, this is seen in the shape of the eyes, the simplified facial features like the nose, the shapes of the heads and the lack of detail.

Rock art is also visible in Figure 2b. The animal on the left could be an eland, a popular animal portrayed in Rock art. The limited use of colour is also reminiscent of rock art. The figures in the artwork could be involved in a rainmaking activity, trance dance or hunting activity. We can see the eland is shown in proportion, but not the people. The figure on the right seems elongated.

Candidates should attempt a comparison, if no comparison is made, 1 mark should be deducted.

(8)

2.2 Candidates should write an essay in which they make specific reference to any TWO artworks of TWO different South African artists who have been influenced by African and/or indigenous art forms.

Their answer should include the following:

- Names of the TWO artists and titles of TWO artworks. ✓✓
- Use of medium and technique. ✓✓
- Stylistic characteristics. ✓✓
- Inspiration for the works. ✓✓
- How African/indigenous influence/s is visible in the artworks. ✓✓✓✓ (12)

**[20]**

## QUESTION 3

### SOCIO-POLITICAL ART – INCLUDING RESISTANCE ART OF THE 1970'S AND 1980'S

- 3.1 • The use of different images/symbols and the possible meaning.

When looking at the close-up of the girl's face in Figure 3a, we almost get the idea of a servant, a child being used by a family for their gain. The birds and butterflies seen in this artwork could symbolize a free life, a world of escapism. In one life the girls work as servants, in the other they are free, as seen in the wings on their backs. Not enough attention is given to these girls' development, because the girls are standing in a circle. The idea of a ritual is created. The girls are not wearing proper clothes, also an indication of slavery, wearing a blanket or only underpants. Wire is seen around their legs, they are trapped, not being able to go about their daily life as a young girl should.

The painting in Figure 3b portrays the chaos of the mass protests when crowds of people took to the streets across the country. There are balls set alight and thrown across the scene. Vuvuzelas are seen in the air on the left, (a long horn blown by fans at soccer matches in South Africa), making a very loud noise when blown. A can with teargas has been opened and the smoke is filling the air, making the faces of the protester less visible. All the elements show how the crowds of protesters are disputing the election outcome and violence broke out. The banner held by a protester in the left half of the work references the motif of the nude in European art history, drawing a parallel between political ideas and aesthetic tastes. These individuals are upset, as the crude reality sets in, the promised land is not attainable.

- The mood/atmosphere.

Because of the use of black in Figure 3a, mystery is created, a feeling of unease and eeriness is felt. The atmosphere in Figure 3b is one of destruction, confusion, disruption, and turmoil. With everything that is going on in the chaos, one does not want to be part of the scene.

- The use of colour.

The girls in Figure 3a are only painted black. The colour black can evoke emotions such as sadness and anger. They might be painted black to make the viewer focus on the story being told, to address the issue of violence/discrimination towards young girls, and not to see the girls as beautiful dressed in colour attire. The colour makes us focus on the negative aspect.

The use of colour in Figure 3b consists of shades of blue, green and grey. The colours seem smeared, messy, adding to the disordered scene. The use of red (the man on the right's shirt, flags at the top, man's hat on the left) pops out amongst the cold colours in the artworks.



- Explain the titles of the two artworks, “*Flying girls*” and “*The promised land*”.

To fly means to move through the air. Girls cannot really fly, but in this case, the title suggests their flight to freedom. The promised land was the land that was given to Abraham and his descendants according to the promise God made in the Bible. The promised land can also refer to a happy place or condition that someone wants to reach, a place where dreams or hopes can come true.

(8)

3.2 Candidates must interpret TWO specific artworks by South African artists who they feel have made strong socio-political comments in their work. ONE artwork from each artist must be discussed.

Refer to the following:

- Names of the TWO artists and titles of TWO artworks. ✓✓
- Use of formal art elements. ✓✓
- Images and media/techniques used. ✓✓
- Mood/atmosphere created. ✓✓
- Explain why the artworks can be seen as socio-political artworks. ✓✓✓✓ (12)

**[20]**

## QUESTION 4

### ART, CRAFT AND SPIRITUAL WORKS, MAINLY FROM RURAL SOUTH AFRICA

Candidates must only refer to TWO of the THREE images:

- 4.1
- Identify the dominant visual images found in each artwork. Provide reasons for your answer by referring to the composition and possible meanings.

The three figures are the dominant images in Figure 4a. They are placed in such a way that the viewer's eyes will focus on each of them, starting with the man (Jesus) at the top, and then looking at the two individuals on the sides. Because there are so many figures in Figure 4b, the composition is busy and the viewers will focus on Jesus at the top, then moving down to the activity at the bottom.

In Figure 4c the three men are tied with ropes to the cross, like a fishing boat's ropes. They are the three main focal points in this artwork and each one is placed on a panel of the triptych. The lady on the left holding the baby also attracts attention. It seems like she is holding the baby in the air, as if to offer the child in an act of sacrifice or worship. Could this be the baby Jesus? The women are dressed more modern as seen in the high heels, focusing on the present-day.

- The style and technique used in the artworks.

Figure 4a is simplified in style, we see little detail on the faces of the people, a plain background and a few shades of colour. The people are not portrayed realistically, as seen in the head of Christ which is too small for his body and the feet look like a cartoon drawing. The figures in Figure 4b look like they are sculpted in wood, more realistic features are seen here but with faceted surfaces, similar to Cubism. Figure 4c is painted in a realistic manner, but in some places, the brush strokes are visible, as seen in the background and on the clothes of the people.

- Discuss the emotional tone of the works and how it is represented.

Sadness is seen in Figure 4a, but the emotion is not strongly portrayed because of the light use of colour and the distortion on the faces of the people. The two people on the sides also do not show much emotion, the one on the right looks rather annoyed as if she is waiting for time to pass.

In Figure 4b the emotions are seen on the faces of the people, some seem sad and others shocked. It is an upsetting scene, and the people's body language helps to portray the heartbreaking incident. The mood in Figure 4c seems more at ease, the faces of the people does not really show that they are in distress, but rather to be waiting for something to happen. Some of the people portrayed seem bored and not really interested in what is happening.

- Differences and similarities in the use of colour and the meaning thereof.

In both artworks, the primary and secondary colours are found, but the colours differ in brightness. Both backgrounds are plain, Figure 4a white and Figure 4b blue. Shades of yellow and gold are found in both artworks, indicating divinity and power in this religious setting. The body of Jesus is a pale green colour, indicating that he has died, like the pale

white body of Jesus in Figure 4a. The use of red in both artworks can symbolize the blood of Jesus. Red is also the colour of love, showing that the people cared for Him, but now the red shows anger, as Jesus has passed away. Using blue creates a calm effect, as seen in the sky in Figure 4a and the blue sky in Figure 4b. The blue sky represents the infinite, eternity, and transcendence.

The blue clothes in Figure 4c stand out against the darker colours. The lady with the red dress on the left also stands out. Flesh tones, ranging from light to dark is used for the men, showing that they are still alive. The dark background can refer to the future, the death of the men.

(10)

4.2 Candidates must discuss the importance, stylistic characteristics and symbolic meaning of TWO artworks of ONE other South African arts and crafts or spiritual artist/craftsman whose work they studied.

Your answer can include the following:

- Name of the ONE artist and titles of TWO artworks. ✓✓
- Influences on the artist. ✓✓
- Subject and symbolic depiction. ✓✓
- Stylistic characteristics. ✓✓
- Meaning conveyed through the artworks. ✓✓✓✓

(10)

**[20]**

## QUESTION 5

### MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

5.1 • Are the artworks site-specific? Candidates must motivate their answers.

Yes, Figure 5a would only be able to take place in the specific site where the artist intended it to be. Figure 5b would also be site-specific, as the installation is so huge, that it would not necessarily be able to fit into any space/room/area.

- Which artwork would you say is more successful/biggest impact and why?

The candidate's answer should be taken into consideration. i.e., I feel that Figure 5b has the biggest impact on me, as I can imagine the experience and atmosphere that this installation will have on the viewers. Because the table and chairs are larger in scale, it is not something that you will be able to experience every day. The craftsmanship is also extremely well executed.

- Explain the possible symbolic meaning/messages of the artworks relating to the titles.

The viewer's eyes will follow the lines created by the wheels of the car in Figure 5a. These lines create rhythm, curves, circles and colour spaces. The car in this artwork becomes a skilled artist, it is not just a beautiful model (car). The traces that the car leaves behind is two dimensional which is combined with the three-dimensional space of the driving experience. The title is *Expression of Joy*, as if the driver of the car can express his feelings and emotions when driving alone in his car, driving fast, and not having to worry about anything. His emotions are portrayed in colour on the surface through the paint in the wheels.

*Table and four chairs* (Figure 5a) is exactly what the title says. The title focuses on what is on display and makes the viewer focus on only that. This adds to the impact of the installation piece because the viewer must experience the enormous size of the furniture. Walking around/underneath the furniture will create different responses in individuals. Maybe making us aware of the things in life that we cannot move/change. Having to accept these things in life, and having a different look at the basic things in life that we take for granted. (8)

5.2 Candidates should discuss the work of any TWO South African artists who make use of non-traditional media and/or techniques to convey a message.

They must refer to ONE artwork by each artist.

The essay should include the following:

- Names of the TWO artists and titles of TWO artworks. ✓✓
- Description and analysis of the artworks. ✓✓✓✓
- Colour, material and technique used. ✓✓
- Message and/or meaning. ✓✓✓✓

(12)

**[20]**

## QUESTION 6

### POST-1994: DEMOCRATIC IDENTITY IN SOUTH AFRICA

Candidates must choose only 2 of the three given images.

- 6.1 • Discuss the significance of the compositions

The composition in Figure 6a has a focal point on the right, close to the centre of the artwork. The figures are placed in a row, walking to the front, with figures receding to the back and with less detail. The diagonal line created by the group of walking girls starts in front of the first girl in the row and leads the viewer's eye to the back of the artwork, creating depth. The line of girls is the focal point thus making the story of the girls more important.

In Figure 6b the machine that the man is sitting on, takes up a big space in the composition. The focus here is still on the man's face that is sitting on top of the brick truck. By making the truck so big, we automatically focus on the task at hand. In the background the sky is visible.

By placing only, a face (portrait) in Figure 6c in the centre of an artwork, the composition forces the viewer to take further inspection of the person depicted.

- The importance of the facial expressions of the individuals relating to their identity.

The girls in Figure 6a seem content. Some of the facial expressions are not clear, but most of them seem at ease. If these girls are at school, they seem content with their stage in life, being together as a group of friends, feeling that they belong and have something in common with other group members.

The brick truck driver in Figure 6b seems proud of his humble job, he is smiling and looking at the viewer, honoured and satisfied to be the driver. We focus more on his individual identity; this refers to his sense of personhood and his individuality held by each person in his own right. Figure 6b brings the viewers' attention to the significance of every job and the role it plays in society presenting the workers of our country to the viewer as individuals with reconsidered status and importance. The man in Figure 6c is hiding his true identity, behind the woven pattern, and hiding his identity from society.

The man in Figure 6c is looking at the viewer, pleased with himself. His satisfied look is hiding behind the woven pattern. He might want to hide his homosexuality, but he still seems proud of who he is. By using a piece of fabric that could typically be worn by a female, it brings our attention to men for whom it is taboo to wear these headwraps in public, as it would indicate homosexual tendencies.

- How do the backgrounds of the artworks add to the meaning of the artwork?

In both Figures 6a and 6b the background only consists of the sky. By not having a busy background in these images, the viewer will focus on the girls walking and the man on the truck. The background just adds to the scene, not taking away the attention of the focal point. The print in Figure 6c is woven with fabric, this becomes part of the background.

Again, the attention is on the face of the man, and the woven motif refers to a feminine task, showing his homosexuality. (10)

6.2 Candidates have to discuss the artworks of TWO other South African artists they studied who also question and reflect upon identity. They must refer to ONE specific artwork in their answer.

- Name of the TWO artist and titles of TWO artworks. ✓✓
- Any information included. ✓✓✓✓✓✓✓✓✓✓ (10)

**[20]**

## QUESTION 7

### GENDER ISSUES

- 7.1 • The way that the bodies are portrayed in both artworks.

In Figure 7a, the artist sits with her legs spread, slouching, similar to how a man would sit. She stares at the viewer, with arms resting on the chair's armrest. She is portrayed as a female, but not very ladylike.

The women's bodies in Figure 7b are portrayed naked, mostly standing, smoking, and looking in the mirror. They seem tall and in good shape, some skinnier than others. Some of the women are performing tasks, like carrying paintings, climbing on ladders, and throwing paint on the floor, mostly naked.

- The symbolic meaning of the eggs in Figure 7a.

The fried eggs are placed in the position of the ladies' breasts, a feminine reference. The yellow of the egg would represent the nipples of women. The eggs can also look like eyes, the artist is looking at the viewer, and now has another set of eyes. She knows that the viewer will look at her breasts (eggs), which are now also looking back at the viewer. The eggs can also refer to women who are childbearing, releasing an egg each month to be fertilised by sperm, which results in conception and pregnancy.

- The possible reason/s why the women in Figure 7b have no clear facial features.

The women in Figure 7b can represent any woman in society. They might be ladies of the night, working at a dance/strip club where they perform in front of an audience. The viewers might not be interested in their faces but rather attracted to their bodies. Their eyes seem hollow as if the person inside the body does not matter, only the outward.

- Possible interpretation of these artworks relating to the scenes in which they are shown.

The nude females in Fig 7b are reclaimed from a male gaze that seeks to disempower women as passive objects of male desire. These women are not seen as models or muses, they have become the obsession of the male gaze. The scene in Figure 7a looks like a house, maybe a kitchen, with some objects on the floor. The lady in the chair can refer to housewives or working women that have to keep the house clean as well but have little time to do so.

The women in Figure 7b these women could be painting their own likenesses (seen in the canvasses), or that of their companions posing in front of mirrors. Whether confronting viewers with a direct gaze or seemingly unaware of their presence, the women stand as empowered figures driven by their own desires, rather than those of the spectator.

If no comparison is made, 1 mark should be deducted.

(8)

7.2 Candidates should interpret any TWO artworks by TWO different South African artists who question and reflect on male and/or female identity. Name the artists and titles of artworks.

Discuss ONE work by each artist.

In your essay refer to:

- Names of the TWO artists and titles of TWO artworks ✓✓
- Subject matter ✓✓✓
- Use of materials and techniques ✓✓✓
- How gender issues are conveyed ✓✓✓✓

(12)

**[20]**

## QUESTION 8

### ARCHITECTURE IN SOUTH AFRICA

- 8.1
- How effective is the cube shape for an apartment? Motivate your answer..

Candidate's answer should be taken into consideration. The slope of the rooms, bizarre geometries of the walls and the large, inclined window give onlookers a new perspective, unlike the typical reference points we are used to seeing in architecture. But for this apartment I feel that you might need time to get used to the outward tilting windows. The viewer might feel distorted because of the absence of straight walls. This look might be modern, and especially what the lock-up-and-go person is looking for. For someone who is looking for a homelier house, this shape apartment might not be the correct choice.

- What are the positive and negative aspects of the furniture/curtains/wall decorations for this house?

Residents will have a challenge, such as buying and fitting furniture for a structure without straight walls. As seen in the images, the shapes of the abstract windows and the placement thereof make it very difficult to hang curtains or install blinds. People will not be able to have as much privacy as in a normal apartment. Furnishings have to be custom build to adapt them to the more complicated spaces, mostly composed of corners that cannot be used.

- The use of yellow for the exterior of the apartments.

The yellow façade has a psychological effect, it creates optimism and brightness. Yellow is a happy colour, showing creativity and energy. It creates an uplifting mood in the apartments, creating the feeling of new life. Yellow will also attract the viewer's eye to the apartments.

**AND**

Candidates must discuss TWO examples of South African buildings that they find inspiring because of the innovative use of materials and building techniques.

[20]

**GRAND TOTAL: [100]**