



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2016

VISUAL CULTURE STUDIES: PAPER I

MARKING GUIDELINES

Time: 3 hours

100 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of learners' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

Credit may be given to any of the points given below or any other relevant and valid argument that the candidate has raised.

SECTION A ISSUES THAT ART ADDRESSES IN INTERNATIONAL ART

QUESTION 1 VISUAL LITERACY

1.1 Analysis: Explain (Level 4) Mark Split 3/3 or 2/4

Any well-substantiated answer will be accepted, for example:

There needs to be a strong reference to the use of gunpowder: Image A, Cai has used gunpowder, which has been ignited, to make marks on paper, which he calls drawings. Gunpowder is a very unusual art material, and Cai takes the gunpowder one step further by lighting it, allowing the chance element and fire to leave flashings on the page. Cai's choice of medium has personal relevance to him growing up in China where he witnessed the use of gunpowder both as a revolutionary force and in celebration. The gunpowder could act as an agent of transformation.

Image B is made from plastic, which is translucent and raised/suspended above ground. The translucency enables the viewer to interact with the artwork and the space surrounding it, creating a new and unusual experience for the viewer. This forces the viewer to re-consider their perceptions of art and of their interactions with art and space, thus extending possibilities of the artwork which is very much in keeping with the artist's intention.

(6)

1.2 Understanding: Explain (Level 2)

Any well-substantiated answer will be accepted, for example:

Yes. Performance art usually involves the creation of an artwork in the presence of an audience. Very often the process and end product are less important than the happening. In the case of Cai's work, the audience spectates and is enthralled by the ignition of the artwork and it is an important part of the creative process.

No. A performance piece involves planning, selection of a space for the performance to take place in, and it is usually performed at a given time. It is more a ritual experience than a spectacle and it appears that when Cai ignites his work it is in front of a selected audience who watch the spectacle.

(3)

1.3 Understanding: Recognise, interpret (Level 2)

The enormous size/scale of the artwork and the long horizontal panoramic format give a sense of landscape. Also the imagery, which is slightly abstract, alludes to mountains, mist clouds and trees.

Words such as horizon line, vastness of space, atmospheric are also pertinent to the answer. Candidates may also refer to the fact that the title Enchanted Valley is suggested of a valley, part of a landscape.

(2)

**1.4 2 marks: Identify: Naming (Level 1);
2 marks: Application: Relate (Level 3)**

Any relevant visual element will be accepted, for example:

Colour: The subtle transparent blue-green colour of the plastic material that Image B is made from adds to the weightlessness of the work, and makes the space appear endless.

Tone: The slight variation in the thickness of the layers of plastic, creates spherical form in the artwork.

Texture: The texture is smooth and creates uniformity in the artwork.

(1 mark for naming and describing; 1 mark for explaining the effect.)

(4)

[15]

QUESTION 2 ESSAY: CONCEPTUAL AND INTERNATIONAL CURRENT ART AND ARCHITECTURE

Any well-substantiated answer will be accepted, for example:

Yes. The spectacular nature of current conceptual art can be a distraction to the viewer and obscure the aesthetic appreciation of the artwork. DA

Damien Hirst's *For the Love of God*, (a human skull recreated in platinum and adorned with 8 601 diamonds) AW RS

Hirst modelled his diamond encrusted skull off a real human skull and inserted real human teeth. RF Over 8 000 diamonds were used, the work remains jewel-like and precious. RF The sheer number of diamonds and the precious material from which the artwork was made, bedazzle the viewer. RF In many cases the viewer is more fascinated by the materials and the monetary value of the artwork, overlooking the message being communicated by the artist. DA Hirst combined the imagery of classic *memento mori* RF with inspiration drawn from Aztec skulls and the Mexican love of decoration and attitude towards death. RF The *memento mori* should act as a reminder to the viewer of our mortality RF but the viewer may overlook the warning, rather focusing on the jewel-like nature of the work. DA

OR

No. The spectacular nature of some current and conceptual art adds to the effect, meaning or reading of the artwork. DA

For the same artwork the candidate could argue that **For the Love of God** Hirst modelled his diamond encrusted skull off a real human skull and inserted real human teeth. RF Over 8 000 diamonds were used, the work remains jewel-like and precious. RF While the sheer number of diamonds and the precious material from which the art work was made can bedazzle the viewer RF, the skull acts as a reminder that our existence on earth is transient. RF Hirst combined the imagery of classic *memento mori* RF with inspiration drawn from Aztec skulls and the Mexican love of decoration and attitude towards death. RF The *memento mori* acts as a reminder to the viewer of our morality. RF He explains death: "You don't like it, so you disguise it or you decorate it to make it look like something bearable – to such an extent that it becomes something else." RF He goes on to explain that death is such a heavy subject, it would be good to make something that laughed in the face of it. RF This idea of laughing in the face of death resonates with the artist's belief in the value of art collecting: when you die you cannot take your art collection with you. Ironically the diamonds used in this sculpture are indestructible and permanent, unlike our mortality so while we place so much value on this treasured object, which will last forever, we will die, leaving the objects behind. DA So the dazzling diamonds could re-inforce the idea of twenty-first century obsession with material wealth and greed as well as bring a certain light-heartedness to our fear of death. DA In using the diamonds, Hirst creates something beautiful out of something dreaded and feared. DA

OR

Candidates may argue both sides, that in some cases the artwork the spectacular nature of the artwork can aid the reading of the artwork, but another case it can distract.

Candidates may also discuss the kind of viewer: an educated viewer (who has insights into conceptual art) could respond differently to a work than that of an uneducated viewer.

Mark allocation for Question 2		
3 artworks (with brief description) by 3 different artists and/or architects. AW Relevant selection. RS	3 marks 3 marks	Remembering: Select (Level 2)
Relevant factual content. RF 4 marks can be awarded per artwork, as per the attached marking rubric.	12 marks	Application: Examine (Level 4)
Development of argument. DA Marks are awarded as outlined by the marking rubric.	12 marks	Evaluating: Assess/defend/argue (Level 6)

[30]

Rubric for Question 2: Essay

<p>SUMMARY OF MARK ALLOCATION: SELECTION AND FACTUAL CONTENT (Levels 1–4)</p> <ul style="list-style-type: none"> • 18 MARKS • 3 ARTISTS AND ARTWORKS AND 3 RELEVANT SELECTIONS • MAXIMUM OF 4 FACT MARKS PER ARTWORK • Circle below the correct number for marks allocated for artist and artworks, and facts per artwork 					
<p>Relevant selection in relation to topic of:</p> <ul style="list-style-type: none"> • artists • artwork with description 	<p>1 mark for correctly selecting and naming an artist, artwork and description. Zero marks if all three of these components are not present.</p>				<p>Symbol for marking protocol: AW</p> <p>3 2 1 0</p>
	<p>1 mark for relevance of artwork. Zero marks for inappropriate selection. <i>If need be, allocate this mark at the end as it could depend on the candidate's argument.</i></p>				<p>Symbol for marking protocol: RS</p> <p>3 2 1 0</p>
<p>Relevant factual content:</p> <p>Symbol for marking protocol: RF</p>	<p>Selection of correct factual knowledge excellent; factual evidence is outstanding.</p> <p>6 or more relevant facts</p> <p>4 4 4</p>	<p>Correct factual knowledge is provided, but with some gaps.</p> <p>4–5 facts</p> <p>3 3 3</p>	<p>Factual evidence is flawed; there are significant gaps and omissions.</p> <p>2–3 facts</p> <p>2 2 2</p>	<p>Factual evidence is severely limited; with serious errors or is incorrect.</p> <p>1 fact</p> <p>1 1 1</p>	<p>No factual content.</p> <p>0 facts</p> <p>0 0 0</p>

<p>SUMMARY OF MARK ALLOCATION: DEVELOPMENT OF ARGUMENT (Levels 5–7)</p> <ul style="list-style-type: none"> • 12 MARKS • THE ARGUMENT MUST BE ASSESSED BY EXAMINING THE ENTIRE ESSAY. • THE LEVEL 6 DESCRIPTOR IS FOR THE AVERAGE LEARNER OR AVERAGE ESSAY. • Symbol for marking protocol: • Introduction: I • Development of argument: DA 		
LEVELS	SKILLS	MARKS
7 +	<p>The excellent response:</p> <ul style="list-style-type: none"> • Opening statements are erudite and show a clear understanding of the topic. • The argument is complete and detailed, making unusual connections to more than one argument point to each of the selected artworks. • It is well structured, addressing all aspects of the question and drawing them together accurately and with insight. • The candidate makes insightful links between facts and argument. • The candidate addresses all the complexities of the question weighing up, constructing, juxtaposing, hypothesising, etc. – this is the discriminator between 11-12 	<p>12–11</p> <p>(100–92%)</p>
7	<p>The very good response:</p> <ul style="list-style-type: none"> • Opening statements show insight and a clear understanding of the topic. • The candidate is able to make reference to more than one argument point to each of the selected artworks. • The answer is well structured and complete, addressing all aspects of the question and drawing them together accurately. • The candidate makes informed links between facts and argument. • The candidate grapples with the complexities of the question but may not be fully eloquent. 	<p>10</p> <p>(83%)</p>
6	<p>The good response:</p> <ul style="list-style-type: none"> • Opening statements show an understanding of the topic. • The candidate puts across valid arguments, making specific reference to more than one argument point to each of the selected artwork. • The candidate makes clear links between facts and arguments in the body of the essay in most instances. • The argument is well structured. 	<p>9</p> <p>(75%)</p>

5	<p>The average response:</p> <ul style="list-style-type: none"> • The argument shows a general understanding of the theme argument in the opening statements. • The candidate puts across the argument in a valid, but general way without addressing all aspects. • Interesting arguments could be present, but could be without supporting facts. • Inconsistent argument/ argument sustained for only 2 works. • The essay relates to aspects of the topic but the argument is not developed. • There is a good attempt at structuring the essay. 	<p>8* (67%)</p>
4	<p>The struggling response:</p> <ul style="list-style-type: none"> • Shows a limited understanding of the question topic and responds to it in a one-dimensional way in the opening statements. • Attempts to put across the argument, but in a vague way without addressing all aspects. • Makes simple, underdeveloped links between fact and argument. • Muddled arguments could be present, and usually without supporting facts. • Shows an attempt to structure the essay but not entirely successful. 	<p>7–6 (58–50%)</p>
3	<p>The weak response:</p> <ul style="list-style-type: none"> • Shows flawed and very incomplete responses to the topic. • Opening statements are vague and unfocussed or non-existent. • Not enough artworks are discussed to build an argument. • Presents opening statements that may be reworded from the given text. • Unfocused with many sweeping statements and generalisations. • Inconsistent argument/argument sustained for only 1 work. • Muddled arguments could be present, but without supporting facts. • Omits or misunderstands key concepts of content that are important in building the argument. • No structure to support the argument. 	<p>5–4 (42–33%)</p>
2	<p>The very weak response:</p> <ul style="list-style-type: none"> • Presents opening statements that may be reworded from the given text or unfocused. • Not enough artworks are discussed to build an argument. • Is inaccurate or simplistic. • No attempt at an argument. • Argument unrelated to the topic. • No structure to support the argument. 	<p>3–2 (25–16%)</p>
1	<p>The poor response:</p> <ul style="list-style-type: none"> • Presents opening statements that may be reworded from the given text or are non-existent. • The issues are not addressed because of a lack of understanding. • Attempts to address aspects of the question, but indicates only partial understanding. • Not enough artworks are discussed to build an argument. • No structure to support the argument. • No argument present. 	<p>1–0 (8–0%)</p>

QUESTION 3 SHORTER ESSAY/PARAGRAPHS**3.1 Remembering: Select (Level 1)
2 marks per selected work**

E.g: Duchamp's *Fontaine*: this artwork comprises an upside down urinal that was signed R. Mutt. (4)

**3.2 Understanding: Describe (Level 2)
2 marks per selected work**

Any well-substantiated answer will be accepted, for example:

Duchamp chose a mundane object such as a urinal and placed it in an art gallery. It was part of a series of ready-made artworks that he made and said the act of creation was in the selection process and not in artistic rendering of the artwork. He signed the work with work R. Mutt and presented the mundane object as an object of contemplation. (4)

**3.3 Argue/make a judgement (Level 6)
3–4 marks awarded per artwork/if only 1 work is given a maximum of 4 marks can be awarded**

Any well-substantiated answer will be accepted, for example:

Yes, Duchamp's urinal may have been offensive to an audience who did not understand the work. He placed a ready-made object, that would normally be seen in a bathroom, in an art gallery.

However, it appears he deliberately chose an object that would muster reaction from his audience, believing that choice should not be based on aesthetic appeal, but rather 'on a reaction of visual indifference with a total absence of good/bad taste' of the public. He discredits taste, skill, craftsmanship and higher artistic values which are traditionally associated with art, displaying a total rejection and revolt against accepted artistic canons. (7)

[15]

60 marks

SECTION B ISSUES THAT ART ADDRESSES IN SOUTH AFRICAN ART**QUESTION 4: PARAGRAPHS****RESISTANCE ART IN SOUTH AFRICA (1976–1994)****4.1 Selecting, namely and describing – remembering (Level 1)**

Any relevant South African resistant artist, e.g. *The Integrators* by Paul Stopforth – this triptych is a monochromatic, close-up view of the three men who interrogated Steve Biko. (2)

4.2 Application: Examine (Level 3)

Any well-substantiated answer will be accepted, for example: Stopforth depicts injustices of the apartheid system through his work which evidence a particular kind of witnessing and testimony to apartheid-era interrogation and torture, and the deaths in detention. The link between form and content must be clearly demonstrated in the answer.

He elects to tell a story of an actual event that took place – the death of activist Steve Biko who died in detention. Stopforth presents a close-up view of the three men who were alleged to have interrogated Biko. The chair in the background reminds one of a torture chamber and that one seemingly ordinary chair can have menacing connotations when placed in a torture chamber. Only subtle reference is made to Biko as he is more absent than present. The conflict and violence of apartheid are made real/visual through art by exposing the atrocities of apartheid to the audience. (6)

4.3 Evaluating: Interpret (Level 6)**The answer must show a clear link between form and content**

He presents a close-up view of the three men, giving attention to the creases in their faces yet they appear distant and vague as they are slightly out of focus. They are in your space/face, which makes them appear intimidating. The faces are pushed to the front of the picture plane so they appear in your space/face making more intimidating to the viewer. The monochromatic technique emphasises the cold starkness and reinforces the idea the cold hard fact of Biko's death. (4)

4.4 **4 marks: Application: Examine (Level 3);**
4 marks: Analysis: Compare (Level 4)

The answer must focus the interpretation and message not the naming of formal elements.

The reference that Witbooi makes to graffiti, historically a genre of protest art, immediately connects the work as a form of protest. Witbooi depicts a mother holding her dead son in her arms. He references Michelangelo's iconic sculpture of the *Pieta* in which the dead Christ lies in his mother's arms. The association of Witbooi's work with the well-known image of Mary and Jesus is easily recognisable as a theme of sorrow and mourning which makes it accessible to audiences to reading of Witbooi's work. This reinforces the idea of sacrifice: just as Christ gave his life for a cause so the miners at Marikana have been sacrificed at the mercy of the authorities. The work is also reminiscent of the iconic photograph of Hector Pietersen who was killed during the Soweto Riots of 1976. The inclusion of graffiti in the background evokes notions of protest art while the red roses are symbolic of passion and bloodshed.

Candidates may also mention any of the following points:

Chaos in background reminiscent of protest

Weapons and fist in background are iconic symbols of protest

Dripping paint reminiscent of bloodshed

Colour is limited to quite somber dark colours – suggestive of a morbid occasion, and the palette is fairly limited as in protest posters.

Expressive mark-marking is also suggestive of protest.

The roses on the women's chest look like gun shots.

The chair in the background is suggestive of the chair used in Stopforth's *Interrogators*, (which in itself is a protest piece).

In the background, hanging from the top of the composition are legs and feet –also reminiscent of one of Stopforth's works.

(8)
[20]

QUESTION 5 PARAGRAPHS**POST-APARTHEID (POST-APRIL 1994) SOUTH AFRICAN ART****5.1 Selecting, naming and describing – remembering (Level 1)
2 marks per selected artwork**

Any relevant artist who makes reference to their body as a means to acknowledge identity, e.g. Berni Searle *Snow White*. This is a performance video in which Searle is filmed kneeling, naked, on her haunches. White flour falls onto her from above, then water, she gathers up the flour and kneads it into a dough. ✓

(4)

**5.2 Understanding: Describe/Explain (Level 2)
3–5 marks awarded per artwork**

She uses her body as a vessel to communicate her ideas about her identity for the performance and as point of departure. During the performance, Searle claims her bodily form back by wiping the flour off, onto the floor and then starts noisily, ritualistically, to make dough from the flour, now wet with water that we hear dripping from above. The kneading of the dough, an ancient act of labor, turns into a ritual of redemption. By dusting off the flour she is claiming the self on her own terms.

Searle deals with issues relating to women, race, colour, language and specific questions about South Africa's recent history. Her art becomes an entry into the complex history of Africa and other regions and she uses her own body to demonstrate this. Searle's ancestry which spans three continents, metaphorically takes the audience through a cycle of visibility and elimination – a reminder of experiences under apartheid ideology. Thus Searle uses the metaphor of a fairy tale and her body to communicate her ancestry. The title 'Snow White', ironically makes reference to the fairy tale of the same name.

(8)

**5.3 Evaluate (Level 6)
Candidates may argue both points of view**

No. She uses her body to tell a story, making clever reference through the title of a fairy tale, to her mixed origins and ancestry. She uses an unconventional approach – a video installation in which she exposes her nude body to communicate her message. Her body is not a 'sex-object' that one would see in a movie or magazine, but rather, it is overweight and challenges the stereotypical notion of the female nude.

Yes. If someone did not understand the meaning behind her work they may misinterpret her performance as re-enforcing the notion that a woman's role is to cook. Her large frame (which vaguely resembles the Venus of Willendorf) may also place her as a fertility figure. This would reinforce social and gender stereotypes. She also challenges the notion of 'whiteness' being superficial through the use of powdery white flour which covers her brown skin making her white.

(8)

[20]**40 marks****Total: 100 marks**