



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2014

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.

QUESTION 1 VISUAL LITERACY

- 1.1 2 marks (Bloom's level 6 **metacognitive** skills) for *evaluation and explanation* of the possible meaning and the emotive impact Attie achieves by submerging the images in **Image A**.
The submersion speaks of drowning – the viewer may feel anxious that the people in the images may be drowning. They seem to be beyond our help – could make the viewer feel helpless. They appear ghostly – the viewer may be unsettled or frightened and even sad. The water moving over them makes the images look alive – it is possibly scary. One point must explain the emotive impact. Credit any two of the examples given or accept any other credible explanation. (2)
- 1.2 2 marks (Bloom's level 6 **metacognitive** skills) for *evaluation and explanation* of the meaning and possible emotions any ONE of the superimposed symbolic images could stir up in **Image A**.
The maps of escape routes, ships and boats and entry visas are literally things that form part of the reality that the refugees of 1945 and 1995 experience – they could make the plight of the refugees seem more real to the viewer; it may therefore also make the viewer want to help them. The 'Jewish star' would remind the viewer of Nazi atrocities and make the viewer more sympathetic toward Jewish people. One point must relate to the emotions evoked. Credit any two of the examples given or accept any other credible explanation. (2)
- 1.3 3 marks (Bloom's level 6 **metacognitive** skills) for *evaluation and explanation* of what the desolate landscape communicates about the figure in **Image B** by Kiefer.
The desolate landscape shows that he is alone after a catastrophic event but protected somehow by the dome. It communicates that he perhaps played a part in the destruction of the landscape as he has survived it where others did not. The dome may indicate an emotional state of mind of isolation; emotional disconnectedness and being oblivious to the destruction surrounding him. It may refer to how a soldier may have had to keep an emotional distance from the events surrounding him in order to survive the war. The rows indicate that it was a food crop – now there is no physical/emotional sustenance left. Credit any three of the examples given or accept any other credible explanation. (3)

1.4 Nil for using the incorrect image. Candidates must refer to **Image B: *Everyone Stands Under His Own Dome Of Heaven:***

Four elements must be given; per element:

One mark for identifying and briefly describing the Visual Element.

One mark for explaining a function/effect of the Visual Elements in the image.

8 marks (Bloom's levels 2 and 4, **cognitive** skills) allocated: **4 marks** for *recalling and identifying and describing* FOUR elements and **4 marks** for *application*: explaining the functions of the elements. Example below:

Present the answer in the form of a TABLE as shown below:

IMAGE B	
(Name and describe a Visual Element identified in Image B.)	
1. Colour – two different hues of blue have been used: cooler in the background and warmer in the dome.	(1)
A function/effect of the Visual Element in the image:	
1. The function of this is to make the dome appear to be in front of the sky which is cooler and therefore recedes more in space.	(1)
(Name and describe a Visual Element identified in Image B.)	
2. Texture – the texture is visual texture (not actual).	(1)
A function/effect of the Visual Element in the image:	
2. The visual scratchy way of drawing the crop makes it appear to be burnt or dead while the thin application of the wash in the dome makes it appear transparent.	(1)
(Name and describe a Visual Element identified in Image B.)	
3. Depth and Perspective is linear one-point perspective.	(1)
A function/effect of the Visual Element in the image:	
3. The orthogonals of the crop rows recede to a vanishing point making the space the dome and figure exist in appear believable.	(1)
(Name and describe a Visual Element identified in Image B.)	
4. Shape and Form – there is a geometric structure to the work with a half-sphere or dome and horizontal rectangles of 'earth' and 'sky.'	(1)
A function/effect of the Visual Element in the image:	
4. The rounded transparent dome shape over the figure contrasts with the rectangles of earth and sky to isolate the figure and draw attention to it.	(1)

(8)
[15]

Question 1 skills balance:

Level 2 and 4 **cognitive** skills 8 marks = 53,33 %

Level 6 **metacognitive** skills 7 marks = 46,66 %

QUESTION 2 ESSAY**Conceptual Art of c. the 1970s and current non-traditional art.****Focus areas: Art as Idea****Awareness of Psychology (Internal and External Influences)**

- 2.1 The introduction should clearly state a response to the statement:
Artworks should make an emotional connection with the viewer.

2 marks (Bloom's levels 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 agree and say that:

- Artworks should make an emotional connection with the viewer as ideas will be internalised more if the viewer feels emotionally involved.
- Eliciting an emotional response in the viewer will mean that the viewer will engage for long enough and then will move on to thinking about and evaluating what they are feeling.

The candidate may disagree and say:

- Conceptual art deals primarily with ideas in an intellectual way – engaging the intellect is a more developed response than the emotional.
- Conceptual Art often deals with politics or social awareness which should be evaluated rationally and can be communicated clearly without emotion.
- Viewers may be put off by artworks that demand an emotional response and therefore will not engage.
- It is important to raise awareness of the issues conceptual art raises and an emotional response could cloud the understanding of the issue.
- It re-evaluates what art is and the role of the artist and viewer – this is an intellectual exercise and should be unemotional.
- It also often deals with the gallery and moving out into the public arena – this is a rational choice due to the financial stranglehold galleries held over artists.
- The ability to reason is also a quality of being human and is no less important than feeling.
- Emotive artworks have been traditional for centuries – it is fitting that conceptual artwork has evolved beyond this.

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

(2)

- 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:

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

- 4 artists/architects
- 4 titles of works with descriptions

12 marks (Bloom's level 2 – 4, **cognitive** skills) are allocated to further relevant facts pertaining to the examples given above. (3 per work OR 2 – 4 per work)

8 marks (Bloom's level 5 – 7, **metacognitive** skills) 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. (2 per work OR 1 – 3 per work)

If the candidate offers only 2/3 examples rather than all 4 they may not get the maximum no of marks for Relevant Facts or Arguments.

2 examples: Relevant Facts max 10/12 Arguments max 7/8

3 examples: Relevant Facts max 8/12 Arguments max 6/8

For example, if **disagreeing** that **artworks should make an emotional connection with the viewer:**

Hans Haacke (fa) made an installation, entitled *MoMA Poll (1992)*.

It consisted of two transparent ballot boxes with a question above them: 'Would the fact that Governor Rockefeller has not denounced President Nixon's Indochina Policy be a reason for your not voting for him in November?' (fw – work with desc) (2 marks to one example)

The viewer is expected to cast a vote on the current socio-political issue of the time. (fr) Approximately twice as many Yes ballots as No ballots were cast. (fr) Haacke's question commented directly on Rockefeller who was a major donor and board member at MOMA (Museum of Modern Art). (fr) (3 marks for relevant facts per work OR 2 – 4 per work)

The artwork is interesting from a different point of view than an emotive one: Conceptual Art often deals with politics which should be evaluated rationally and can be communicated clearly without emotion. (A) In this case there is no traditional art product which can employ the emotive use of medium or visual elements – the presentation and connection is not emotive. (A) The fact that so many viewers voted means that he did make a connection with them but it was not through establishing an emotional connection. (A) (2 arguments per work OR 1 – 3 per work)

The most commonly acceptable examples of artists to use in Question 2: 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 and Jeanne-Claude Javacheff, Banksy, 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.

(28)

Mark allocation for Questions 2.1 and 2.2		
2.1	Introduction	2 marks
2.2	4 artists and/or architects	8 marks
	4 titles with brief descriptions of works	
	Relevant facts	12 marks
	Argument contents	8 marks

<p>Question 2 (30 mark essay) Skills Balance: 20 marks = (66.66% Bloom's level 2 – 4, cognitive skills) 2 marks + 8 marks = 10 marks (33.33% Bloom's level 5 – 7, metacognitive skills)</p>

[30]

QUESTION 3 SHORTER ESSAY/PARAGRAPHS

**Focus Area: Awareness of Psychology and Behaviour (Internal and External influences)
Meaning through Medium**

Statement: Artists of this era excited and stimulated the viewer through shocking them.

3.1 The candidate must select TWO relevant artworks (from two *different* movements) which relate to the statement that **Artists of this era excited and stimulated the viewer through shocking them**. 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 reflect all the ways in which the artists shocked the viewers through subject matter, style, mode, content, medium and title, etc.

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

- 2 artists/architects
- 2 titles of works with descriptions

6 marks (Bloom's level 2 – 4, **cognitive** skills) are allocated to further relevant facts pertaining to the examples given above. Give 2 – 4 facts per work. (10)

3.2 **5 marks** (Bloom's level 6, **metacognitive** skills) are allocated to *evaluation of shock*.

For EACH of the TWO selected artworks, the candidate must argue what the artists succeeded in doing – were the viewers of that time excited and stimulated or did sensory overload deaden their senses? Give 2 – 3 motivations per work. (5)

For example: using marking protocol:

3.1 Warhol (Fa) created *5 Deaths 11 Times in Orange* (1963) which was a silkscreen print on canvas depicting a black photograph of a car crash repeated 11 times on an orange background. (Fw) (2 marks to one example)

It is an example of an artwork that relates to the statement that **artists of this era excited and stimulated the viewer through shocking them** as it has shocking content: a car crash. (Fr) It is repeated 11 times as Warhol was highlighting the issue that the public was beginning to be bombarded by images in this era. (Fr) In this era in America the advent of the movie industry and mass production and advertising had a huge impact on artists and the public. (Fr)

(2 – 4 marks to one example)

3.2 The repetition of the shocking image does not make it more shocking but actually lessens the viewers' shock. (A) Warhol was showing how people relate to the bombardment of imagery by becoming deadened to it; ironically by making a work that should have shocked most people but did not. (A) He was successful as he was actually aware of this very phenomenon and was drawing the viewers' attention to it and was trying to get them to be conscious of it. (A)

(2 – 3 marks to one example)

Mark allocation for Questions 3.1 and 3.2		
3.1	2 artists and/or architects	4 marks
	2 titles with brief descriptions of works	
	Facts relevant to your response	6 marks
3.2	Arguments substantiating your response	5 marks

Question 3 (15 mark essay) Skills Balance:
 10 marks = (66.66% Bloom's level 2 – 4, **cognitive** skills)
 5 marks = (33.33% Bloom's level 5 – 7, **metacognitive** skills)

[15]

60 marks

SECTION B ISSUES THAT ART ADDRESSES IN SOUTH AFRICAN ART**QUESTION 4****Focus Areas: Manifestation of Societal Systems: Social, Political/Historical, Apartheid**

- 4.1 **4 marks** (2 per work) (Bloom's levels 2 – 4 **cognitive** skills) allocated for selection and recall of factual content: for EACH of the TWO selected artworks, provide the name of the artist and the title of the artwork (with a brief description.)
The examples **MUST** be from Resistance Art and should be able to demonstrate how the artist uses art as a weapon. (2 marks per work) (4)

For example, Paul Stopforth (Fa) drew *The Interrogators* (1978) which shows the close-up portraits of three security policemen who interrogated and tortured Steve Biko. (Fw = work + brief description)

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.

- 4.2 **10 marks** (Bloom's level 3 **cognitive** skill) for *examining and explaining* the specific aspects of the social environment that are communicated through BOTH the selected artworks,
The artwork depicts the three interrogators of Steve Biko, who was killed while in police detention. (Fr) It refers to his interrogation and death at the hands of the security police because of his role in the Black Consciousness movement. (Fr) During apartheid many people who resisted the Nationalist government and apartheid were detained without trial and many died in detention. (Fr) The men look ominous and frightening which makes the viewer feel threatened like the victim (Biko) was. (Fr) The chair that is vaguely seen is either empty to symbolise that Biko is no longer alive to sit in it. (Fr) Or it shows an object with which he was beaten. (Fr) (5 per work or 6/4 split) (10)

- 4.3 **6 marks** (Bloom's level 6 **metacognitive** skills) for a substantiated opinion (referring to the examples selected) as to whether or not Resistance artworks can be seen as 'weapons'. Accept either point of view if well-substantiated.
The artwork is a weapon in the sense that it identifies the perpetrators as they are actual portraits of them so the drawings contain important information during and post-apartheid. (A) The artist was part of the struggle as he clearly positions himself on the side of Biko and by identifying the perpetrators they could have been brought to justice. (A) The Truth and Reconciliation Commission after apartheid ended aimed at bringing out the truth of incidents such as Biko's torture and subsequent death – the painting is important as it would fit in with this initiative. (A) The artwork is a weapon because during apartheid people who did see it could have been inspired to continue fighting against apartheid as the interrogators look really malevolent and represent the criminal aspect of Apartheid. (A) It might also have inspired people to continue the struggle from the point of view that Biko's death had been recorded in an artwork and he was seen as a hero. (A) (3 marks per work or 2/4 split) (6)

[20]

QUESTION 5**Focus Areas: Identity in the Democratic Era**

- 5.1 **4 marks** (2 per work) (Bloom's levels 2 – 4 **cognitive** skills) allocated for selection and recall of factual content: for EACH of the TWO selected artworks, provide the name of the artist and the title of the artwork (with a brief description). The examples **MUST** be from the Democratic era – the period post the democratic elections (April 1994) to the present and should link to the phrase: 'raise questions about memory, place and identity.' (2 marks per work) (4)

For example, Diane Victor's (Fa) *Kom Vrou en Bring die Kinders* 2001 – 03, an etching from her *Disasters of Peace* series, shows a man committing suicide after he has murdered his own family. (Fw = work + brief description)

- 5.2 **10 marks** (Bloom's level 3 **cognitive** skill) for *examining and explaining* for BOTH the selected artworks, the ways these issues about 'memory and/or place, and/or identity' are communicated through subject matter, style, mode, meaning, medium, titles, location, presentation, etc.

Note: The candidates do not have to mention ALL of these aspects.

Meaning: *Kom Vrou ...* shows an incident that was specific to South Africa when apartheid had ended and where many white men who now found themselves on 'the wrong side' and saw no future for themselves committed family murders as a way out. (Fr) These men had lost their **identity and their sense of power and position** as they had supported the Nationalist government, apartheid principles and so in the new South Africa **they were now out of place** and looked down upon. (Fr) The **title** is in Afrikaans which is also the language of the previous ruling party which gives their **identity**. (Fr) The title of the series *Disasters of Peace* is a play on Goya's *Disasters of War* – he highlighted atrocities during war-time in Spain in the 1800s. Victor refers to similar themes in her series: she highlights the multiple ills of **current SA society** that have not been resolved by the end of apartheid. (Fr) Victor and Goya's **medium** – etching – is the same; so it also gives her work a sense of a recording an **event in history (link to memory)** as it's in black and white, like an old photograph. (Fr) and black and white suits the **sombre theme**. (Fr) (5 per work or 6/4 split) (10)

- 5.3 **6 marks** (Bloom's level 6 **metacognitive** skills) for a substantiated opinion as to whether the examples selected reflect a need to remember South Africa's past or show a lack of interest in it. And an evaluation of which tendency is more important by referring to BOTH your selected artworks. Victor is referring to the inability of some people to adapt to the new South Africa. It is a democratic era work but shows a strong link to the ills of apartheid. (A) She is thus in favour of remembering our past as many people are still feeling the effects of an unjust system of government and so her tendency to remind us of apartheid is valid. (A) She is also looking at what we need to work on and remedy in our current time as in this series, she points to crime and those atrocities that continue in peace-time which is also valid. (A) (3 marks per work or 2/4 split) (6)

[20]**40 marks**

Question 4 and 5 (South African Art) Skills Balance: Per question
 28 marks = (70% Bloom's level 2 – 4, **cognitive** skills)
 12 marks = (30% Bloom's level 5 – 7, **metacognitive** skills)

Total: 100 marks