



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2011

**VISUAL CULTURE STUDIES: PAPER I**  
**MARKING GUIDELINES**

Time: 3 hours

150 marks

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**These marking guidelines were used as the basis for the official IEB marking session. They were prepared for use by examiners and sub-examiners, all of whom were required to attend a rigorous standardisation meeting to ensure that the guidelines were consistently and fairly interpreted and applied in the marking of candidates' scripts.**

**At standardisation meetings, decisions are taken regarding the allocation of marks in the interests of fairness to all candidates in the context of an entirely summative assessment.**

**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, and different interpretations of the application thereof. Hence, the specific mark allocations have been omitted.**

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**QUESTION 1 (VISUAL LITERACY)**

- 1.1 4 marks (Bloom's level 5, **metacognitive** skills) for *explaining of* (level 7) (*concluding*) the need for the photographing of the artworks. **Image A:** Explain the *transient* aspect Goldsworthy's artwork due to the natural materials used and that it would begin to break up and decay soon after the photograph was taken. Explain that the photograph is to make a *record* of the artwork. **Image B:** Explain that it is an *installation/sculpture* which is in the form of a carpet on a floor; the photograph will show this *context*. The work is also *recorded* by means of a photograph. (4)
- 1.2 4 marks (Bloom's level 7, **metacognitive** skills) for *explaining* (level 7) *the sensory impact* of the images as artworks. Credit any 4 well substantiated points (2 per work):
- Image A:** The main impact is the *visual impact* of the *colour*. Also accept if they qualify the response as *attraction* to the *bright colour*.
- Image B:** The main impact is the actual texture which is tactile/touch. Accept qualification as *repulsion* or that it feels *rubbery*. OR impact as *visual* the appearance of the entrails is *convincing and therefore repulsive*. (4)
- 1.3 2 marks (Bloom's level 5 – 7, **metacognitive** skills) for *explaining* (level 7). Credit any other *credible* reaction whether positive or negative.
- Image A:** The probable reaction is of enjoyment and/or attraction.
- Image B:** The probable reaction is of disgust or repulsion. (2)
- 1.4 3 marks (Bloom's level 7, **metacognitive** skills) for *evaluation* (level 7) of the quote: Credit any three good reasons in agreement and/or against:  
Agree: Yes, as it is an *unusual/untraditional* and unsophisticated (*arte povera*) medium and as it is also *intrinsically transient*, it may *not be understood/accepted* as art. He takes the risk that it may not be taken seriously.  
Disagree: It is *easy* to collect and arrange things found in nature. There is *no real skill* required. Many artists were beginning to use untraditional mediums so it is *not that unusual* or brave. Combination response allowed. (3)
- 1.5 2 marks (Bloom's level 5 – 7, **metacognitive** skills) for *analysis* (level 5): credit any good point: Confrontation is to get the viewers think about their mortality. She thinks we should be aware of this and not ignore it which would be a safe haven. As she (and the usual carpets) are from a war-torn area, her carpet relates to war and/or death rather than the usual beauty/luxury associated with these carpets. (2)

1.6 Present your comparison (level 3) in TABLE-FORM (as shown below) in short, clear sentences. (15)

TABLE FOR COMPARATIVE FORMAL ANALYSIS	
IMAGE A	IMAGE B
(Name a Visual Element identified in both works) 1. Pattern	
Function/Effect: The arrangement of the leaves creates a circular pattern which attracts the viewers' attention as it is pleasing.	Function/Effect: The silicone rubber tubes (entrails) are wound and twisted into a continuous pattern which gives the disturbing effect as it looks like the arrangement of the intestines.
(Name a Visual Element identified in both works) 2. Other possible visual elements: texture, line, colour, rhythm (movement), repetition, balance, emphasis (focal point), shape and form, tone, depth and perspective, unity (harmony), direction, composition, light and dark, contrast.	

[30]

**QUESTION 2      ESSAY**

2.1 3 marks (Blooms level 5 – 7 metacognitive skills) allocated for *stating a response/ interpretation* (level 7) to the statement. Some examples of how to respond: (any other good arguments for, against, or both may be credited, provided it is argued with a relevant example.) (3)

- The candidate may agree and argue that artists and architects must make the sensory impact of their work strong, as this is how a viewer is attracted to look at it and consider it.
- Only once the viewers are drawn in through the senses do they consider the concept.
- The candidate may argue that the influence of minimalism led to the sensory impact of artworks becoming secondary – usually only stressing the visual.
- The candidate may argue that the rejection of Abstract Expressionism and its emotive and personal qualities leads to work without a sensory aspect to them.
- The candidate may disagree and argue that the concept is what drives the work and that medium is just a secondary vehicle for communicating the concept.
- The candidate may argue that as mediums, which are often sensory, are often part of the concept, they can carry symbolic meaning.
- They may argue that the statement is neither true nor false but the two aspects are integrated.
- They may argue that conceptual artwork does not need a sensory aspect to it as its nature is to appeal primarily to the intellect.
- Products are not as important as in previous art movements.

- 2.2 The candidates must motivate their stance by selecting FOUR relevant artworks/titles by FOUR different artists from Conceptual Art of c. 1970s up to the present and current non-traditional art.

AS PER RUBRIC/MARKING PROTOCOL:

**12 marks** (Bloom's level 2 – 4, cognitive) are allocated to the basic factual content (knowledge level 2) of examples given:

- 4 movements/styles/modes (fm)
- 4 artists/architects (fa)
- 4 titles of works with descriptions (fw – work with description)

**9 marks** (Bloom's level 2 – 4, cognitive) are allocated to further relevant facts pertaining to the examples given above. (fr)

**11 marks** (Bloom's level 5 – 7, metacognitive) are allocated to *arguments* (level 5, 6 and 7) (A) about the statement (as shown in the introduction.) They must evaluate the impact that artists and architects have on the viewer by using their chosen examples to exemplify and clarify their points.

For example, arguing that conceptual artwork does not need a sensory aspect to it as its nature is to appeal primarily to the intellect.

Kosuth, (fa) produced *One and Three Chairs*, which consists of an actual chair, a life-size photograph of the chair, and a dictionary definition of a chair (fw – work with description ) It is an installation or minimalist work (fm) (3 marks to one example)

The artwork engages with how we define a chair. It is conceptual as it poses a philosophical question about what is more real and how we explain reality. (fr) The work changes according to which chair is selected by the curator who puts it up but it remains the same and quite banal. (fr) It is quite plain as the chair is quite ordinary; the photograph is in black and white and includes a framed text. (fr) It does not evoke an emotional response in the viewer. (fr) (2 – 3 marks for relevant facts per work)

It does not need to have a sensory appeal, as its primary concern is a conceptual one – questioning the relationship between the object, and visual and verbal (literary) references to it. (A) The work has enough to draw the viewer in as we are drawn to read the text or to look at the real object. (A) The concept then begins to form immediately after we have read the text and question the presence of the chair. (A) The work functions without colour and mostly without the other senses adequately serving the purpose to make the viewer think about the relationship between reality and imagery and literary definitions. (A) It is not meant to be emotive or evoke a physical response although it has a small visual appeal which is secondary. (A) It is meant to question the role of the artist and in this simplicity, it points out how a personal/emotive role can be pretentious. (A) Thus, it may be seen as a criticism of the emotive and personal works of the Abstract Expressionists. (A)

(2 – 4 arguments per work)

(32)

[35]

**QUESTION 3**

3.1 6 marks (Bloom's level 2 – 4, cognitive) are allocated to the basic factual content (knowledge level 2) of TWO examples given:

- 2 movements/styles/modes
- 2 artists/architects
- 2 titles of works with description

For example, the Surrealist, (fm) Dali, (fa) produced *Burning Giraffe*, which is a painting showing two automaton female figures and a burning giraffe in the distance. (fw – work with description )

(3 marks per artwork/building)

5 marks (Bloom's level 2 – 4, cognitive) are allocated to further relevant facts (knowledge level 2) pertaining to the examples given above which explain the new roles of artists. The Surrealists now used dream imagery and described inexplicable nightmarish scenes. (fr) Dali explained the title image – the giraffe – as a portent of war. (fr) Dali also found the English expression 'a Chest of Drawers' very humorous. (fr) The automatons often used by the Surrealists, show a lack of control and show the females as monstrous and lacking self-direction showing Dali's mistrust/fear of women. (fr) This shows a new role as artists reflect the growing interest in psychoanalysis and criticise human behaviour. (fr)

(2 – 3 marks per work for relevant facts no more than 5 MAX) (11)

3.2 4 marks (Bloom's level 5 – 7, metacognitive) are allocated for reasons (analysis level 5) for these roles.

For example, the candidate could say a new role of an artist was to examine the inner world. This was influenced by Freud's new psychoanalytical method: he analysed dreams to unlock a person's unconscious fears and desires. This was much admired by Dali and he painted his dreams. (A) The new role is to look at the subconscious/unconscious: it was new subject matter. (A) Dali compared Freud's analysis to a body being filled with secret drawers which could only be opened through psychoanalysis – this image literally shows these drawers. (A) This interest, in turn arose out of the trauma of WWI.

(2 marks per work for arguments/reasons)

(4)

[15]

<b>80 marks</b>
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**SECTION B ISSUES THAT ART ADDRESSES IN SOUTH AFRICAN ART****QUESTION 4 VISUAL LITERACY**

- 4.1 2 marks (Bloom's level 2 – 4 cognitive skills) allocated for *identifying* (level 2) the exaggeration of the boots and the protruding belly. Also accept the hidden eyes and the truncheon which looks phallic. (2)
- 4.2 1 mark (Bloom's level 2 – 4 cognitive skills) allocated for *explaining (application)* (level 4) that Murray was criticising policemen who supported apartheid (given). (1)
- 4.3 4 marks (Bloom's level 5 – 7 metacognitive skills) allocated for *explaining (synthesis)* (level 6) the challenges: the colour pink is usually denotes the feminine – out of place in a kraal as it is a masculine space; trampolines indicate play and is associated with children who are also not allowed in kraals; play is fun while the space is used for serious rituals weaving is a female pastime which is out of place in the kraal. Kraals usually hold cattle which symbolise wealth and status. Credit any other good explanation. (4)
- 4.4 2 marks (Bloom's level 5 – 7 metacognitive skills) allocated for *evaluating* (level 7). They can conclude that it is good as it is being given the same status as any other 'western' works exhibited in this space. Good as it exposes Europeans to African art. OR they can say it is bad as it detracts from the intention of the work. The work examines African issues and the situation does not suit it or complement it. Accept any well-motivated point. (2)
- 4.5 1 mark (Bloom's level 5 – 7 metacognitive skills) allocated for *conclusion* (level 7) about the use of medium. Good choice as it is a clever metaphor for many races in SA as the indigenous wood symbolises indigenous people and exotic wood refers to people of other races who have become part of SA society. OR Bad choice as the intention is not very apparent and could be easily missed. Credit any good motivations. (1)

**[10]****QUESTION 5****South African art and architecture from Resistance art to the present.**

- 5.1 6 marks (3 per work) (Bloom's level 2 – 4 cognitive skills) allocated for *selection and recall* of factual content. (knowledge level 2) For example, Stopforth (fa) made large-scale charcoal drawings with wax (fm) called *The Interrogators*, the work shows the three faces of Steve Biko's interrogators (fw – title + description) (Also accept he was a Resistance artist as mode.) (3 per work) (6)
- 5.2 10 marks (Bloom's level 2 – 4 cognitive skills) allocated for *explanations* (level 4) of style, mode, content, medium and other aspects in the selected works and the links to changing perspectives. 5 per work or 6/4 split acceptable. For example, Stopforth's work shows the faces large-scale and close-up as though the viewer is in Biko's position. The content is clearly to raise awareness about this event. The medium of charcoal is sombre as it is dark which adds to the unsettling feeling of the work. The style is photorealist and also makes the faces more intimidating. The title clearly indicates what these men do. (10)

- 5.3 4 marks (Bloom's level 5 – 7 **metacognitive** skills) allocated for *evaluating* (level 7) the success of the artists' intentions. (2 points per work.) For example, Stopforth can be said to be successful as he makes the viewer feel intimidated which may make them understand what Biko endured. This could lead people who were not aware of the incident to think about it. It can also be said that it is successful as he is white man and this may shift people's understanding of the role of white people in this country – that not all supported apartheid. They could say he is unsuccessful as people who supported apartheid would not see this as shameful but as a testament to what they believe. They may see the interrogators as powerful. Credit any good argument. (4)  
[20]

## QUESTION 6

- 6.1 6 marks (3 per work) (Bloom's level 2 – 4 cognitive skills) allocated for selection and recall of factual content. (knowledge level 2) For example: Searle, (fa) created a performance piece (fm) called *Snow White*, the work is a video of her kneeling and being covered in flour and then water. (fw – title + description) (3 marks per work.) (6)
- 6.2 6 marks (Bloom's level 2 – 4 cognitive skills) allocated for explanations (level 4) on any three given terms per work.  
For example: **mediums and content:** Searle has used flour as a metaphor for transforming her race to white and her work is mainly about her racial identity. Water pours over her and acceptance is shown through her action of kneading the flour and water into dough which is a traditionally female pastime. The kneeling and making of dough on the floor stress the servility of females in traditional roles – more especially coloured and black women. She also uses the title to make us realise that fairy tales are usually about pretty white girls. The **mode** of performance and nudity emphasises her vulnerability in her video to confront us and draw our attention to her feelings about her race and traditional gender roles. (6)
- 6.3 8 marks (Bloom's level 5 – 7 **metacognitive** skills) allocated for evaluating (level 7) the success of the artists' intentions. 2 points per work.  
For example: Searle's work is successful as the scale and nudity are confrontational and forces us to acknowledge her race and her feelings about being discriminated against because of her race and because of her gender. She also demonstrates a typical female activity of baking which also makes us think about gender roles. Learners can argue either point of view if points are substantiated.  
Other applicable artists: Alexander, Siopis, Sebidi, Catherine, Cohen, Searle, Antoinette Murdoch, Diane Victor, Leora Faber, Payne and/or Rose, etc. (8)  
[20]

**QUESTION 7**

- 7.1 6 marks (3 per work) (Bloom's level 2 – 4 cognitive skills) allocated for *selection* and recall of factual (knowledge level 2) content as outlined above.  
For example: Sandile Zulu (fa) created an installation (fm) *Endangered Roots* which shows sweet potatoes and other roots that are piled on the gallery floor (fw +desc). (3 per work) (6)
- 7.2 6 marks (3 per work) (Bloom's level 2 – 4 cognitive skills) allocated for *describing* (level 3) the content, mediums and modes of the works.  
Roots refer to his African culture. (fr) The roots began to sprout despite having been sealed with fire which Zulu accepted as the element of chance and enjoyed the comment it then made on how culture grows and develops. (fr) The work comments on his roots and yet uses a very contemporary mode of installation and unusual mediums. (fr) (3 points per work.) (6)
- 7.3 8 marks (Bloom's level 5 – 7 **metacognitive** skills) allocated for explaining (level 5, 6 and 7) whether the relationship is positive or negative. (4 points per work.)  
For example, Zulu's work comfortably uses contemporary art making methods and this makes his work interesting as well as complicated. (A) The African content and 'European' modes enhance each other. (A) Zulu is formally trained so it would be unrealistic to expect him to be working with traditional mediums. (A) In fact very few traditional African mediums occur in South Africa: there are mostly crafts like weaving (which some of his other work refers to) and pottery; there is a regional sculptural tradition in the Limpopo and in Swaziland; and so it is natural that especially male contemporary African artists learned to use 'western' modes and mediums. (A) (four per work but 3/5 split also acceptable.) (8)  
[20]

<b>70 marks</b>
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**Total: 150 marks**