

MARKING GUIDELINES

EXAMINATION		NATIONAL SENIOR CERTIFICATE	
GRADE		12	
DATE		NOVEMBER 2025	
SUBJECT		VISUAL ARTS (THEORY)	
PAPER		1	
MARK TOTAL		100	
DURATION (HOURS)		3	
NUMBER OF PAGES		19	



SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE
SUID-AFRIKAANSE KOMPREENSIEWE ASSESSERINGSINSTITUUT

FINAL APPROVED MARKING GUIDELINES

DATE OF MEETING	
UMALUSI MODERATOR	
CHIEF MARKER	
INTERNAL MODERATOR	



GENERAL INFORMATION FOR MARKERS

1. This marking guideline serves as both a guideline for markers as well as a teaching tool. Therefore, the marking guideline for certain questions is discussed in greater depth, as the information may be used as learning material. Other parts of the guidelines are merely a suggested guideline.
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 will not be credited if repeated in other answers. Artworks may be cross-referenced.
7. The artist and the titles of artworks should be mentioned in the answers.
8. Answers must be given 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 implement the attached descriptive rubric to assess 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 do not know.



GLOSSARY

Use the following glossary to make sure you understand how to approach a particular question

Analyse:	A detailed and logical discussion of the formal elements of art, such as line, colour, tone, texture, format and composition of an artwork.
Describe:	Write down visual information in words.
Interpret:	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.
Compare:	Point out differences and similarities in an ordered sequence within the same argument.
Contextualise:	Placement within the social, cultural, political and historical framework of an artwork; relating to the situation, time (era) and location to which the artwork refers.
Discuss:	Present your point of view and give reasons for your statements.
Explain:	Clarify and give reasons for your statement.
Formal art elements:	The basic elements used to create an artwork, like line, form, tone, texture, colour, space, composition, et cetera.
Substantiate:	To support/justify with proof or evidence.
State:	Give exact facts and say clearly what you think – give your opinion, as well as an explanation.
Visual sources:	The reproduced images that are provided in this question paper or referred to in other sources.
Contemporary:	The present period in time. Contemporary refers to art that has been and continues to be created during our lifetimes. Started round the 1970's to the present day.
Comment:	To express your opinion or attitude to something.
Reflect:	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
7 Outstanding 80 – 100 %	<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 and understanding, and uses divergent approaches.</p>
6 Meritorious 70 – 79 %	<p>Demonstrates a well-developed ability to respond to 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>
5 Substantial 60 – 69%	<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>
4 Moderate 50 – 59%	<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>
3 Adequate 40 – 49%	<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>Shows an adequate level of insight and understanding.</p>
2 Elementary 30 – 39%	<p>Demonstrates only a 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>
1 Not achieved 0 – 29%	<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 Candidates need to interpret and **compare** Figures 1a and 1b. They should refer to the following criteria:

- Subject matter

In Figure 1a there is a lady portrayed in the field with a basket of corn on her head. Behind her is a man kneeling down, busy plucking the corn. A very similar scene is found in Figure 1b, where the man is walking in the field with a bunch of bananas in his hands.

- Composition and focal point; justify your answer.

Both artworks have a blue sky in the background; they capture a moment in these people's lives when they are doing an everyday activity, in this case, working. The composition in Figure 1a has a focal point to the left, with the lady being portrayed the biggest in the picture. The viewer's eye will focus on the lady's face and the big basket on top of her head; this is further accentuated against the light, plain background of the sky. If we compare the composition of this artwork to Figure 1b, we see the man is the focal point, but he is in the center of the artwork. In Figure 1b the man's face and hands also stand out against the blue sky.

- Style and technique

Both artworks are painted realistically and naturalistically. There is a lot of detail, especially on the lady's dress and the basket of corn in Figure 1a. Detail is also seen in Figure 1b on the man's hands, face, neck and feet. There are prominent veins on his feet and hands and weathered lines on his face. There are visible brushstrokes, seen on the grass in the foreground and the folds in his clothes. The sky is blended and is in contrast to the foreground.

In Figure 1a the corn plants in front have a lot of detail; it becomes less and less to the back, as the corn plantation fades away.

- How do the use of colour and the facial expressions impact the mood of the artworks?

The colours are mostly dull, as seen in both artworks, with only the blue and red of the lady's dress in Figure 1a, and the blue sky in Figure 1b that are eye catching. In Figure 1a the lady's face is turned away from the viewer, thus indicating the hardship of the strenuous task that she has to endure; it adds to the seriousness of the scene. The man in Figure 1b seems sad; with his stern facial expression, he confirms the hardship and makes the viewer focus on the honest scene portrayed.

- Possible message and/or meaning conveyed by the title of artworks

In Figure 1a we see the conditions of the people having to do hand labour for an income. This lady has to work in the field, in the sun, for her income. The older man in Figure 1b

could either be collecting his own food, or will be selling the bananas. Both of the figures are barefoot; this could be seen as a sign of poverty, and as the title of Figure 1b ‘*Our daily bread*’ suggests, that this work is what they have to do to survive. Neither of the figures is looking towards the viewer. The lady in Figure 1a is looking down, perhaps showing a sign of submission; the man is looking towards the left, possibly focusing on the path forward.

Learners must attempt to compare the two artworks. if no comparison is made, 1 mark should be deducted. (10)

1.2 Candidates have to discuss the artworks of **TWO South African artists** they studied whose work informs them about the people, places and 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 ✓✓
 - Subject matter ✓✓
 - Formal art elements ✓✓
 - Media and techniques ✓✓
 - Possible messages/meaning ✓✓
- (10)

[20]

QUESTION 2

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

2.1 Candidates need to agree or disagree that many modern artists have been influenced by ancient and/or futuristic views of African art. The candidates need to justify their answer by referring to the guidelines:

- Discuss the African and/or indigenous influences visible in Figures 2a and 2b.

Figure 2a is reminiscent of Khoi-San imagery. The decorative symbols, dots, lines and shapes can refer to visions (hallucinations, dreams) of the Shaman. The images are flat, similar to the paintings of animals and humans found in caves in Southern Africa. The background is filled with small silhouettes of San-people. The yellow circle is the African sun. The three figures in Figure 2b are almost animal-like; the bent figure on top has tall legs, similar to the elongated figures in rock art. The land/earth is shown with brown soil and grass. The figure at the top is half animal, half human, a symbolic figure/shaman of a tribe.

- Portrayal and the meaning of the figures.

Two women are presented in Figure 2a. The green figure is the mother of the tribe, holding another woman in a red dress. Two smaller female figures are placed on the sides of the mother; these are her children, and she keeps them under her wing.

The three figures (Figure 2b) are distorted, with some parts accentuated more than others, like the lips and breasts of the main figure. Her facial features resemble an African beauty. The figures seem to be in the middle of a performance, where the main figure almost wants to consume the figure on top of her. Her mouth is open, as if waiting to take the figure in. This bent figure can refer to her child/daughter, which has now become more important and accustomed to the new world, as seen in her heels and long hair.

- Style/technique

Figure 2a is very decorative with all the small figures/patterns that are spread out across the picture plane. It is a very colorful work, with flat areas of green and blue dominating the image. There is very little mixing of colour, only seen behind the sun, with a small area of yellow and orange blending. The two children are outlined with another colour, black and green. The work is naive and simplistic.

The artwork in Figure 2b is naturalistic but also reminds of a Surrealistic artwork because of the exciting/strange figures. The background consists of splatters of paint only and shows no depth, which enables the viewer to focus on the stimulating figures and the story they tell. Shadows are found at the bottom; the soil and the legs of the mother are done in a similar way with blotches of colour that are bleeding into the next.

- The transformation of traditional African art.

Figure 2a focuses possibly more on ancient Africa, merely because of the simplicity of the work.

Figure 2b shows a futuristic view of Africa, as the work documents the contemporary myth-making of endangered cultural heritage, showing transformation in Africa. The female represents a more futuristic African woman with the influence of Western elements, e.g. high-heeled shoes and a modern outfit. The artist drew upon existing stereotypes to construct a 'new and improved' race, reflective of traditional values, survival of historical oppression, and thriving participation in global trend.

(10)

2.2 Candidates have to discuss the artworks of any **TWO South African artists** that they have studied (ONE artwork per artist) that express a deep connection with African and/or indigenous art forms.

Use the following guideline:

- Names of the TWO artists and titles of TWO artworks ✓✓
- Subject matter ✓✓
- Style and technique ✓✓
- Influences of indigenous art forms ✓✓
- Meanings/Messages ✓✓

(10)

[20]



QUESTION 3

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

3.1 Candidates need to **compare** how Salvador Dali (Figure 3a) and Nakamura Hiroshi (Figure 3b) reflect the socio-political impact of war in their artwork. Candidates should consider the following in their response:

- Style and the depiction of the figures in both artworks.

Figure 3a shows a disembodied head. The empty eye and mouth sockets are filled with smaller skeletal faces. In the sockets of those faces are more faces. Snakes coil around the head that sits in a lifeless desert. The face is withered like that of a corpse and wears an expression of misery. The painting is done in a surrealistic painting style. The face in the artwork is a grotesque amalgamation of forms. Figure 3b portrays a woman's crumpled body; her big hands look like claws, reaching out; rifle barrels are pointing in her direction. The figure reminds us of Picasso's *Guernica* (1937), similar to Cubism. The artist makes use of a lot of different lines, round, horizontal and diagonal lines; the lines define the shape of the characters in the painting. By giving the woman a grotesque look, we see the effects of war on her body.

- How colour has an emotional and psychological impact on the viewer.

The horror of Figure 3a is increased by the shades of brown that dominate its atmosphere. It creates the feeling of loneliness, sadness and isolation. Brown is also an earth colour, representing the dismay of the piece. The blue/black monochrome colour scheme in Figure 3b adds to the horrifying mood. The mood is disturbing and upsetting. The white/light background helps the viewer to focus on the woman in the foreground.

- Why are the skulls repeated in Figure 3a? Justify your answer

The repetition of the skulls in Figure 3a speaks to the cycle of grief and pain caused by war. This not only affected one person, but many. The skulls could possibly also represent death. The skulls remind the viewer of a haunting nightmare.

- What is the possible meaning of the absence of the body in Figure 3a? Justify your answer.

This shows that humans are vulnerable, especially in the face of external forces. Only showing the face and no body focuses on the physical aspect of war, the threat to a person's body.

- The possible meaning of the titles, '*The Face of War*' and '*Gunned Down*'.

The title in Dalí's artwork (Figure 3a) represents a haunted desolate dreamscape with the distorted face; this shows the manifestation of the twisted horrors created by war and the emotional toll. The skulls can refer to the shattered remnants of humanity, anguish and despair. The hollow haunting eyes stare into the abyss/void with intensity. The distortions are a reminder of the psychological decay inflicted by the brutality of war. The painting reflects anxiety. The distorted face becomes a metaphor for the existential uneasiness experienced

by individuals living in a world marked by war and uncertainty. The distorted features can be seen as a representation of the search for identity amid the chaos of war. Individuals may grapple with their sense of self as the world around them crumbles.

The title of the artwork in Figure 3b depicts a story being watched, sitting in front of a television and observing the scene. The rifles add a very masculine and hard feeling to the work, showing power. Showing the lady from the back focuses on her vulnerability; she is exposed for all to see, trying to get away, but clearly has no chance of this happening. She has trespassed and will be punished.

(10)

3.2 Candidates have to write an essay where they discuss any **TWO artworks by South African artists** that expose socio-political issues. ONE artwork from each artist has to be discussed.

Refer to the following:

- Names of the TWO artists and titles of TWO artworks ✓✓
- Images and media/techniques used ✓✓
- Mood/atmosphere ✓✓
- Meaning/message conveyed by the artworks ✓✓✓✓
- Explain the socio-political issues addressed in the artworks ✓✓

(10)

[20]

QUESTION 4

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

4.1 Candidates need to write an essay in which they discuss the purification rituals as seen in Figures 4a/4b/4c. Candidates should **choose any two images** to discuss the given criteria.

- The subject matter and stylistic approach.

Figure 4a is very simplistic, with only four figures in the artwork. The blue and yellow-green river is predominant in the work and is almost similar to a colour field painting. The figures are painted almost childlike, with no visible detail.

Figure 4b is much more expressionistic, with only lines, colour and a few organic shapes visible, creating an abstract image. The scene does not look like anything recognisable in the world. Rothko focused on abstraction over figuration in creating this unfamiliar and transcendent artwork.

In Figure 4c two men and a lady is portrayed; she is leaning against the bison. The scene is portrayed naturalistically, but has a dreamlike quality, created through the figure in the sky. It also seems as if some of the figures are floating in the air. The figure with clenched hand on the right looks as if he is floating on the animal skin beneath his feet.

- How the composition and focal points in all three artworks are created.

In Figure 4a the two centrally placed figures with the orange halo and circle create a focal point as there is not much else happening in the baptism scene.

Figure 4b does not create a definite focal point, although the spiral at the top of the work and the two black figures draw one's attention. The male figure together with the yellow dressed woman at the top draws the viewer's eye, from the strong warrior to the lady leaving earth.

The focal point of Figure 4c is mainly on the male figure looking up at the female in the sky. The composition is created with the figure mostly in the foreground. Only the sky and mountains are visible in the background, but are blurred.

- Elements used to show the possible symbolic meaning and/or the spiritual activity of the artworks.

Right at the top of the artwork (Figure 4a) there is a light blue area with a circle. This could refer to God and shows the link to the ceremony of the baptism of Jesus with the orange halo. The halo is a circle of light shown around or above the head of a saint or holy person to represent their holiness. The blue represents the water of the river where the water used in the baptism possibly comes from.

Figure 4b could possibly be interpreted as any other scene, if not for the title, because the baptism is not realistically portrayed, as the title suggests. There is something dreamlike and fluid about the image. The artwork has no clear main motif, but a multitude of smaller

shapes and colour fields that seem to appear and disappear one after the other. The two black shapes are the human figure in a landscape with a spiral fountain (at the top) spouting water. Water is used as a purification method, showing the people/animals in this work where they should go to be cleansed.

In Figure 4c the lady in the sky, Shiva, is bringing the celestial Ganges River down from heaven to earth. Ganga is here shown in the form of a youthful goddess enveloped in a cascade of water descending from the sky. The man on the right shows his gratitude with his hands clasped together. The lady in the sky is displaying her sacredness because she is being watched by the three people.

- How does the use of watercolours in Figure 4b enhance the theme of the work?

The fluid theme is enhanced by the painting medium watercolour. Watercolours are easily soluble and allow the artist to create different degrees of saturation. In the artwork there are large sections with thin, light layers of colour with covering spots and patterns.

Answers are open to interpretation but must be well justified. (10)

4.2 Candidates must discuss **TWO artworks**, craft or spiritual works (**by ONE artist**) from **rural South Africa** that they studied.

Your answer should include the following:

- Names of the TWO artists and titles of TWO artworks ✓✓
- Influences and inspiration ✓✓
- Subject and symbolic depiction ✓✓
- Media and technique ✓✓
- Meaning/function/purpose conveyed through the artworks ✓✓ (10)

[20]

QUESTION 5

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

5.1 Candidates have to refer to the textbox information to interpret the multimedia artwork. They can use the following in their answer:

- The visual appearance of the artwork.

The face of the individual in Figure 5a seems sad. The folds created on the face makes the person look grotesque, as if she is a monster of some sort. The coloured pin head brings a bit of enjoyment to the piece, making the monster less unkind-looking. The focus is on the face, with a lot more detail than the body.

- The original function of the materials used.

Stockings are close-fitting, elastic garments covering the leg from the foot up to the knee or possibly part or the entire thigh. Stockings vary in colour, design and transparency. Today, stockings are primarily worn for fashion and aesthetics, usually in association with mid-length or short skirts.

Stockings are used to hide physical features such as blemishes, bruises, scars, leg hair, spider veins or varicose veins. Stockings also change the colour of your skin, making it look darker or pale.

- The origin of the term '*Found object*' and how is it relevant in this artwork.

A found object is a natural or man-made item that an artist discovers and keeps due to its inherent artistic value. Found objects are displayed as art pieces themselves or serve as inspiration for artists, as seen in these artworks.

The stockings are found objects and have been transformed and manipulated into new and original art pieces in Figure 5a. In Figure 5a a person has been created using the stockings, thus keeping the value of the found object, but altering it.

- Explain the possible symbolic meaning/message conveyed through the methods/techniques used to create the artwork.

The figure in Figure 5a is created to look like a person, but rather showing a disturbed individual. It seems like an obscure anthropomorphic figure that has a presence – in this case a bit terrifying. By creating a face out of stockings, the artist may refer to the masking that women carry out by covering their faces with makeup, hiding what is underneath, just like the stockings. The viewer will empathise with the individual portrayed, as her eyes are sad and her mouth tightly closed, as if not allowed to speak her mind.

(10)



5.2 Candidates have to write an essay in which they discuss any **TWO contemporary artworks** that use new or alternative media to create artworks (ONE artwork per artist).

Use the following guidelines:

- Names of the TWO artists and titles of TWO artworks (artist discussed can be South African or international) ✓✓
- Description ✓✓
- Use of new or alternative media/techniques ✓✓
- Influences ✓✓
- Message and/or meaning of the artworks ✓✓

(10)

[20]



QUESTION 6

POST-1994: DEMOCRATIC IDENTITY IN SOUTH AFRICA

6.1 Candidates need to respond to the criteria by justifying their answers accordingly.

- How are the real world and the digital world portrayed in the artworks?

The digital world encompasses everything virtual, from the internet and software applications to data stored in the cloud. In Figure 6a and 6b the men are part of the real world, and the characters are the avatars of the men.

The physical/real world comprises tangible objects, environments and experiences. There is some indication of a place, nature and clouds visible in Figure 6a and 6b. The figure in Figure 6c is realistically portrayed, but the position that the man is posing in, makes his look less real.

- How would you describe digital identity and how is it evident in these artworks?

Digital identity can be defined as a one-to-one relationship between a human and their digital presence, like the avatars. Your digital identity is the entire collection of information generated by a person's online activity, including usernames and passwords, birth date, social security, browsing and purchasing history, and more. You can even have more than one digital identity.

Digital identity is shown in Figure 6a and 6b by not showing the men's faces. The one is blurred in Figure 6a and the man in Figure 6b is looking down at his phone. The avatars, however, are looking at us, making them more important in these works. The backgrounds of these two artworks have typed letters, indicate the weather, and have a grid design and repeated patterns. They create an abstract world/landscape for the avatars, with the men standing out against this cartoonish artwork. The artwork explores identity in an increasingly digitised world where the boundaries between the self and the virtual personas blur.

The man in Figure 6c is covered with geometric shapes of colour; he forms a circle, showing change in identity, showing us fractures of his identity. His body seems young, thus encapsulated in the digital world, in the process of change. He is looking at his hand, as if noticing the change that is happening. One's body often plays a role in defining one's identity.

- Explain what mood is created in the artworks

Figure 6a and 6b create a vibrant energy with the use of bright colours. The artworks are exciting and energetic. In Figure 6c the mood is a bit more serious because the man's face is visible; he seems to show concentration, focus and absorption.

- Would you say that the title in Figure 6c is relevant? Justify your answer.

Yes, I do think the title of Figure 6c is relevant, as the person portrayed is becoming someone, he is in the process of changing, his body transforming, becoming someone new. His body almost in a fetal position, as if he is reborn.

(8)

6.2 Candidates have to interpret artworks by **TWO South African artists** they studied that explore identity. They have to refer to **ONE** artwork per artist in their answer.

The following could be used as guidelines:

- Names of the TWO artists and titles of TWO artworks ✓✓
- Subject matter/Description ✓✓✓✓
- Problems in society that are emphasized ✓✓
- Formal art elements ✓✓
- Meanings/Messages ✓✓

(12)

[20]

QUESTION 7

GENDER ISSUES

7.1 Candidates need to study Figures 7a and 7b. They need to explain how both artists explore themes of gender through their depiction of everyday life. Candidates can refer to the following:

- Subject matter/scene

The woman in Figure 7a is seen in her kitchen with a pretty dress and short boots. She is roaming about the kitchen but not really busy with an activity. The kitchen was typically seen as a female domain. In the background another building is visible through the window. There are flowers in a vase on the table and a pot on the stove. In Figure 7b two women are seated at round tables in front of an unlit fireplace, and a child is playing on the floor with a doll in the foreground. It is an interior scene of a living room, but also indicating on the right, another room with a cupboard, thus the interior of their home. Stereotypically women had to look after their homes.

- What is the dream (in the title) about in Figure 7a?

The dream is having a lovely family home, with children and a husband that works to pay the bills.

- Possible meaning of the absence of the male figure in Figure 7a and 7b.

The lady in Figure 7a is alone at home, perhaps killing time until her husband/partner returns. The fadedness of the work refers to her memories; they emerge or disappear. The individual becomes part of her surroundings and the other way around. She is dressed up to impress her man, and as the title suggests, to build the dream she has always wanted. There is no male figure present in Figure 7b; he could be at work, leaving the woman to look after the child and do housekeeping, indicating the stereotypical image of men that have to work and women who are child minders.

- The interaction of the figures in Figure 7b.

The two women in Figure 7b seem bored; they are drinking wine and one is smoking. They pay no attention to the girl playing. They stare into the distance, thinking about their circumstances and avoiding reality. We see a classic domestic scene, showing family life but also showing how motherhood in this case is not as rewarding as it is thought to be.

- The style/technique and use of colour in both artworks.

There are areas in the artwork (Figure 7a) that seem roughly painted, almost as if they are underlayers, like the floor in front and the ceiling top right. There is detail visible on the woman's face. Parts of the artwork fade in with the background, like the woman's shoulder and dress that become part of the tiles and floor. Big and bold brushstrokes are visible on the floor, table and building outside. The colour scheme is soft, similar to pastel colours, indicating femininity.

Figure 7b is painted realistically, with controlled brushstrokes, but the colours and patterns found in the work almost reminds us of Fauvism, bold use of colour, like the red carpet, gestural application of paint, seen on the purple shirt of the woman on the left, simplified technique, the bricks by the fireplace and the patterns on the blue cloth. Other areas are painted flat, like the bigger blue carpet. Red, pink and purple attract the eye, and these are colours also associated with femininity.

(8)

7.2 Candidates have to discuss any **TWO artworks by TWO different South African artists** who have used gender issues as a theme. They should discuss ONE work by each artist.

The following could be used as guidelines:

- Names of the TWO artists and titles of TWO artworks ✓✓
- Subject matter ✓✓
- Formal art elements ✓✓
- Style/Technique ✓✓
- Meanings/Messages ✓✓✓✓

(12)

[20]

QUESTION 8**ARCHITECTURE IN SOUTH AFRICA**

8.1 Candidates need to write a paragraph in which they comment on the given criteria by referring to Figure 8a and 8b:

- What are the positive and negative aspects of a circular tube-shaped home?

Round houses offer some benefits. Less building material is required; they are more resistant to hurricanes and extreme weather conditions as the wind blows around them. *Bert* has curved walls; this makes it challenging to place furniture in an efficient way. The odd angles and curves create wasted space. Custom furniture will have to be made for a circular house. Other concerns like the decoration of walls and curtains will also have to be considered.

- What atmosphere does the interior of *Bert* create?

The interior of the house seems a bit dark but creates a cozy and warm atmosphere because of the shape and size that is small. With all the dark (grey) colours, as seen in Figure 8b, a clean and strict feeling is created; only the minimum furniture is visible and there is no decoration to add to the cozy atmosphere. With the fast forest around *Bert*, he becomes part of the wildlife of the forest and this makes the mood more serious.

- Would you say that *Bert* is playful and quirky by looking at the exterior view? Elaborate on your answer.

At first glance, Bert seems playful, but looking at the location, in the middle of a forest somehow changes the jolliness of *Bert*. A feeling of loneliness, isolation and seclusion is created by the location of *Bert*. When comparing *Bert* to the Minions, who are little yellow henchmen who wear distinctive goggles, your inner child is awakened; you will look at the house like a child looks at the world with playfulness and curiosity. The shape of the house is daring and unique and would attract young and old to experience the playful *Bert*.

(6)

8.2 Candidates have to discuss any **TWO South African buildings/structures** they have studied.

They have to refer to the following in their essay:

- Name of the architect/s and building/s ✓✓
- Function of the building/s ✓✓✓✓
- Use of materials and techniques ✓✓
- Stylistic/decorative features ✓✓✓✓
- What the architect saw as important issues or considerations in the project ✓✓

(14)

[20]**GRAND TOTAL: [100]**