



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2013

**VISUAL CULTURE STUDIES: PAPER I**

**MARKING GUIDELINES**

Time: 3 hours

150 marks

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**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.**

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**QUESTION 1 VISUAL LITERACY**

- 1.1 4 marks (Bloom's level 6 **metacognitive** skills) for *evaluation and explanation* of the possible advantages gained from exhibiting **Image A** in the specific location of the Cartier Foundation Gallery in Paris  
This location allows the viewer to be absorbed as the huge scale and the glass façade allows the viewer to focus on the artwork. The experience of the scale and openness of the glass façade heightens the intensity of the experience. The more practical advantages may also be accepted like the exposure to more people, i.e. the French. Also the scale of the building allows for such a large work. The beauty of the architecture complements the artwork and creates an intriguing environment. The subtle references to the Baroque architecture in the tiles may also be contrasted by the starkness of the architecture of the gallery. The regularity of the architecture also creates a foil for the arabesque lines in the ocean. Any other good point may be credited. Accept if wall is discussed as part of the artwork but not as part of the building. Accept solid vs transparent and the link of glass to water. Accept link to deconstruction architecture. Accept newly constructed vs destroyed buildings. (4)
- 1.2 2 marks (Bloom's level 4 **cognitive** skills) for *application of knowledge* of terminology in **Image A**, explaining in what way is the artwork *stylised* and in what way is the artwork *innovative*. The image is stylised in the simplified architectural forms and wave forms. It is innovative in the scale and division of the canvasses breaking the image into small parts that make up a fragmented whole. An answer that explains stylisation as innovation is also acceptable; however, two distinct points/facts/arguments must be provided for two marks. (stylised is simplified, geometric often using design/pattern; not naturalistic.) (2)
- 1.3 2 marks (Bloom's level 6 **metacognitive** skills) for *evaluation and explanation* of how the popular Brazilian graffiti phrase: *Coelacanth Causes Tsunami*, as the title of **Image A**, could add to the meaning of this artwork. The coelacanth links to the colonial interest in collecting fossils and new species. Possibly shows what remains of colonialism. It shows the negative impact on Brazil just as colonialism in the past was negative. The negative effect of drugs could be seen as similar to the damage a tsunami causes. It could also link to the political disempowerment that colonialism has created and this is what the phrase was thought to refer to at first. Any other good point may be credited. (2)
- 1.4 3 marks (Bloom's level 6, **metacognitive** skills) for *explaining* the possible effects the exaggerated scale and location may have on the viewer.  
The scale dwarfs the viewer who feels threatened. The viewer may feel awe/fear at the experience of being under such a big structure. The viewer may find the unnaturalistic scale of the spider amusing/powerful. The location means that people who would not normally go into a gallery can experience an artwork. The outdoor location – an enlarged scale – allows viewers to compare the city-scape directly with the spider and the negative spaces created between the spider's legs. Accept link to spider and threat to city/church creates fear. Accept strange juxtaposition is unsettling. NOTE: this must be about the viewers' response. (3)

1.5 4 marks (Bloom's level 6, **metacognitive** skills) for *explanation* of BOTH interpretations:

Bourgeois: spiders are 'friendly', 'helpful and protective.' Bourgeois related to her mother as a strong presence as shown by the size of the spider. A huge spider/mother would be able to protect children from unwanted elements. Weaving is also a useful activity which links to her mother's role as co-provider for the family. AND Budnitz: 'grotesque' and says it 'comments on how we view motherhood'.

The huge scale is looming and overwhelming so not friendly but grotesque. Many people see their mothers as overbearing. The image of a spider as a nurturing presence is an unusual concept.

Credit any well substantiated response. (2 explanations per work or 3/1 split) (4)

1.6 For Image A: Refer to the paintings for this formal analysis, not the sculptural wall. For Image B: Refer to the the 3D sculpture and not the 2D photograph of it.

**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. <b>Texture</b> (Name a Visual Element identified in both works.)	
Function: Texture looks crackled over the paint giving the artwork a similar texture to that of the crackled glaze of old pottery tiles.	Function: Texture looks hard and twisted due to the bronze which attracts the viewers' attention to the surface as well as the whole form.
2. <b>Colour</b>	
Function: Colour is blue and white, which is monochromatic and gives the artwork a stylised and pattern-like feel. Or: creates high contrast.	Function: Colour is the dark colour of bronze, which makes the whole form look like a silhouette against the cityscape.
3. <b>Scale and proportion</b>	
Function: The massive overall mural size is made up of smaller blocks which can both overwhelm the viewer and draw them in.	Function: the massive scale of the spider dwarfs the viewer evoking an emotional response.
4. <b>Shape and Form</b>	
Function: The shapes of the waves and architecture are not naturalistic but quite 2D and stylised which makes them look like a design or pattern.	Function: The form is 3D so it gives the viewer the sense that the spider is real.
5. <b>Movement and repetition</b>	
Function: The repetition of the arabesque shapes creates a sense of rhythm and movement of the ocean.	Function: The 8 jointed legs which taper creates the impression that the legs are light and nimble and that the spider could actually move creating discomfort.
The above are examples of how to give <b>functions</b> , but are not the only correct possible functions or Visual Elements. Accept other correct functions and Visual Elements (e.g.	

line.)

Do not accept answers which are merely descriptions of the elements or which just say where they are located. Accept a maximum of two functions that refer to adding to the mood/meaning, but not more than two and not elaborate explanations of meaning.

Question 1 skills balance:

Level 2 and 4 **cognitive** skills 17 marks = 56.66%

Level 6 **metacognitive** skills 13 marks = 43.33%

[30]

**QUESTION 2      ESSAY****Focus areas: Art as Idea**

2.1 The introduction should clearly state a response to the statement: **The choice of location and presentation of artworks play an important part in communicating the message of the artists.**

3 marks (Bloom's level 5 – 7 metacognitive skills) allocated for *stating a response/interpretation* to the statement. 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:

- Other aspects communicate better; these are relatively unimportant.
- Sculptures/installations are often temporarily installed and then moved and presented/exhibited in different places so the message has to be communicable in any location: location is therefore not important as it has to vary. (Presentation may be important.)
- Some conceptual works are purely ideas/conceptual and do not have a physical form, so the location is not part of the communication; presentation may be important –the instructions are sometimes presented but not always.
- Some artworks do not relate to their location at all; the message is separate.
- The gallery is often just a convenient place to exhibit art – it is not the only location the message can be communicated in.
- It can be too unconventional and challenging for the viewer making it harder for them to relate to and to grasp the message.
- The remoteness of many locations or the specific locales makes some artworks inaccessible to most people, so the message is not directly conveyed.
- We most often experience artworks through photographs, so the location often has no effect on us.
- The candidates may separate location and presentation and argue for one in favour of the other.

The candidates may agree and say that:

- Many conceptual artworks rely on presentation to invite the viewer in for their message to be communicated.
- The viewer has to be engaged to understand a message, so using an interesting presentation or location is often used to engage viewers.
- It can add to the concept or be a part of the message.
- The location and presentation can add to the artists' ability to provoke the viewers into an emotive response and so communicate better.
- It can draw the viewer in and the response is what completes the work – this involves them making it interesting and so communicates the idea successfully.

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

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

**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.

For example, if arguing in agreement that **the choice of location and presentation of artworks play an important part in communicating the message of the artists:**

De Maria (fa) made a long-term installation falling under Land Art (fm) called *Lightning Field*. It consists of 400 steel poles 4.7 – 8.3 m which spread over 1.6 × 1 km in New Mexico. (fw – work with desc) (3 marks to one example)

The artwork is outside and the tall steel poles are permanently erected in the ground. (fr) The location De Maria chose is known for its high incidence of electric storms so that the poles have a good chance of conducting lightning during storms. (fr). The artwork is intended to make the viewer think about the earth and its relationship to the universe. (fr) The Dia Art Foundation spent half a million dollars in the 1970s to erect the work and they own and maintain it. (fr)

(2 – 3 marks for relevant facts per work)

The choice of location in this case is absolutely crucial to the message of the artist as it is located outside where one looks at it in relation to the sky and earth. (A) De Maria wants the viewer to be able to experience the power of nature and so he created this situation where the landscape (nature, light and weather) would become an intense, physical and psychic experience. (A) It is in a remote desert area and one is intended to view it alone – this opens the viewer to this kind of reflection which successfully communicates the idea. (A) One can also disagree: The artwork is so expensive to view it – a viewer has to book the chalet there and travel there – that its location makes it unsuccessful in communicating its message as so few are able to experience it. (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]

The following modes were accepted; Land Art, Site Art, Site Specific Art, Outdoor Installation, Process Art, Art as Controversy, Shock Art, Installation, Sculpture, Aesthetic Consumerism, Performance Art, Narrative Art, Text Art, Language Art, Word Art, Linguistic Art, Documentational Art, Biological Art, Neo Pop Art, Street Art, Urban Art, Graffiti Art, Body Art, Photography/photographic documentation, Video Art... The following modes were not accepted as they are a too general description of the mode or irrelevant to the question, Conceptual Art, Pure Conceptualism, Idea Art, Minimalism, New Media Art.

The most commonly used examples of artists in Question Two: Jenny Holzer, Chris Burden, Damien Hirst, Anthony Gormely, Joseph Beuys, Bruce Naumann, Chapman Brothers, Robert Smithson, Walter de Maria, Tracy Emin, Ann Hamilton, Cindy Sherman, Mona Hatoum, Orlan, Dennis Oppenheim, Christo Javacheff, Banksy, Mark and Jeanne-Claude, Mark Quin, Marina Abramovic, Bill Viola, Keith Haring, Barbara Kruger, Jeff Koons, Joseph Kosuth, Hans Haack, Rachel Whiteread, Cornelia Parker, Mary Coble, Gilbert and George.

The following artist used were accepted but not an ideal response to the question as they were on the cusp between Conceptual and Pop/Minimalism: George Segal's Installations, Edward Kienholz's Installation, Robert Rauchenberg, Sol LeWitt, Donald Judd, Dan Flavin.

### QUESTION 3 SHORTER ESSAY/PARAGRAPHS

**Statement: Creative liberation is important in every age (time period).**

- 3.1 The candidate must select TWO relevant artworks (from two different movements) which relate to the above statement that **creative liberation is important in every age (time period)**. These artworks MUST be from International Art from Dada up to but not including Conceptual Art of c. 1970s. The candidate must analyse how their selected examples demonstrate creative liberation (or a lack thereof) through style, mode, content, medium, title, etc.

**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 **4 marks** (Bloom's level 4, cognitive) are allocated to *application of knowledge*: For BOTH artworks, the candidate must explain to what extent the age (time period) influenced the creative liberation evident in the work.

Give 2 motivations per work. (4)  
[15]

For example: using marking protocol:

- 3.1 The Surrealist (Fm), Meret Oppenheim's (Fa) *Object* (Breton called it: *Luncheon in Fur*) is a cup and saucer (found object) lined with gazelle fur. (Fw) (3 marks to one example)

It is an example of 'creative liberation' because it has sexual references in its content: a cup and spoon are made to be put in the mouth and as it is small concave object covered with fur. (Fr) The medium makes it repulsive to drink from and yet it is attractive to touch the soft fur which creates sensual tension. (fr) It was a new mode of working at that particular point in time as it does not employ traditional art materials but rather fur (Fr) It is an example of 'creative liberation' because the

Surrealist style juxtaposes unexpected elements together. (Fr) It transforms the ordinary teacup into an extraordinary fantasy object that generates many connotations. (Fr) It is an example of 'creative liberation' because the functional object (teacup) is now rendered useless by the fur. (Fr)

(2 – 3 marks for relevant facts per work)



- 3.2 Oppenheim's creative liberation is unusual as female Surrealist artists were still viewed more as muses than creators of art. () Oppenheim was seen to be mocking the prevailing 'masculinity' of sculpture by using a feminine and yonic object. () Using the Dadaist style of found objects and the Surrealist style of juxtaposing bizarre objects, allowed her the freedom to express her sexuality using these unusual mediums creatively. () The Surrealist interest in exploring dream symbolism and sexuality due to the developing area of psychology, allowed her the creative freedom to explore her content. () This shows her creative liberation as she expresses ideas previously taboo for women to address. ()
- (2 – 3 arguments per work – at least 1 per artwork)

Question 3 (15 mark essay) Skills Balance:  
11 marks = (60% Bloom's level 2 – 4, **cognitive** skills)  
4 marks = (40% Bloom's level 5 – 7, **metacognitive** skills)

**80 marks**

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

- 4.1 2 marks (Bloom's level 4 **cognitive** skill) for *explaining/offering* TWO reasons why in 1995 'explicitly political artworks' would be selected to represent South African art. It is because 1994 marked South Africa's first democratic election. () South Africans as a nation had been looking back at apartheid atrocities and re-evaluating where we wanted to be headed. () It was now safe to be politically explicit without fear of repercussions. () Accept any well-motivated answers. (2)
- 4.2 3 marks (Bloom's level 6 **metacognitive** skill) for *explaining/offering* THREE reasons why Biko is depicted in collage in **Image C**. Nhlengethwa chose this medium to show that Biko was seen as insignificant by the apartheid regime. () The awkwardness of the figure also successfully communicates the swelling of his head and the pain inflicted on his body by his torturers. () It could also be ironic showing a contrast of how he was regarded by the nationalist government, in relation to his importance of the Black Consciousness movement. () It could also show he was a humble man as there are anti-elitist qualities in collage as medium. () Accept any well-motivated answers. (3)
- 4.3 (Error in question – all credited with 2 marks)  
2 marks (Bloom's level 6 **metacognitive** skill) for *evaluating* whether or not Taylor successfully avoids the elitism (superiority) typical of public monuments in **Image D**. Candidates probably will say he DOES: Taylor uses no raised plinth to elevate the work above the viewer (literally *grounded*). () His choice of subject is not the traditional male hero/political figurehead depicted in equestrian sculptures but a female figure. () He sculpts a donkey as opposed to a horse, therefore changing traditional representation from an animal which has status in battles to one with none. () He places his artwork in a shopping centre which is not a public political building. () The title *Grounded* refers to a quality of *groundedness*: being secure and of being in touch with reality and one's own personal feelings – he infers a military leader is not grounded. () Also accept arguments for he DOES NOT: He aims to but it is too remotely placed and his challenge may go unnoticed. () The insult to women overrides the attempt to avoid elitism. () Many viewers may not make the link to equestrian statues featuring male heroes. () Accept any well-motivated answers. Accept humility indicated through biblical reference and also through earth as medium. (2)
- 4.4 3 marks (Bloom's level 6 **metacognitive** skill) for *evaluating*: for a substantiated opinion as to whether it is insulting to women that Taylor chose a woman as an 'anti-hero' in **Image D**. Accept either point of view if well-motivated.  
NO: The woman is generalised so stands for ALL women in this way: Taylor's choice could be seen as a positive comment. () The woman on a donkey could be seen as a reference to Mary the mother of Jesus which could show her religious humility as heroic. () She is called grounded which is a positive quality. ()  
YES: Her form is quite apparent and she is quite young and idealised which could be offensive to women as he used a stereotype. () Women are strong heroes and are also deserving of large heroic monuments, so it is offensive to contrast a male hero with a female who is not presented as a hero. () (3)

**[10]**

Question 4 (Visual Literacy) Skills Balance:

5 marks = (50% Bloom's level 2 – 4, **cognitive** skills)

5 marks = (50% Bloom's level 5 – 7, **metacognitive** skills)

## 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. The examples **MUST** be from **Resistance Art** and should be suitable to feature at an exhibition of 'explicitly political artworks'.

For example, Paul Stopforth (Fa) drew *The Interrogators* shows the close-up portraits of three security policemen who interrogated and tortured Steve Biko. (Fw = work + brief description) It is a triptych of drawings in graphite and wax on board. (Fm)

If an artwork is not accepted due to date or theme, it is possible to allocate a mark for the artists' name, **ONLY IF** the artist's work fits in these dates and question –young artists (got their degree post 1994) do not grant a mark. Some artworks are borderline and must be carefully considered.

(3 marks per work) (6)

- 5.2 10 marks (Bloom's level 3 **cognitive** skill) for *examining and explaining* what makes **BOTH** the selected artworks, 'explicitly political artworks'.

The choice of subject matter and visual language contribute to the political message that is not understated in any way but explicitly/clearly communicated to the viewer.

() It is about a well-known atrocity which occurred during apartheid history involving a well-known person. () The content of this artwork is the three security policemen who interrogated and tortured Steve Biko, an anti-apartheid activist, who died as a result. () Biko was targeted as he was instrumental in founding the Black Consciousness Movement so it is distinctly political subject matter. () Depicting the perpetrators as really banal looking men makes them seem more terrifying. The looming large scale adds to the sense of menace. () The empty chair too is sinister as it suggests that either Biko was assaulted with it or that he sat in it and it is now symbolically empty referring to his permanent absence. ()

(5 per work or 6/4 split) (10)

- 5.3 4 marks (Bloom's level 6 **metacognitive** skills) for a substantiated opinion as to whether the artists you have selected could be regarded as 'heroes' of the struggle against apartheid. Accept either point of view if well-substantiated.

Yes: Stopforth is a hero as he took a political stand in identifying the perpetrators by their looks – it was a powerful and dangerous act at the time. () The apartheid government targeted all anti-apartheid activists, many of whom were imprisoned, tortured or killed so identifying his stance was personally risky. ()

No: Stopforth is white and was an outsider who was not living in a black township where he would have been in more physical danger. () His art was a very safe way to be involved in the struggle by comparison to joining marches, etc. () Note they must discuss the artist as the hero not the subject of the artwork as the hero.

(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 take the form an '**anti-monument**' and/or relate to the concept '**anti-elitism**'. They must belong to **Resistance Art to the present**.  
For example, Siopis (Fa) *Patience on a Monument* which depicts a black woman peeling a lemon while sitting on a pile of photocopied images from South African history: redcoats, black warriors, slaves, boers, missionaries, etc. (Fw = work + brief description) Collage with oil paint on canvas. (Fm) (3 marks per work) (6)
- 6.2 10 marks (Bloom's level 3 **cognitive** skills) for *examining and explaining* in what ways BOTH the selected artworks take the form of '**anti-monuments**' and/or have '**anti-elitist**' qualities in style, mode, content, medium, titles, location, etc.  
Siopis calls it a 'History Painting' which are paintings usually commissioned by the government to depict important historical events from their perspective but it is her perspective. () The 'monument' she sits on is an anti-monument as it is a pile of copied images of conflicts and the debris of society which were previously valued like an Anton van Wouw sculpture. () Using collage and photocopying in an oil painting which is a 'History painting' is not the usual use of medium in such paintings. () Using a black female as the heroine is unusual; she is not a particular person but an allegorical one: 'Patience' who waits for her turn to come in history. () It is also anti-monument and anti-elitist because of the use of a person performing a mundane task, not a military figure. () 2 marks maximum for rel points that do not specifically relate to the anti-monument/ anti-elitism.  
(5 marks per work or 6/4 split) (10)
- 6.3 4 marks (Bloom's level 6 **metacognitive** skills) for a substantiated opinion as to whether shopping malls are appropriate places for public sculptures or not. Accept points of view that are well-substantiated.  
YES: As they bring artworks to more people and not just the educated art viewers. () As they can be funded by large-scale building projects – this placement creates opportunities for artists. ()  
NO: As by being placed in an environment associated with consumerism and entertainment, it either trivialises important subjects () or encourages purely decorative artworks. () It can also be easily ignored by the public who do not see it as art as it is not in a gallery, so they would miss the meaning. ()  
(2 per argument or 1/3 split) (4)  
**[20]**

**QUESTION 7**

- 7.1 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 link to the phrase: '**a distinctive identity as an African.**' They must be **Post Democratic artworks (post 1994).**

Willem Boshoff (Fa) made a sculptural installation of stones (Fm) called *Psephos* which holds stones from 9 Provinces boxed in the shape of ballot crosses. (Fw = work + brief description)

Artworks have to be post democratic; artists that worked prior to 1994 and are also post democratic can be awarded a mark if given with an earlier work.

If an artwork does not apply due to date or theme, a mark can be given for a relevant artists **ONLY IF** the artist fits into these dates – no early SA art can be accepted.

(3 marks per work) (6)

- 7.2 10 marks (Bloom's level 3 **cognitive** skill) for *examining and explaining* in what ways BOTH the selected artworks link to the concept of an African Identity.

If e.g.s are not Post Democratic facts and arguments that are generalised and relevant can be credited.

*Psephos* was made in 1996 and is distinctly African as it is about the first South African democratic elections held in 1994. ( ) The medium is literally African as it holds stones collected from the nine provinces that existed then. ( ) It is African as the stones from the 9 provinces symbolise all of the country. ( ) It can also be seen to represent the varied race groups in South Africa as the colours are similar to all the differing skin tones of South Africa's many race groups. ( ) The title and the idea of stones used to cast a vote is from ancient Greece but the form of the X refers to how South Africans would now mark a vote on a ballot paper – many for the first time. ( )

(5 per work or 6/4 split) (10)

- 7.3 4 marks (Bloom's level 6 **metacognitive** skills) for *evaluating* whether the artworks allow us to each reach our own interpretation. Accept either point of view if well substantiated. Discuss BOTH artworks.

YES: If we do not have the background on the artwork we can easily see it as purely decorative. ( ) The crosses can now easily not be seen as votes, but can be seen to represent negativity or lack of progress. ( )

NO: At the time around voting most viewers would realise that this as a reference to voting. ( ) As it is in Gencor's/BHP Billiton head office building – one of the mining giants of Southern African mineral wealth, viewers seeing it there would also see the link to the corporation's interest in the mineral wealth of the South African earth and perhaps feel forced to feel that they support democracy as they paid for and display this artwork. ( )

(2 per work or 1/3 split) (4)

[20]

Question 5 – 7 (South African Art) Skills Balance: Per question

16 marks = (80% Bloom's level 2 – 4, **cognitive** skills)

4 marks = (20% Bloom's level 5 – 7, **metacognitive** skills) ( balances

Question 1

**70 marks**

**Total: 150 marks**