



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2021

VISUAL ARTS: 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 Blooms Taxonomy, level 3 – Apply (demonstrate, interpret)**

4 marks total: 2 marks per discussion of TWO shared art elements in each artwork and their functions.

- The use of white lines on the black background in **Image A** guides the viewers eye towards the subject's face.
- The artist has used tone in terms of how the face has been rendered in contrast to the flat black background. These two elements help to create the focal point of **Image A** which is the subject's face.
- In **Image B** the pieces of wood assembled together can be seen as being linear.
- Each piece of wood has been treated with paint and stains and thus the pieces altogether create different tones of black. **Image B** doesn't have a focal point.

1.2 Blooms Taxonomy, level 5 – Evaluate (argue, defend)

2 marks total

- The title *Nobody knows my name* refers to the artist's fears of being insignificant and invisible as an African American in the USA.
- He is saying that as an individual he doesn't have an identity and this was the fundamental reason behind why the Watts Rebellion, for example, broke out.
- At the time African Americans were trying to fight for equality and basic human rights.

1.3 Blooms Taxonomy, level 5 – Evaluate (argue, defend)

3 marks total

- The drawing sums up quite beautifully the ongoing predicament of the faceless and nameless African American throughout history. It is a known fact that African Americans have had little or no voice for generations and this artwork pays homage to the lack of equality and importance felt by many African Americans.
- Malcom X who voiced concepts of race pride and Black nationalism was killed in the same year the drawing was made. The drawing embodies many of Malcolm X's thoughts as it refers to African Americans feeling lost, alone and without an identity and/or voice.
- Charles White was not well-known during his own lifetime ironically because he was an African American. As a result, he would not have been seen to be as important in comparison to an emerging white artist at the time. His work is valuable today because people have realised the true value of what he was trying to achieve through his artwork. His work also has a historical value as it makes reference to an important year in African American history.

1.4 Blooms Taxonomy, level 4 – Analyse (differentiate, examine)***2 marks total***

- The title is an integral part of the understanding of **Image B**. It provides the context as to why the map of US is made up of Black bits and pieces of scarred and burnt wood.
- Without the title the viewer would not be able to necessary link the sculptural installation to the concept of past and present African Americans who have provided the backbone of the USA economy.

1.5 Blooms Taxonomy, level 5 – Evaluate, defend, argue.***4 marks total. Candidate must refer to both artworks.*****Possible Answers:**

- In **Image A** the use of charcoal is used in an ephemeral way in that it appears fragile and impermanent like a fleeting moment has been captured.
- The artist uses the charcoal to create chiaroscuro which gives the artwork a sense of drama. The light illuminates the subjects face creating the focal point of the image.
- The head is small in comparison to the black, velvet expanse surround it.
- **Image B** is firstly in the shape of the USA which is symbolic on its own.
- It is also made up of layers of wood which the artist uses as a metaphor for the history of black Americans.

Any suitable answer.

**QUESTION 2 TWENTIETH CENTURY ART FROM DADA UP TO BUT
EXCLUDING THE CONCEPTUAL ART OF THE 1970s****2.1 Blooms Taxonomy, level 5 – Evaluate (appraise, argue)****3 marks total**

- Most African Americans experienced hardships during their lives as arguably they did not have the same equality as white people.
- African American artists therefore mostly depicted the social injustices that they were enduring and not necessarily the beauty they saw around them.
- Therefore, the fact that her work doesn't represent these hardships or the fact that she wasn't recognised is unusual as arguably most artists draw inspiration from their biographical details.

2.2 Blooms Taxonomy, level – Remember (recall, repeat)

4 marks total: 2 marks per discussion of selected artwork. 1 mark for each artist's name and 1 mark for each title provided the candidate includes a short description.

Example of a predominantly positive work:

The Marilyn Diptych is a silk-screen painting by American pop artist Andy Warhol (depicting multiple images of Marilyn Monroe's face in various colours and states of recognition due to the silk-screening process.) **Description**

2.3 Blooms Taxonomy, level 3 – Apply (demonstrate, solve)

8 marks total: 4 marks per discussion of selected artwork. First artwork in terms of how it depicts a predominantly positive view of the world and the second selected artwork that depicts Man's cruelty.

- The Marilyn Diptych by Andy Warhol depicts the beautiful American actress following her untimely death in August 1962.
- The work is a juxtaposition of celebrity and tragedy and in this way, it is mostly positive as it pays homage to one of Hollywood's most successful icons.
- Christian religious devotional imagery of saints often position the Virgin Mary on one side and Jesus on the other. In this way the opposing panels were a commentary on the relation between Monroe's life and death as well as a positive idolisation of celebrity.
- By creating paintings or sculptures of mass culture objects and media stars, the Pop art movement aimed to blur the boundaries between "high" art and "low" culture. The concept that there is no hierarchy of culture and that art may borrow from any source has been one of the most influential characteristics of Pop art. It could be argued that this blurring of boundaries is a positive outlook as it destroyed some of the hierarchy that curtailed growth in the artworld.
- Pop Art also paid homage to what the everyday man was excited about, i.e., film stars and contemporary fashion and music. These forms of societal escapisms were the Pop artists main sources of inspiration and thus their work could be seen as depicting a positive view of the world around them.

QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART**3.1 Blooms Taxonomy, level 5 – Evaluate (argue, defend)*****4 marks total*****Example:**

- The answer to this question really depends on how knowledgeable the viewer is about current affairs.
- The viewer may be in total shock to see a live elephant parading as an artwork. Not to mention what animal activists may say about the elephant being painted, etc.
- The shock value of this work may detract from the underlying cause the artist is trying to communicate.
- The elephant also doesn't have anything painted onto it that refers to ***the people living below the breadline***. It merely depicts the wallpaper of the small room in which it was kept.
- Alternatively, the artwork being so shocking could act as a catalyst. In other words, the viewer may ask questions after seeing the elephant as to why the artists has included such a shocking aspect in their work.

3.2 Blooms Taxonomy, level 3 – Apply (demonstrate, solve)***4 marks total: 2 marks per discussion of selected artwork. 1 mark for each artist's name and 1 mark for each title provided the candidate includes a short description.***

(Please note candidates may choose to discuss Banksy but they may not refer to the artwork above.)

Example:

Rhythm 0 was a six-hour work of performance art by Serbian artist Marina Abramović. The work involved Abramović standing still while the audience was invited to do to her whatever they wished, using one of 72 objects she had placed on a table (***Description***)

3.3 Blooms Taxonomy, level 3 – Apply (demonstrate, solve)***12 marks total: 6 marks per discussion of selected artwork with reference to how each artwork raises issues that need to be addressed but that aren't often talked about.*****Example:**

- In the 1970s women artists turned to performance as a confrontational new medium that pushed boundaries and encouraged the release of frustrations at social injustice and the ownership of discussions regarding women's sexuality.
- As with many of Abramović's works, themes surrounding the physicality of the body, endurance, pain and the staging of authentic live actions are dealt with in an experimental way, incurring a degree of personal risk and suffering.
- The objects that could be 'used on her' were chosen to represent both pain and pleasure. Through the risk to her own person in this work, and

her acceptance of that risk, Abramović also explored Man's collective action and sense of responsibility.

- The ritualistic and quasi-sacred character of the table-as-altarpiece is a common theme in Abramović's work, as is using her own body as part of the artwork.
- This artwork and others of hers like it, pushed boundaries and provoked controversy not only for their perilousness but also for Abramović's occasional nudity, which would become a regular element of her work thereafter.
- The aim of this artwork was essentially to test the audience's collective psyche by giving them complete control.
- The result of this experimentation was the artist standing holding a loaded gun to her head with tears in her eyes. Her clothes were ripped, and she had suffered injuries during the performance thus pin-pointing the fact that 'humanity' has a collective dark side which is often ignored.

QUESTION 4 RESISTANCE ART IN SOUTH AFRICA DURING THE APARTHEID ERA (circa. 1950–1994)

4.1 Blooms Taxonomy, level 5 – Evaluate (appraise, argue)

2 marks total: 1 mark for identifying a symbol and 1 mark for explaining its possible meaning regarding a sense of hope for the future.

- The black and white children holding hands and playing together.
- Refers to the future generations of South Africans who will live in equality free from racism.

4.2 Blooms Taxonomy, level 2 – Understand (select)

4 marks total: 2 marks per discussion of selected artwork. 1 mark for each artist's name and 1 mark for each title provided the candidate includes a short description.

(Please note that candidates may also discuss artists who emerged from formal and informal Art Centres during the 1950s and onwards.)

Example:

John Muafangejo's linocut *Hope and Optimism in spite of present difficulties*.
This artwork consists of two panels showing black and white figures shaking hands. The artist has included text underneath each panel. (***Description***)

4.3 Blooms Taxonomy, level 5 – Evaluate (argue, defend)**2 marks total**

- At the time black South African artists were banned from art schools and museums and had few exhibition spaces of their own.
- The same could be said with reference to white resistance artists as any subject matter that was seen to be actively against the apartheid government would have resulted in these artists being labelled as being anti-government which was illegal at the time.

4.4 Blooms Taxonomy, level 3 – Apply (demonstrate, solve) and level 5 – Evaluate (solve, argue defend)

12 marks total: 3 marks per discussion of selected artwork. Candidates should unpack the artists' selection of subject matter, underlying concept and use of medium and use of title. (Level 3) 3 marks per discussion of each artwork in order to create a passive/non-violent statement regarding the Apartheid regime. (Level 5)

- The artist John Muafangejo provides an account of everyday life in rural communities.
- Although his work is 'social' in content, it is not overtly a social or political commentary.
- Rather it is an idiosyncratic and autobiographical narrative that resonates with 'conflicts of binary oppositions and dichotomies': male/female, work/home, traditional/modern, black/white, positive/negative, image/text.
- His iconography is drawn from rural African life and society, African myths and legends and incidents/experiences in his own life. The highly decorative two-dimensional stylistic images with their economy of line and simple form have been variously considered as expressionist, cubist, socio-political naïve yet remain 'something uniquely modern African'.
- The title of John Muafangejo's 1984 linocut *Hope and optimism in spite of present difficulties* speaks of his positive attitude in difficult times.
- Muafangejo's black and white narratives tell stories of his insights regarding the world around him. Religion, as well as Zulu and Ovambo history, play a significant role in his works.
- His works comment on the social and political role of the church to resist and oppose the reigning regime, which was inhumane and discriminatory.
- The explanatory titles of his works make critical statements regarding his surroundings or serve as humorous comments of his life events.

QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST-1994)**Possible responses:**

- Artists only have the right to discuss being *overlooked* if they have experienced this firsthand.
- Artists need to have had the experience to have the right to share 'the story'. What gives an artist the right to share someone else's untold story?
- We collectively live in South Africa and therefore we learn from each other. We share the painful history of this country regardless of our race or personal life-experience.
- Artists are duty bound to speak out for those who can't, whether or not they themselves have endured something personally.

An example of an artist whose life-experience enhances their ability to bring overlooked citizens into view:

Mary Sibande **(A)** was born in Barberton in apartheid South Africa and was raised by her grandmother. **(F)** Her mother was a domestic worker herself **(DA)**, and her father was in the South African Army. **(F)** She did not know her father when she was younger but got to know him when she was a teenager, and this meant that she has a strong connection to the women in her life. **(DA)** Because her mother was a domestic worker, she pays homage to domestic workers with her artworks. **(REP)** Artworks such as the ones from her exhibit, **"Long Live the Dead Queen"**. An example of an artwork from this series depicts 'Sophie' in a powder blue Victorian styled dress, she is holding a clear white parasol. **(DES) (W)** Sibande would describe her childhood as being perfect; she states that "I had everything I needed, and I went to a good high school which was multiracial. Many families couldn't afford to send their kids there, but I was fortunate that my mum was able to. **(F)** I guess that also pushed me in a certain direction." **(DA)** The fact that Sibande comes from a long line of domestic workers herself definitely adds to her ability to discuss the issues surrounding these overlooked citizens. **(DA)**

In **"Long Live the Dead Queen"**, which is an exhibition of work, Mary Sibande creates a series of fantasies and imagined narratives focusing on a fictional character named Sophie **(F)**, a domestic housemaid. Referencing the limitations of overlooked female stereotypes in post-apartheid South Africa **(DA)**. In most of the scenario Sophie wears a maid's uniform and maintains a solemn demeanour with eyes closed **(F)**. Yet, throughout the series Sophie morphs out of her routine existence and becomes a myriad of personalities and sculptural forms that allow her to express her desires and inner longings **(DA)**. Whether flanked by Victorian garments or her signature apron, Sophie is always presented in a state of transformation **(F)**. The use of intricate costumes and props that Sibande incorporates alongside her alter-ego **(F MAX)** 'Sophie' helps to draw attention to overlooked, every day, domestic workers **(DA)**. Using the human body as a platform to question social norms and their basis in history, Sophie problematises the historical representation for black women in the context of South Africa and opens up a space of imagination that transcends racial bias and marginalisation. Through this process Sibande brings the domestic worker into view **(DA)**.

An example of an artist who brings overlooked citizens into view without having had the life-experience.

Penny Siopis **(A)** is a South African of Greek descent. **(F)** She was born in 1953 in the Northern Cape. **(F)** She mainly focuses on issues of race and gender, both in history and contemporary society. **(F)** She also uses many different media and techniques to explore themes. **(F)**

In the Pinky Pinky series of hand printed lithographs **(F)** Penny Siopis explores the psychological and mythical terrain of South African teenage girls **(F)** and thus brings these overlooked citizens into view **(DA)**. Pinky Pinky is a "mythical" figure that makes himself known to prepubescent and pubescent girls in the largely Black townships and schools of South Africa. **(F MAX)**

Pinky Pinky is described by Siopis as an urban legend which is constantly invented and reinvented through the telling of the story. **(DA)** It can be described as a hybrid creature, half human, half animal and being neither male nor female but rather both at the same time. Pinky Pinky on all fours **(w)** depicts this pink amorphous mythological figure crouched over on his/her hands and knees. **(DES)**

It is said that the creature Pinky Pinky targets girls in particular, especially those dressed in pink underwear, just to torment them. Usually spotted in schools, the apparition's legend grew as parents used the story to stop their kids from breaking curfew or staying out too late; if you weren't home by a certain time, The Pinky Pinky would make you their next victim. **(DA)** The sad coincidence is that stories about Pinky Pinky grew alongside increasing Rape statistics. **(DA)** By creating a face for this mythological creature Siopis is inadvertently making a statement about overlooked rape victims and thus she brings them into view.

The fact that she herself doesn't come from the township directly is irrelevant. She is after all a woman herself and arguably she knows what it means to feel vulnerable. **(DA)**

Mark allocation for Question 5	
3 artists (A)	6 marks
3 titles with brief descriptions of works (W)	
Relevant facts (F) (Please note: Write 6 facts to achieve 4 marks per discussion of each artwork.)	12 marks
Development of argument (DA)	12 marks

Total: 100 marks

SUMMARY OF MARK ALLOCATION: DEVELOPMENT OF ARGUMENT (Level 5–7)		
<ul style="list-style-type: none"> • THE ARGUMENT SHOULD BE ASSESSED BY JUDGING IT THROUGHOUT THE WHOLE ESSAY. • THE LEVEL 5 DESCRIPTOR IS FOR THE AVERAGE LEARNER OR AVERAGE ESSAY. • WHEN ASSESSING AN ESSAY CHOOSE DESCRIPTORS THAT BEST/ MOSTLY DESCRIBE THE ESSAY • Symbol for marking protocol: DA (Development of argument) 		
LEVELS	SKILLS	MARKS
7 +	The excellent response: <ul style="list-style-type: none"> • Opening statements are erudite and show a clear understanding of the topic • The argument is complete and detailed, making unusual connections to more than one argument point to each of the selected artworks • It is well-structured, addressing all aspects of the question and drawing them together accurately and with insight • The candidate makes insightful links between facts and argument • The candidate addresses all the complexities of the question weighing up, constructing, juxtaposing, hypothesising, etc. 	12–11 (100–92%)
7	The very good response: <ul style="list-style-type: none"> • Opening statements shows insight and a clear understanding of the topic. • The candidate is able to make reference to more than one argument point to each of the selected artworks. • The answer is well-structured and complete, addressing all aspects of the question and drawing them together accurately. • The candidate makes informed links between facts and argument. • The candidate grapples with the complexities of the question but may not be fully eloquent. 	10 (83%)
6	The good response: <ul style="list-style-type: none"> • Opening statements shows an understanding of the topic. • The candidate puts across valid arguments, making specific reference to more than one argument point to each of the selected artwork. • The candidate makes clear links between facts and arguments in the body of the essay in most instances. • The argument is well-structured. 	9 (75%)
5	The average response: <ul style="list-style-type: none"> • The argument shows a general understanding of the theme argument in the opening statements. • The candidate puts across the argument in a valid, but general way without addressing all aspects • Inconsistent arguments/the argument is not sustained across 3 artworks • Interesting arguments could be present, but could be without supporting facts • The essay relates to aspects of the topic, but the argument is not developed • There is a good attempt at structuring the essay 	8* (67%)
4	The struggling response: <ul style="list-style-type: none"> • Shows a limited understanding of the question topic and responds to it in a one-dimensional way in the opening statements • Attempts to put across the argument but in a vague way without addressing all aspects • Makes simple, underdeveloped links between fact and argument • Is muddled arguments could be present, and usually without supporting facts • Shows an attempt to structure the essay but not entirely successful 	7–6 (58–50%)

3	<p>The weak response:</p> <ul style="list-style-type: none"> Shows flawed and very incomplete responses to the topic Opening statements are vague and unfocussed or non-existent, The argument is sustained for only one artwork Presents opening statements that may be reworded from the given text Unfocused with many sweeping statements and generalisations Muddled arguments could be present, but without supporting facts Omits or misunderstands key concepts of content that are important in building the argument No structure to support the argument 	<p>5–4 (42–33%)</p>
2	<p>The very weak response:</p> <ul style="list-style-type: none"> Presents opening statements that may be reworded from the given text or unfocused Is inaccurate or simplistic Not enough artworks discussed to build an argument No attempt at an argument Argument unrelated to the topic No structure to support the argument 	<p>3–2 (25–17%)</p>
1	<p>The poor response:</p> <ul style="list-style-type: none"> Presents opening statements that may be reworded from the given text or are non-existent The issues are not addressed because of a lack of understanding Attempts to address aspects of the question, but indicates only partial understanding Not enough artworks discussed to build an argument No structure to support the argument No argument present 	<p>1–0 (8–0%)</p>