



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2022

MARKING GUIDELINES

MARKS: 100

TIME: 3 hours

These marking guidelines consist of 22 pages.

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. These marking guidelines consist 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 their answers.
 - Credit must also be given for lateral thinking.
 - It is also important that arguments and statements are reasoned and qualified by reference to specific factors.
3. Questions and subsections must be numbered clearly and correctly. Bullets usually act as guidelines to help structure 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 mentioned. Only ONE mark is allocated for the correct artist and title of work. ONE mark must be deducted if no comparison is made.
6. Where appropriate candidates may discuss both two-dimensional and three-dimensional artworks in any question.
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

- These marking guidelines serve as a guideline for markers as well as a teaching tool. Therefore, the guidelines for certain questions are in greater depth, so that the information may be used as learning material. Other parts of the marking guideline may merely be suggested guidelines.
- **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 to discuss their information in a holistic manner.
- Candidates must answer all the questions in FULL SENTENCES or PARAGRAPHS, according to the requirements of each question. Answers in point form cannot receive full marks. Full marks cannot be given if the title or artist is incorrect.
- Markers must refer to the Visual Arts CAPS document page 45 for a guideline to assess the levels of achievement.

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

ACHIEVEMENT RATING CODE	TOPIC 3 VISUAL CULTURE STUDIES
<p>Outstanding 80–100%</p>	<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.
<p>Meritorious 70–79%</p>	<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.
<p>Substantial 60–69%</p>	<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.
<p>Moderate 50–59%</p>	<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.
<p>Adequate 40–49%</p>	<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.
<p>Elementary 30–39%</p>	<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.
<p>Not achieved 0–29%</p>	<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.

MARKERS MUST ONLY MARK THE FIRST FIVE QUESTIONS ANSWERED AND IF A CANDIDATE DOES MORE THAN THE REQUIRED NUMBER OF QUESTIONS ONLY THE FIRST FIVE WILL BE CREDITED.

CANDIDATES MUST ANSWER ANY FIVE QUESTIONS IN ANY ORDER.

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

6 marks (max 3)

8 marks (max 5)

10 marks (max 6)

12 marks (max 7)

14 marks (max 8)

20 marks (max 12)

If no comparison -1 mark

ANSWER ANY FIVE QUESTIONS.

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

QUESTION 1: THE VOICE OF EMERGING ARTISTS

Artists do more than just reflect the times. They portray the many different activities of the community they live in.

FIGURE 1a: Koboka Welcome Mandla, *People collecting water*, oil on board, date unknown.

FIGURE 1b: Ian Mwesiga, *People and Chicken*, 2020, oil on canvas.

1.1 Candidates must study FIGURE 1a and FIGURE 1b and discuss the following:

- **The use of line:**

FIGURE 1a: The artist works in a stylised manner using a jagged broken line. The diagonal/curved lines create movement and contrast also with the vertical lines of the buildings, tap and figures. The shapes are outlined with darker contour lines creating a 2-d effect. The broken jagged diagonal lines seen in the figures, the tap, and the buildings contrast with the horizontal lines of the roofs, the bucket, box, and bag in the middle ground. Diagonal lines are repeated to create the texture of the corrugated roofs in the buildings. Diagonal lines can also be seen in the electric/telephone cables in the background and in the foreground to anchor the tap.

FIGURE 1b: The vertical lines of the figures and the road sign contrast with the yellow horizontal line on the road and creates balance in the artwork. The diagonal and horizontal lines in the fields lead the eye into the picture plane and create depth. Diagonal lines can be seen in the arms and walking legs of the people which creates a sense of movement. In FIGURE 1b the yellow lines on the road can also be a sign of caution. The figures and chickens are standing at a dangerous spot, especially when taken in context with the "give way" sign behind the figures.

- **Use of space and depth:**

FIGURE 1a: The figures in the middle-ground are smaller than the figure in the foreground which creates a sense of depth and perspective moving into the picture plane. The figure on the left of the composition is larger than the other two figures in the middle ground. The yellow shapes separate the figures and the buildings from each other. The vanishing point is placed beyond the roof of the house on the right which creates depth.

FIGURE 1b: In the foreground, five figures are randomly placed on a tarred road with smaller chickens moving out of the picture plane. Depth is created by the inclusion of the housing in the background and the bright blue sky taking up half of the composition. Green agricultural land forms the middle ground of the artwork which is smaller than the figures, creating deep space. The male figure on the right has been cropped, leading our eye out of the picture plane. The diagonal lines of the farmed lands lead the eye to the housing on the horizon line creating a linear perspective.

- **Both works make use of yellow and blue. What are the effects of this choice in each of the works?**

FIGURE 1a: A happy, calm, peaceful and serene scene is portrayed using subdued blues and turquoise. The pastel yellow in the background indicates activity in the late afternoon. The yellow colour could reflect the sun shining on the walls. The cool blue colour contrasts with bright yellow throughout the picture plane.

FIGURE 1b: The use of a variety of blues in the clothing, as well as in the sky creates a bright and happy scene. The bright yellow and orange hues visible in the farm fields contrast with the blue in the sky creating depth.

- **Style and technique:**

FIGURE 1a: Expressionistic and stylised. The artist has applied the oil paint with a palette knife (impasto) creating a textured effect. Angular/jagged lines and shapes create a fragmented artwork creating a 'cubistic style'.

FIGURE 1b: The artist has applied oil paint with no visible brushstrokes. The naturalistic artwork is almost like a photograph (snapshot) image.

- **The interaction between the figures and the mood and atmosphere it create.**

In **both FIGURE 1a** and **FIGURE 1b**, the figures dominate the composition however they are not interacting with one another. They appear to be engrossed in their own activities and thoughts. The three figures in **FIGURE 1a** are queuing to have access to water. It creates a peaceful atmosphere. The figures in **FIGURE 1b** are moving in different directions leading the eye out of the picture plane. There is no interaction between the figures and no eye contact between them and the viewer. This creates a mood of tension in anticipation of some activity.

(10)

- 1.2 Candidates must discuss the artwork of any **TWO South African** artists (ONE artwork per artist) who reflect on the activities of their community.

Use the following guidelines:

- Subject matter
- Formal art elements
- Possible influences
- Media and technique
- Possible meaning/messages

(10)
[20]

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

Tamar Mason has created a South African landscape showing influences from our African culture/heritage/environment.

FIGURE 2a-c: Tamar Mason; *South African landscape*, embroidery and beadwork on fabric, Size: 2 x 1.5 m, date unknown.

2.1 Candidates must discuss the image in FIGURE 2a and the detailed close-ups in Figures 2b and 2c by referring to the following:

- **Art elements (line, colour, and texture)**
Line: Curvilinear line is the most dominant line used in this artwork. The curved yellow line on the horizon line indicates a mountain range which merges into a thorn branch. Diagonal lines are used in the giraffe's neck as well as in the mountain range. The blue lines in the mountain range create depth. The diagonal, dotted lines could represent rain which leads our eye towards the handprints in the sky. The organic and curvilinear lines can be seen in the patterns, aloe plant and animal motifs. The diagonal lines create movement. They also remind us of footpaths and kraal layouts of the African landscape. They also look like DNA strands and perhaps have a connection to the past. The textured thread stands out and accentuates the use of lines. The thorns of the branch change into shapes that resemble women gathering/working fields. Hands rise up from the land like a blessing and stay connected to the land. The black background illuminates the light thread.
- **Colour:** The artwork is very colourful with the contrast of the colours with the black cloth. The artwork consists of both primary and secondary colours. Sepia (brown) and ochre are used to represent the landscape, animals, and giraffes. The bright yellows, pinks, oranges, purple and blue contrast with the natural ochre colours of the landscape. Subdued, analogous colour (white, purple, and blue) has been used in the handprints, figures and antelope. The use of green is repeated in the green aloe plant and the green leaves on the right of the composition. The use of orange/red in the aloe and red pattern is complementary to the use of green. The use of cooler colours in the background creates depth.
- **Texture:** Real texture is created by the embroidery stitching and beadwork. The embroidery work is relief/ textured against the smooth black background. The different stitching creates a different visual texture of the giraffe's skin, plants, and decorative patterns.

- **Composition:**

The composition is asymmetrical. The giraffe on the left is more dominant and larger than the other symbols/objects which makes it the focal point. The complex composition is filled with plants, symbols, and hybrid animals. The composition is arranged in a horizontal format. There is a group of hybrid/ combination of animal-like heads with human legs on the right side of the image. The lighter handprints and stars are represented in the sky behind the giraffe. Smaller animal (goats) images are placed in the middle ground behind the giraffe creating depth. A semi-circular mandala design has been placed in the centre of the foreground.

- **Influences:**

- **Indigenous and/or African art forms and visual images**
- **Specific materials and techniques used in this work and the effect on the style and appearance of the work**

This work is reminiscent of Khoi-San imagery, reflective of Battiss's 'Symbols of life'. The decorative symbols, dots, lines, and shapes can refer to visions (hallucinations, dreams) of the Shaman. The thorn bush and the aloe are typically South African indigenous plants. The flat metaphoric images of animals and human figures are like Khoi-San paintings found in caves in Southern Africa. The giraffe is an indigenous animal of South Africa. The handprints are used to represent a human element as well as symbolise spiritual elements. Dotted diagonal lines could symbolise rain or tears with semi-circular lines in the sky forming a sun-like image. The cluttered a, as well as dispersed embroidery stitches, create tonal values in the artwork. The selective pearls/ beads mimic the stars and create texture in the bottom part of the artwork. Various stitching techniques and thicknesses are used to create the shapes on the neck of the giraffe, mandala and vegetation which is very similar to the drawings of the San on rock surfaces. Embroidery simplifies objects and becomes decorative.

(8)

2.2 Candidates must discuss **TWO** artworks (ONE artwork per artist) that explore an African influence.

- Subject matter
- Art elements
- Media/technique
- Influence of African and/or indigenous art forms

(12)
[20]

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

Artists use art as a means of commentary and reflection on sociopolitical issues.

FIGURE 3a: Loyiso Mkize, *The pooristocrat*, oil on canvas, 2013.

Aristocrat: An individual who is part of a selected group of powerful people that are either famous, wealthy, upper class, or the highest social class. There is no definition for 'pooristocrat' but it would be the opposite of 'aristocrat'

3.1 Candidates must discuss the artwork in FIGURE 3a by using the following as a guideline:

- **Message:** blue colour uniform – refer to blue colour of the overalls worn by the workers/labourers carrying the economy of a country.
- **Destruction:** workers are willing to destruct the system to bring change for mineworkers
- **Focal point:** a static portrait against a busy chaotic background (contrasting)
- **Symbols:** hands- represent hard labour of mining, physically demanding
- **Candidates must explain three reasons why the man is the focal point in the composition.**
- He is portrayed as a large dominant portrait in the centre of the composition and has direct eye contact with the viewer. It seems as if he is being choked by a metal gear, which he wears like a neck shackle of old-time slaves.
- The jagged teeth of the gear lead the eye towards the face. There is also a pipe forming a semi-circle around the head, mimicking a halo. The portrait forms part of the symmetrical composition. All other objects are much smaller and are arranged around the large face. The large blue shirt in the foreground contrasts sharply with the yellow and ochre background.
- **Identify the images/objects that relate to mining**
Mining tools, like spades, forks, picks, shovels, and hammers are dispersed within the area around the central portrait. An image of a train, which was and still is the main source of transport for mine workers is represented on the right of the composition. An oil drill and a mine shaft can be seen in the background on either side of the portrait. The gear, commonly used heavy-duty machinery, could represent that he has no alternative other than working on a mine, with the gear becoming a burden he must continually 'carry' around. A few tools are pegged into the metal gear representing the tools used by mineworkers. A circular structure imitating a pipeline or bridge, frames the large portrait with flags and flagpoles on either side of the hands. The yellow tape which has been used in most of the composition is normally used to cordon off a place which is potentially dangerous. It reinforces the notion that mining is dangerous.

- **Discuss the balance in this composition**
Symmetrical balance: Greek columns and two praying male statues are placed above the portrait balancing and dividing the painting in two equal parts. Two hands are placed just above the portrait cradling a distressed and shouting face surrounded by pieces of gold/ore. On the right of the composition, a group of armed soldiers are seen storming and running out of the picture plane which could represent a protest. It forms a balance between order on the right and chaos on the left.
- **Possible meaning/message referring to the work including the title and the text 'Under destruction'**

The word aristocrat is an individual who is part of a selected group of powerful people that are famous, wealthy, upper class, or the highest social class. In contrast, this artwork is titled 'The pooristocrat', meaning that this poor labourer is also part of a certain important society but only important to a country's economy but poor as an individual creating wealth for others. The mines cannot exist without the labourers. He confronts the viewer with a facial expression of sadness, pain, fatigue, and devastation. The hard lines around the mouth and eyes indicate the hardship of ageing. The whole portrait tells a tale of someone who is caught up in a controlled circle of hard labour from which there is no escape.

The large face could represent the injustice/pain of the mine worker who is collecting wealth for a selected number of people in society. In contrast, it could represent the power of authority. The definite contrast in scale between the large portrait and the smaller one symbolises that only a few are in power with the majority being the labourers. A bucking horseman can be seen on the left in the middle of the composition and just below him, a group of running men can be seen with hands and fists in the air. Below them is an old man wearing a bowler/top hat. He could represent the wealthy people of society. A female nude figure is portrayed on the right of the composition representing Lady Justice protecting mineworkers and a train just below it.

The text: 'UNDER DESTRUCTION'

Yellow tape has been included throughout the painting indicating danger/beware/ be careful/ no entry. Usually the tape reads 'under construction', indicating that there is a building process going on and caution should be taken when you cross the line. However, the artist has used the words 'Under Destruction'. The words 'Under Destruction' could mean that mines not only destroy nature, but also the lives of people. The tape is also woven around the mouth of Lady Justice as if the truth cannot be spoken. There are various figures in the artwork that represent various ideas/concepts like war, chaos, order, disorder, war, mining, wealth, prayer and transport.

(8)

- 3.2 Candidates must discuss the work of **TWO** South African artists (ONE artwork per artist) that they have studied who comment on social and/or political issues.

They must use the following guidelines in their essay:

- Subject matter
- Media and technique
- Style
- Message/meaning

(12)
[20]

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

Artworks give us a glimpse into the lives of others.

FIGURE 4a: Marion Boehm, *Muinda's Pray*, mixed media collage, fabric, beads, and lace, 2017.

FIGURE 4b: Trevor Makhoba, *Inguyazane (Caucas) (take it easy)*, oil on board, 1995.

- 4.1 Candidates must discuss FIGURES 4a and 4b by answering the following:

- **Give a brief description of each artwork**

FIGURE 4a: This image has both a spiritual and personal feel to it. The image of a praying child is portrayed kneeling down facing a cross which is symbolic of the Christian religion. The girl is more dominant because she is bigger and is placed in the foreground. If candidates refer to the cross as the focal point they have to substantiate their choice. The hair is more traditional compared to the more Western blouse of the girl. The pearl on the blouse can symbolise purity, passion and peace as well as the colour being white. The skirt looks like a typical African seed connected to the earth. The grapes can refer to wine and Christ's blood and the wheat to the bread of Christianity. The newspaper/text seen on the hands and face can be symbolised or refer to social media.

FIGURE 4b: This is a communal gathering of a group of people. They are seated in a circle with a large tree in the background. They appear to be having discussions or a meeting. Some men are dressed in traditional clothing and others in more modern clothing. Chiaroscuro has been used to emphasise the focal point. The figure on the right is fully clothed with a traditional animal skin over his shoulder and his hand is placed on the back of the middle figure. It can also be a possible focal point.

- **Identify the dominant visual image in each artwork. Give reasons for your answer by referring to the composition and possible meaning/message.**

FIGURE 4a: Both the young girl and the cross are the focal point. The textured cross is larger than the little girl which makes it more dominant. The embroidered cross could also represent a tombstone of a loved one indicated by the initials on the cross. The vertical line of the cross and the figure creates strength and spirituality.

FIGURE 4b: The tree dominates the composition and forms a canopy over the seated figures. Traditionally men gather under trees for important decisions or discussions. The strong vertical lines of the trees create strength and spirituality, and this tree reminds one of the symbol/logos of the Constitution Court. 'Justice under a Tree'. The weapons can refer to the preparation of going to battle. The meeting is held at night which alludes to it being a meeting in secrecy.

- **What role does colour play in creating the specific mood/atmosphere in each artwork?**

FIGURE 4a: The colour palette of the artwork is predominantly monochromatic with a range of white, cream, gold, black and brown. The artist has incorporated gold in the artwork which is associated with royalty, wealth, spirituality, and holiness. The use of muted and limited colour could allude to an old photograph which creates a solemn, spiritual, and peaceful atmosphere.

FIGURE 4b: The oranges and yellows of the flames are reflected on the trunk of the tree as well as on the faces of the figures. This creates a warm, inviting, and peaceful atmosphere. The soft blues in the foreground contrast with the warm oranges creating a tranquil spiritual scene.

- **Which work do you prefer? Give reasons for your answer.**

Candidates to give a response with reasons.

(10)

- 4.2 Candidates must discuss the work of any **TWO** artists (ONE artwork per artist) who create art, craft, and/or spiritual works.

They must use the following guidelines:

- Subject matter and/or function
- Visual images and symbols
- Art elements
- Media and technique
- Possible meaning and message

International artworks will/can be accepted e.g. Michelangelo's "Pieta" "David"

(10)
[20]

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

Art is often evaluated by the use of traditional methods and materials. Contemporary artists often challenge this by using alternative media and techniques.

FIGURE 5a: Adejoke Tugbiyele; *Homeless Hungry Homo*, Palm stems, steel, wire, metal, wood, American dollar bills (money), 2014.

FIGURE 5b: Wangechi Mutu, *Mask*, mixed media, and collage, 2006.

5.1 Candidates must agree or disagree with the above statement with their own explanation. (2)

5.2 Candidates must write a paragraph in which they refer to FIGURES 5a and 5b regarding the following:

- **The specific use of found materials and techniques, for instance collage, stitching and weaving in creating these artworks and the function/role in the artworks.**

FIGURE 5a: The use of metal and palm stems together with wire represents natural and man-made resources, linking us to nature. It can also refer to a link between the past and present. Using new alternative media like found materials, metal, wire, and natural fibres and applying them in stitching and collage, the artist creates new personal and authentic artworks.

The "link between past and present": the mask has been constructed out of dollar bills shows the influence of the West/USA on traditional African culture. The use of wire acts as an armature, adding structure like a skeleton.

FIGURE 5b: The artwork is a combination of a photograph of a traditional African 3-dimensional mask together with a collaged image of a female figure. The cut-out areas of the mask create the body of the figure. It seems as if the page is torn from a magazine overlapping the mask. Magazine/ printed paper cut-outs are used use to create horns/hair protruding from the head of the female figure. The protruding mask forms the figure's clothing. The photographic effect on her skin is pixilated and looks like snakeskin, as if the artist chose such a texture deliberately, adding to the textural variety.

- **The influence of Picasso/Duchamp or any other 20th Century artists on these art works.**

FIGURE 5a: The reclining figure (positive space) is placed against a white background in a gallery space (negative space). The figure represents a homeless person on the street. The placement and position of the head and shoulders imitate the pose of Olympia by Manet. The simplified, cubistic face resembles the mask-like faces of Les Demoiselle d' Avignon by Picasso. There is an arrangement of triangular shapes that resembles Cubist facets. The use of coloured wire around the palm stems resembles the Gay Pride flag colours, linking this to the title of homosexual.

FIGURE 5b: Picasso was credited with the invention of collage during his Cubist period. Duchamp was credited with the introduction of the ready-made in the Dada movement. Dada was also responsible for the invention of photomontage, e.g., Hannah Höch and the use of 'chance' in the collages of Hans Arp. Any other relevant 20th Century artist with a relevant influence can be credited.

(6)

5.3 Candidates must evaluate which work is more successful in the use of materials and give reasons for their answers.

(2)

5.4 Candidates must discuss **TWO** artworks that they have studied which show the use of new/alternative media.

They must refer to the following guidelines:

- Techniques
- Influences
- Media/alternative media
- Message and/or meaning of the artwork

Two artworks from the Artist can be discussed, it does not have to be one artwork from two separate artists

(10)
[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Custodian: Someone who looks after or preserves things.

FIGURE 6a: Fadiel Hermans, *The Little Custodian*, oil and charcoal on canvas, 2020.

6.1 Fadiel Hermans makes use of different powerful historical and fictional characters amongst other images that could play a role in influencing the young boy's identity.

- **Do you agree that toys play a role in creating your identity? Give reasons by referring to Figure 6a**
- **Refer to figures and objects in the composition and their possible meaning**
- **Candidates must discuss the use of specific colours and shapes in the background**
- **Candidates must discuss the mood created by the posture of the little boy, images, and colour**
- **Would you say the title is relevant? If you were the artist, what would you name the artwork and why?**

Candidates must identify how the role of toys in their upbringing created/defined their identity. The Figurines or icons are packed in a box marked 'Aicon'. – meaning, 'pack up / preserve history' – hence the title – 'The little Custodian'.

Some candidates may mention that they didn't have any toys. A young boy who appears to be playing with his toys outside in the sand dominates the picture plane. He is touching the green plastic toy soldier that resembles the Darth Vader figurine from Star Wars. A small yellow toy duck, often associated with bath toys, is placed below his foot. This indicates that the young boy is a toddler. The mood is relaxed and the little boy is in his own world, unaware of the onlooker, innocent, and playful.

Other objects on the floor consist of the heads of two leaders, (Dalai Lama and Martin Luther King) separated by a box of Lion matches. Four figurines, of which three are in an upright position are placed in a large open box in the background of the painting. The figures represent Mandela with his arm raised, a statue of Mahatma Gandhi Superman and the small yellow head of the cartoon character, Homer Simpson. The background is filled with colourful vertical lines and circles. The circles could represent shooting targets. Bright primary and secondary colours have been used throughout the painting to create a happy and joyful mood. The painting is made up of bright, luminous pinks and yellows. The pink and blue wallpaper could suggest a gender split. The right side of the composition is pink (feminine). The box labelled AICONA means no. The role models in the box are all male. It may suggest that the young boy may not have female role models. The Lions matches (right are also placed on the pink side of the composition. It could suggest the danger of these toys. All the role models/toys are a mixture of different cultures and time periods. The little boy is dressed in blue jeans and a red striped shirt which is like the colours used in the costume of Superman. It is as if the artist wanted to emphasise the idea of homage to superheroes. The wall in the background is decorated with vertical lines in red, blue and white which imitate wallpaper.

Concentric circles in red, blue, and yellow have been imposed on top of the vertical lines. The colour yellow, which can be seen in the belt of the superman figure is repeated in the matchbox as well as on the floor of the playroom and in the circles on the wallpaper. This warm yellow could signify the joyful, happy nature of a child playing with his toys. Complementary colours can be seen in the green toy soldier and red portrait and the blue shorts and orange floor. The vibrant colours, create a playful mood, forming a strong contrast to the sombre characters who are deceased or imaginary.

The power figures are representative of strong leaders that stand for justice and peace. Superman, a fictional character, used in children's comic books and movies represents a hero who is an ordinary man with superpowers who saves the people of the world. Homer Simpson is a jovial innocent character and appeals to all people of all ages. He is presented as a children's soft toy and also has the same position in the toy box as the other superheroes. The heads of two forgotten heroes on the floor are not preserved as well as the others which are in the toy box. The small toy soldier appears to be controlled by the child and is ready to attack. Children are influenced from an early age by power figures and when playing with figurines the child is manipulating the action and is dominating the scene whereas in real life the child (and the world) is manipulated by powerful figures.

The leaders of the past become heroes because of the way they brought about change in society. Children are the leaders of tomorrow and famous fictional characters like superman will always be part of their lives. The political figurines of Mandela and Gandhi represent the real heroes of our world history. Their memory and teachings should be cherished and preserved by the youth of the world. The little custodian is a child or a young person caring for historical figures, culture and heritage and tradition. The question arises: do all people in powerful positions just become memories held by children? Do the heroes of yesterday need to be remembered? Is the little custodian the only one who keeps the memory alive by using the replicas as toys? Or does the little custodian represent the future? Candidates must rename the artwork with their own interpretation. (10)

- 6.2 Candidates must write an essay on **TWO** South African artworks which address identity in our democratic society. (10)

[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

'Little boxes on the hillside
 Little boxes made of ticky-tacky
 Little boxes on the hillside
 Little boxes all the same
 There's a green one and a pink one
 And a blue one and a yellow one
 And they're all made out of ticky-tacky
 And they all look just the same.'

– Song by Malvina Reynolds (1962) and sung by Pete Seeger (1963)

Society tends to categorise people into boxes.

FIGURE 7a: Angela Banks, *Hidden Dreams*, oil on canvas, 2019.

FIGURE 7b: Angela Banks, *Deep in the Quiet*, oil on canvas, 2019.

7.1 Do you think people are 'boxed in' according to gender? Candidates must compare FIGURES 7a and 7b in which they consider the following:

- **Significance of the wooden crate/box in both artworks:**

The artist creates a small world within a crate where she restricts and preserves her subjects. The crate becomes the container of treasures facts and ideas. The subjects can 'hide' in the box and can be kept safe. Crates/boxes are also used to store away trophies and items that are not in use. It can also become a container to use as a coffin or for human trafficking. In FIGURE 7a and b the crates/boxes are used as display cabinets for the portrayal of a little boy and his objects/toys of interest and a little girl with her objects/toys of interest. The hinges of the box in FIGURE 7a are very plain in comparison to the decorative, feminine hinges of the crate in FIGURE 7b. Refugees carry their worldly possessions in boxes. Both children can be seen as victims as they are boxed in. The boy's box is rough with bulky hinges, whereas the girl's box is smooth with decorative hinges.

- **Stereotypical portrayal of the male and female child:**

FIGURE 7a: The neatly and well-groomed male child is portrayed in a standing position wearing a pair of red boxing gloves. He stares at the viewer as if posing for a photograph. He looks confident, self-assured, cool, calm and collected.

FIGURE 7b: The female child is portrayed with her feet close together in a standing position in the crate, clutching a purse, with her face slightly turned to the right. She seems scared, uncomfortable, and unsure of herself, as if she has been primed. Her hair is neatly tied up in a bun and she is well groomed and wears make-up. Adult females usually wear make-up.

- **Clothing:**

FIGURE 7a: The boy is dressed in denim shorts, a white golf t-shirt with white socks and sneakers. He also wears a black bow tie and black old-fashioned braces to hold up his pants. The little boy wears red boxing gloves. His clothing is not in line with the traditional clothing worn by a boxer.

FIGURE 7b: The girl is dressed in a royal blue, floral oriental dress with contrasting warm red boots and a purse. She wears bright red lipstick and make-up on her face.
- **Symbolism of the objects placed in the crates:**

FIGURE 7a: Leaf-patterned wallpaper is placed behind the figure of the boy. The crate which consists of toys typically associated with boys includes toy soldiers, horse figurine, spinning tops and a toy aeroplane. Boys are required to be strong and tough for them to protect their families or become fighters or protectors. The string is woven through small holes in the right panel of the crate possibly symbolising the mapped routes for planes. In the past aeroplanes were flown by men and not women. The plane is often associated with combat or war and not travel. Behind the plane is a picture of a landscape with a figure in the background. It appears to be a female figure that could represent the bond/relationship between a mother and a son. The female figure can be seen as the protector. The inclusion of the meerkat could symbolise that little boys are mischievous or that they generally associate with pet animals. The toy horse on wheels could symbolise the Trojan horse showing deceit/pretence/façade. The neatness of the boy's attire indicates that he is figuratively 'groomed' to conform to the expectations of society. The large spinning top is an old-fashioned toy that links the past with the present.

FIGURE 7b: A muted grey and white patterned wallpaper is painted behind the figure of the little girl. A red kettle, soup bowls and feather duster are symbolic of the traditional domesticated expectations of a woman. Traditionally women were expected to carry the role of being nurturers and housekeepers from a very young age. The small old-fashioned purse could refer to the fact that women did not earn money as they stayed home all day. The left side of the crate is divided into two, with a shelf placed in the middle. The objects on the top shelf appear to be trophies of animals, commonly associated with males and the hunting tradition, however, it could imply that the little girl becomes the 'trophy' as she appears to be for sale. A picture/ photograph is seen in the bottom compartment of the crate. The image is of a male figure walking away from the viewer with his back to us. The male figure could represent her father or future husband. Typically, girls usually have a better relationship with their fathers, and this could also symbolise the rejection of a parent due to the figure walking away. The rocking horse could show innocence and can be associated with a toy for a girl. The red apple could refer to temptation, or seduction, or it could symbolise the eating of forbidden fruit. The apple could be linked to the stories of Adam and Eve and Snow White. The objects in the crates become collectors' items. In both images, the animals/pets don't appear to be cute or adorable. Most children grow up with pets being symbolic of loyalty, fidelity, and unconditional love.

- **Meanings of the titles:**

These are narrative artworks. The artist aims at revealing that 'all the world is a stage (Shakespearean quote) and that we are puppets/actors who must conform to a prejudiced society.

FIGURE 7a: '*Hidden Dreams*': This artwork could imply that the boy can't be what he really wants to be because of what society expects of a boy. It appears that his hidden dreams are portrayed on the right side of the crate which is wild and free. The string against the back of the crate represents his dreams of exploring different places and the animals could represent a wild, carefree life. On the left side of the crate, the boy is portrayed as a fighter/boxer/soldier which is the expectation of men in society.

FIGURE 7b: '*Deep in the quiet*' could mean that it is the unspoken expectation of girls to cook, clean and look feminine/beautiful. It could also mean that girls/women need to keep quiet and just get on with their chores. 'Deep in the quiet' can also mean that she is held as a trophy. It can also refer to gender-based violence, child prostitution, human trafficking or being silenced without having a voice. Predators and hunters are usually quiet when hunting their prey.

(10)

7.2 Candidates must write an essay on **TWO** artworks (ONE artwork per artist) that comment on gender issues.

(10)
[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

Traditionally homes were built entirely by hand. With the advancement of technology, homes can now be constructed using 3D printers.

FIGURE 8a: Whitewashed **corbelled houses**, Stuurmansfontein Farm, Karoo, 19th Century. (Built by the nomadic farmers)

FIGURE 8b: Interior detail of the corbelled houses, Stuurmansfontein Farm, Karoo, 19th Century.

FIGURE 8c: Mario Cucinella Architects, **3D printed TECLA**. It is constructed on-site, using a mixture of clay, water fibres from rice husks and a binder. These reusable, recyclable, carbon-neutral materials are fed into a very large 3D printer that moves in a circular direction and is adaptable to any climate, 2021.

FIGURE 8d: Mario Cucinella Architects, **3D printed TECLA house, (interior detail)**, 2021.

8.1 Candidates must write an essay by referring to the source materials in FIGURES 8a–8d by using the following guidelines:

TEACHING TOOL:

TECLA, the world's first raw earth prototype house constructed using 3D printing was exhibited in the Build Better Now virtual exhibition and COP26. TECLA features an innovative circular housing model that combines vernacular architectural principles with advanced building technology. The local clay is quarried, shaped, inhabited and, and once it is no longer needed it can simply be returned to the ground in a virtually infinite cycle that leaves no trace on the planet. The 3D printed walls are designed with a cave-like curvature, providing structural stability while also acting as a thermal barrier. This typical shape allows for structural balance during construction, facilitating the 3D printed process without extensive temporary support. Internally, the 60-square-meter home contains furnishings which are partially printed in local earth and integrated into raw earth structure. The estimated print time was 200 hours and can be replicated and adapted for different environments in response to local climate and conditions. The composition of the earth mixture also responds to available resources.

- **Benefits of sustainable architecture**

The use of natural materials is available in the immediate environment/surroundings. Materials need not be transported to the building site over long distances. It reduces the carbon footprint. On-site construction creates job opportunities.

FIGURE 8a and 8b: The corbelled house was built more than 200 years ago. It was built using natural flat stone from the surrounding areas. Although concrete, bricks and steel are more sustainable, they are costly and not always environmentally friendly. The circular structure has a high ceiling, thick walls and insulation making it durable in different climate conditions.

FIGURE 8c and 8d: The TECLA structure was constructed using a large 3D printer. The printer operates with raw earth materials mixed with a hardening substance and heat. The building is eco-friendly and durable; however, the construction process is costly and requires modern technology as well as skilled engineering. Industrial waste is limited as excess clay can be returned to the ground in a virtually infinite cycle that leaves no trace on the planet. The construction of this building uses far less energy than a standard home. The insulation of the building is far better than conventional buildings.

- **Construction methods – traditional versus modern**

FIGURE 8a and 8b: In the past traditional building methods included natural materials like grass and bamboo. The domed shape corbelled homes are made by stacking flat stone and plastering with mud and clay. The stacking of flat stone is referred to as corbelling.

Teaching Tool: As there could be no wooden trusses to support the roof, they made use of an ancient method of construction known as corbelling. This technique was implemented by placing successive courses of flat stone, each one extending a little further inward than the layer beneath, until the walls met at the apex (top). The oculus or opening in the roof could be closed with a single slab of stone. These thick stone walls were excellent insulators against the extreme heat of summer. The floors of most corbelled houses were made from smeared earth that was coloured a rich red with a mixture of fat and oxblood and then polished with a smooth stone. Architects today are combining flat stone and sandbags with recycled glass bottles, tyres, filled plastic bottles and cans in their construction.

FIGURE 8c and 8d: Modern building methods and 3D technology are used to create a traditional dome-like structure from natural materials. The modern method is computerised digital design and printing.

- **Shape:**

FIGURE 8a and 8c: Both buildings mimic a dome/beehive rondavel which could have been inspired by the shape of an ant heap or bird's nest. The natural shape of the dome blends in with the environment.

- **Light Source:**
FIGURE 8a and 8b: A circular opening (oculus) in the ceiling allows natural light to filter through the room. Windows and doors also provide a light source. Often bottles (plastic/glass) are used as a building material which also provides a colourful light source during the day.
FIGURE 8c and 8d: The oculus skylight and the glazed glass door provide natural light from above.

- **Possible influences:**
FIGURE 8a and 8b: Farmers migrated to the Karoo in the early 1800s. The settlers used the abundantly available flat rock and raw materials in the construction of their homes.
The availability of recyclable materials also influenced the building of these houses. The bee-hive shape and traditional building methods influenced the construction. Zulu huts could also be an influence.

FIGURE 8c and 8d: Previous traditional buildings constructed by mixing earth and natural materials influenced the design of the TECLA. The development of technology (3D Printers) contributed to the innovative design of this structure. The global housing shortages and environmental concerns inspired the design of this housing.

Candidates must Include any **ONE South African building/structure** they have studied that has inspired them due to the innovative use of materials and building techniques. **[20]**

TOTAL: 100