



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2012

VISUAL CULTURE STUDIES: PAPER I

MARKING GUIDELINES

Time: 3 hours

150 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.

QUESTION 1 VISUAL LITERACY

- 1.1 2 marks (Bloom's level 6 **metacognitive** skills) for *evaluation* of the modes of working. Either point of view acceptable if well motivated. Roth possibly, because he goes through the process of turning a book into a traditional sausage which makes his feelings about it clear. Mincing it and stuffing it with spices and lard into a sausage skin shows his distaste for Hegel's work. It is much more unconventional which makes it intriguing.
OR Kahlo's work as the painting can communicate her sadness through the choice of content and the sombre colours used just as well. We are not distracted by the medium – it is just the vehicle to express her message. Quotes taken directly from the given text will not be awarded marks. (3)
- 1.2 3 marks (Bloom's level 6, **metacognitive** skills) for *comparison* and *evaluation* of the motivations.
Either view can be credited if clearly substantiated: For example, Roth is motivated externally while Kahlo is motivated internally.
Kahlo is motivated on a *psychological/emotional level* by her personal experiences, her own emotions and her physical pain. She can therefore be said to be more credible. Many viewers can relate to her pain and so her work is meaningful to them.
OR Roth: being inspired by literature is a credible inspiration. He is responding to the world around him which is more meaningful to other people who know Hegel's works. He feels strongly enough about Hegel's work to respond to it which is credible. Credit any well substantiated response. (3)
- 1.3 4 marks (Bloom's level 6, **metacognitive** skills) for *explaining* the visual message communicated by the objects. (2 marks per artwork or 1/3 split)
- Image A: Roth transforms the writing into an edible food which is critical of Hegel as he is saying he would rather eat Hegel's work than read it. It serves to ridicule the writer of the literature which it contains as it is slightly phallic looking which makes it amusing.
Image B: The nails represent the physical pain Kahlo feels. She looks like a religious martyr who is suffering. The largest nail is in her heart which directly shows she is sad too. Credit any well substantiated response. (4)
- 1.4 3 marks (Bloom's level 4, **cognitive** skills) for *application of knowledge* giving the possible reasons.
(1) She is a woman and they were, in the past, neglected in the History of Art and discriminated against by galleries and critics.
(2) She is from Mexico which is remote and was not a major art centre of the world.
(3) Her work is personal and sad which may not have appealed to everyone.
Credit any well substantiated response.
(4) She was frequently bedridden and unable to paint. (3)
- 1.5 2 marks (Bloom's level 6, **metacognitive** skills) for *evaluation* of what 'real art' is. Credit any well substantiated response. He possibly refers to traditional mediums used for art-making like painting and drawing. He also possibly refers to art that is created around traditional genres like still-life, portraits, landscapes or traditional subjects like religious painting or socio-political work. A discussion of what comprises conceptual art is an acceptable response. (2)

1.6 **15 marks** (Bloom's level 2 and 4, **cognitive skills**) allocated: **5 marks** for *recalling and identifying* FIVE elements and **10 marks** for *application*: explaining the functions of the elements. Example below: (15)

IMAGE A	IMAGE B
1. Texture	
(Name a Visual Element identified in both works.)	
Function: Texture is actual and looks like the actual texture of a real salami and reminds the viewer of one.	Function: Texture is visual/stimulated/naturalistic looking and the cloth looks soft and flowing and contrasts with the texture of the landscape and stone column which seems rough.
2. Colour	
Function: Colour is the actual naturalistic colour that a real sausage would be which is an attempt to convince the viewer that they are looking at a real sausage.	Function: The subdued green colour in the background contrasts with and brings out the complementary touches of red in the figure.
3. Repetition	
Function: the repetition of the sausage forms gives the impression that they are displayed for sale in a butcher; adding to the illusion that they are real.	Function: The repetition of the nails leads the eye up the cloth and bringing our attention to the face and her tears.
4. Line (Line functions below also match with Contrast)	
Function: The vertical lines of the stings and the sausage shapes are contrasted with the horizontal lines of the frame to create an ordered structure.	Function: The jagged lines of the chasms in the background and the opening in the body create uneasiness and contrast with the horizontal bands of the back brace.
5. Movement and Rhythm	
Function: The variety in the lengths of the sausage shapes and the different heights at which they hang creates a rhythmical movement within the rigid frame.	Function: The flowing drapery creates an upward movement which is picked up in the circular bands of the back brace and the vertical column.
The above are examples of how to give functions but are not the only correct possible functions or Visual Elements. Accept other correct functions and Visual Elements. Do not accept answers which are merely descriptions of the elements or which just say where they are located. Accept elements that enhance or add to the mood but not elaborate explanations of meaning. Generalised functions will be capped at 11/15; they must be specific to the examples given.	

Question 1 skills balance:
 Level 2 and 4 skills 18 marks = 60%
 Level 6 skills 12 marks = 40%

[30]

QUESTION 2 ESSAY**Focus areas: Art as Idea****2.1 The introduction should clearly state a response to the statement: *Conceptual art is detached (unemotive) and dull. Artists should be personally involved.***

3 marks (Bloom's level 5 – 7 metacognitive skills) allocated for *stating a response/interpretation* to the statement. Simply repeating the statement does not get a mark. Simply stating that they agree/disagree does not get awarded a mark; it must be qualified to get a mark. If an introduction is long marks may go to argument but are not awarded a mark again if they are repeated later in the essay. Some candidates write a conclusion which is not necessary. However, there are sometimes credible argument points in the conclusion but they are not awarded marks if they repeat the intro or arguments already made.

Some examples of how to respond: (any other good argument for, against or both, may be credited.)

For example: The candidate may disagree and say that:

- not all conceptual art is unemotive and dull.
- the artists often make works about issues they feel strongly about.
- being involved in conceptualising is being involved – coming up with the concept is more important than actually making the artworks.
- the viewer is often provoked into an emotive response.
- artists often engineer the response which is being personally involved.
- the viewer's response is what completes the work – this involves them making it interesting.
- the intellectual 'clever stuff' is actually interesting in some cases.
- it challenges traditional art and ways of thinking which is stimulating not dull.
- it often sets out to shock and cannot therefore be seen as dull. Even shock is an emotional response.
- traditional mediums are expected and therefore THESE artworks are duller. The unusual mediums and modes are interesting.
- the artists push boundaries and so cannot be called dull.

The candidates may agree and say that:

- many conceptual artworks are actually dull as they do not invite the viewer in.
- many artworks are unemotive as they deal with concepts.
- The viewer has to be interested in that topic enough to want to engage.
- The candidate may argue from the point of view of the viewer being involved and not bored; rather than from the artist's point of view.

Combination arguments are acceptable and any well substantiated argument can be accepted.

(3)

2.2 The candidates must give an in-depth assessment as to why they agree and/or disagree **with the statement using:**

FOUR relevant artworks by 4 *different* artists.

These **MUST** be from Conceptual Art c. 1970s to the present and current non-traditional art.

AS PER RUBRIC:

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

- 4 movements/styles/modes
- 4 artists/architects
- 4 titles of works with descriptions

If a title actually describes the artwork (e.g. *Spiral Jetty*) candidates must still be clear in their descriptions of the work.

9 marks (Bloom's level 2 – 4, cognitive) are allocated to further relevant facts pertaining to the examples given above. These must be evenly distributed across the examples: 2 – 3 per example. However if 3 facts are already credited, a fact that is general and not specific to the example which would go over the allocation for that example, can be credited.

11 marks (Bloom's level 5 – 7, metacognitive) are allocated to *arguments* about the statement (as shown in the introduction). Candidates must respond to the statement using their chosen examples to exemplify and clarify their points. If arguments are hidden, weak or not truly linked to the question then only one argument mark will be awarded per example. 3 – 4 argument points per example should ideally be given but all valid argument points should be credited.

If the candidate uses two examples by the same artist – they cannot get additional factual marks but arguments points that relate to the question in general.

South African artists are NOT accepted; neither Q 3 examples (Early International artists) nor those from Grade 11 syllabus.

For example, if arguing in agreement that conceptual art is detached (unemotive) and dull:

Damien Hirst (fa) made an artwork, *For The Love of God* – which is a real skull encrusted with diamonds. (fw – work with description) It is a sculptural conceptual piece using found objects. (fm) (3 marks to one example)

It is a platinum cast of a real skull covered in real diamonds which makes it one of the most expensive pieces of art ever. (fr) He used a large number of real diamonds and the largest diamond, centrally-placed in the forehead, is reportedly worth \$4,2 million alone. (fr) The title is evidently what his mother said about his idea: "For the Love of God!" (fr) Hirst financed the project himself and it was priced at \$99 million. Although Hirst has a cult like following, no one purchased it, so he bought it himself. (fr) Bejeweled skulls are found in the archaeological record of ancient cultures. (fr) (2 – 3 marks for relevant facts per work)

The use of such expensive materials drew attention to the work just for the cost which makes it purely ostentatious. (A) Paying for it himself and buying it himself is a show of his own sense of self-importance rather than a deep level of personal involvement or that the public actually values the artwork. (A) Deliberately making it so expensive put it beyond the possibility of anyone but the elite or a public collector owning it which again shows how pretentious he is. As a member of the public, one would feel that he is being pretentious and so lose interest; so besides the awe the diamonds inspire it quickly becomes dull. (A) It does not inspire an emotive response except possibly that of outrage like his mother's response. (A) It

is also dull as he has taken the idea from ancient bejewelled skulls which clearly had a link to particular belief-systems. His only link is to consumerism, which he buys into and so it is a dull concept. (A)

(2 – 4 arguments per work)

Question 2 (35 mark essay) Skills Balance:

21 marks = (60% Bloom's level 2 – 4, cognitive skills)

3 marks plus 11 marks = 14 marks (40% Bloom's level 5 – 7, metacognitive skills)

(32)

[35]

QUESTION 3 SHORTER ESSAY/PARAGRAPHS

Statement: During this era, the everyday object in art is used and depicted in many new ways to create meaning.

- 3.1 The candidate must select TWO relevant artworks (from *different* movements) which show that **the everyday object in art being used and depicted in many new ways to create meaning**. These artworks **MUST** be from International Art from Dada up to but not including Conceptual Art of c. 1970s.

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

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

5 marks (Bloom's level 2 – 4, cognitive) are allocated to further relevant facts pertaining to the examples given above. (11)

- 3.2 For BOTH works explain the link between the historical context and the new way the object was used/shown.

4 marks (Bloom's level 4, cognitive) are allocated to *application of knowledge: giving possible motivations*. Give 2 motivations per work.

Possible ways to motivate: e.g. using marking protocol:

- Dadaists (Fm) used the found object as art because the artists say it is art. (Fr) Duchamp's (Fa) *Fountain* a found urinal which was signed R MUTT and exhibited as a sculpture. (Fr)
- Historical Context: they were motivated by their anger about WWI which caused them to challenge art norms. They saw war as illogical and therefore did not see any sense in making art that made sense. It was an anti-war protest against values society held as it commented negatively on traditional Baroque fountains in city squares. German pronunciation of this is *armut*: poverty, Duchamp referred to the public's intellectual poverty, also actual poverty of wartime and metaphorically, of societal values. (Mott was also the manufacturer's name.)

Other possibilities:

Surrealist object as fetish: Meret Oppenheim's teacup – it alludes to female sexuality and feminine exploitation by the opposite sex. It was motivated by the interest in symbolism in dreams. This came from the exploration of dream symbolism in the developing area of psychology. Historically, it was a new science which developed out of the World Wars.

Surrealist objects as symbols: the lobster phone of Dali representing communication breakdown in WWII but also symbolises his dislike of technology. As above but also a response to WWII.

In Pop Art the object alludes to consumerism and mass produced fast foods like Warhol's *Green Coca Cola Bottles*. The advent of Pop culture mass production and advertising puts the object into focus. It is an objective depiction of the object.

Candidates may discuss objects that are used or depicted in the art or when everyday objects are used to create art e.g. sticks used by Pollock to apply paint. (4)

[15]

80 marks

SECTION B ISSUES THAT ART ADDRESSES IN SOUTH AFRICAN ART**QUESTION 4 VISUAL LITERACY**

- 4.1 2 marks (Bloom's level 6 skill) for *evaluating*: giving TWO reasons why after 1994, it is/is not it still relevant for Stopforth to refer to atrocities committed during apartheid.

Possible YES answers: It is healing to affirm the prisoners and shed light on the atrocities of the past. It is a reminder not to repeat history. It is historically important as apartheid's legacy is still evident in today's society. There are still people alive who were directly affected by apartheid. ()

Possible NO answers are that we should move beyond concentrating on the negatives and build a new united society. Accept any well-motivated answers.

The yes/no response does not get awarded a mark – it must be qualified. (2)

- 4.2 1 mark (Bloom's level 6 skill) for *interpretation* of the word 'healer' in the title for **Image C**. Just as soap washes one clean and actual sunlight heals – the image is meant to heal society by showing the truth of what happened to the prisoners. Deaths and torture in contrast with the title: actual sunlight would have healed and soap cleans which are both positive associations that are ironic because soap was blamed for deaths in detention. (Do not credit a repeat of Question 4.1.) (1)

- 4.3 3 marks (Bloom's level 6 skill) for *applying elements correctly to meaning to explain* how Stopforth used any THREE visual elements in depicting the mundane object (a bar of soap), to successfully communicate his message: *Colours*: are dark and sombre/subdued and the texture is uninviting. This makes it a scary symbol of the lies about the atrocities rather than just soap. *Scale*: it takes up the whole image so it communicates its importance – it obviously is more than just what the prisoners washed with. *Shape*: the sun and shape of the letters of the brand name jump out clearly and relays the ironic positive implications contrasting with the sinister meaning of the soap. One wonders why he depicts a mundane object so large in the *composition* so one is led to question what it stands for/means. It is an ordinary item that was supposedly a frequent cause of death of political prisoners. Credit any well motivated answer linked to a visual element. (3)

- 4.4 2 marks (Bloom's level 6 skill) for *interpretation*: Penn's possible *socio-political* comment in *The Sleep of Reason Produces Monsters III* is that war and weapons of mass destruction are monsters not born out of reason. She is perhaps alluding to the continuance of war and resultant suffering through history. Other credible interpretations may be accepted. (2)

- 4.5 2 marks (Bloom's level 6 skill) for *evaluating*: for a substantiated opinion whether Penn successfully communicates both '*the beauty and the horror of the mushroom cloud*.' Yes – it looks beautiful through her use of harmonious colours and tints and tones of them and interesting textures she creates and yet the colour is sombre and foreboding too. The shape is attractive but we cannot escape its symbolism. Accept any well-motivated answer. Can refer to the beauty of clouds and appreciation of landscapes and landscape as a genre. (2)

[10]

Question 4 (Visual Literacy) Skills Balance:

10 marks (100% Bloom's level 5 – 7, metacognitive skills) (balances with Q3)

QUESTION 5 SOUTH AFRICAN ART AND ARCHITECTURE FROM RESISTANCE ART TO THE PRESENT

Pre Resistance Art examples are NOT applicable in this section. So no Polly Street examples; no Rorkes Drift or Early SA art.

- 5.1 6 marks (3 per work) (Bloom's level 2 – 4 cognitive skills) allocated for selection and recall of factual content. The examples **MUST** be from **Resistance Art** and the artworks **MUST** be able to relate to the **title**: *The Sleep of Reason Produces Monsters III*. Resistance Art is strictly between 1976 and 1994 however candidates may use examples outside of this time period on condition that the content is about apartheid and relates to the question.
For example: Alexander (Fa) made a sculpture of fibre-glass from body casts and included some real bone. (Fm) It is called *The Butcher Boys* which shows three frightening life-size figures seated on a bench. (Fw = work + brief description)
(3 marks per work)
- (Note: if movements are not applicable/given, the 2 modes of working should be supplied.) (6)
- 5.2 10 marks (Bloom's level 3 cognitive skill) for *understanding and explaining* how the artworks relate to the given title. Candidates must relate the selected works to reason or lack thereof. The candidates must demonstrate that they are aware of how Alexander creates the psychological impact of the artwork. The impact on the viewer is a feeling of unease and fear. For example, the figures are partly animal as they have horns which make them look like monsters. They have dead looking eyes and look frightening and so look as if they lack the ability to reason. The men/beasts represent military men/security policemen who committed atrocities during apartheid who acted like monsters without feelings/reason. They have no hearts as there are large gashes in their chests so they lack feeling and have malformed mouths and ears and this shows the lack of ability to communicate. They are not shown to be capable of reason or emotion if we look carefully which is what makes them and what they did, monstrous and frightening. (NOTE: Do not credit discussions of the actual artworks by Penn and Goya.) (5 explanations per work or 6/4 split) (10)
- 5.3 4 marks (Bloom's level 6 metacognitive skill) for *evaluating* the success of the **titles** used in the two artworks. The simple yes or no response does not get awarded a mark unless it is qualified further. For example, Yes, the title *Butcher Boys* makes it unsettling and scary and makes us aware that these men could commit atrocities. The word 'Butcher' gives horrid connotations of slaughter and murder. And calling them 'boys' makes it seem like a game/sport to them. (2 explanations per work or 3/1 split) (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. The candidates **MUST** select **TWO** artworks that elicit a strong **emotional response** in the viewer (either negative or positive): **ONE MUST** be by a **male** artist and **ONE MUST** be by a **female** artist. For example, an artwork by a female artist which evokes a strong emotional response in the viewer: *Victor's*, (Fa) made a series of etchings (Fm) called the *Disasters of Peace* – her work, *Why Defy*, illustrates a woman who was burnt by an iron during an attack.
(Fw = work + brief description) (3 marks per work)
An example of an artwork by a male artist must also have strong emotional content. (Note: if movements are not applicable/given, the 2 modes of working should be supplied.) (6)
- 6.2 10 marks (Bloom's level 3 cognitive skill) for *examining and explaining* the medium/modes of working that the artists used to achieve the desired response from the viewer: through the use of titles, medium and modes, content:
(5 marks per work or 6/4 split)
Victor's work is done in etching in black and white. It links to the medium Goya used in the *Disasters of War*. It deals with very emotive content and does not successfully add to her message beyond the texture and darkness which give a dark/negative mood. The excellent technique does draw you in to look more closely. It does allow her to illustrate the narrative in great detail. Her later works with smoke have more of a link between meaning and medium/modes of working. (10)
- 6.3 4 marks (Bloom's level 6 metacognitive skills) for *comparing and evaluating* whether the gender of the artist plays a role in the emotional impact of the artwork, in **BOTH** the selected artworks. Any reasonable opinion can be accepted as long as it is well motivated. For example, one could say that Victor is able to affect our emotions as her artwork is hard-hitting emotionally, affecting the viewer very strongly. Her content relates to the societal issues of abuse of women so as a woman she is more emotionally invested in the artwork. She also deals with reason effectively as she causes us to evaluate societies' ability to reason. (2 per work or 2/4 split) (4)
[20]

QUESTION 7**Focus Areas: Manifestation and Exploration of an African Identity**

- 7.1 6 marks (3 per work) (Bloom's level 2 – 4 cognitive skills) allocated for *selection and recall* of factual content. The candidate must select TWO artworks (by two *different* artists) which **MUST** be **Post Democratic artworks (post 1994)** in which the artists explore their position in the current South African context. Candidates may use examples that are not Post Democratic in date only if the content refers to the current South African context. (The release of Mandela in 1992 shifts the date a bit earlier)

For example, Berni Searle (Fa) *Traces* which shows an imprint in spice of her body (Fw) it is a photographic record and installation of a process performance in which her body was sprinkled with spice. (Fm) (3 per work) (6)

- 7.2 10 marks (Bloom's level 3 cognitive skill) for *understanding and explaining* how the issues they deal with relate to the current South African context. For example, Searle's work links to her heritage of being a 'Cape Coloured'. This group of people arose through the Dutch spice trade passing through the Cape en route to India. She explores this complexity of identity by using actual spice which refers to the spice – trade. It has a strong aroma as heaps of spices are placed below the photos in the installation. She explores the term 'coloured' through the bright colours of the spice and the title *Traces* refers to genetic traces of the Dutch traders/colonists in her. The complexity of South African society, cultural diversity and history lead many artists to explore self and identify in relation to the South African context. (5 per work or 6/4 split) (10)

- 7.3 4 marks (Bloom's level 6 metacognitive skill) for BOTH artworks, explain why viewers who are not South African would find these issues interesting. Motivate your answer by referring to BOTH artworks. While there are still many prejudices which we encounter in South African society other nations may not have race issues of this sort and may not relate to it. However, Searle's mode of working (installation, nudity on a large scale, smell and colour of spices) is interesting and would fascinate viewers from any country. Her work may interest the Dutch and Indian people to whose history the work also refers. (2 per work) (4)

[20]

70 marks

Total: 150 marks