basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

VISUAL ARTS/P1

MAY/JUNE 2026

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 19 pages.

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INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. These marking guidelines consist of EIGHT answers. Candidates have to answer any FIVE questions for a total of 100 marks. **Markers may ONLY mark the first five answers.**

2. Questions and subsections must be numbered clearly and correctly.

3. Bullets in the question paper act as guidelines to help structure candidates' answers, but the questions can be answered in a holistic manner. Candidates must use FULL SENTENCES to construct paragraphs. Answers in point form cannot receive full marks.

4. ONE mark must be deducted if no comparison is made in a question that instructed the candidate to compare.

5. Candidates MUST use their own studied artworks in the second part of each question.
   - They MAY NOT use artworks that appear in this paper as their examples of studied artworks.
   - They MAY NOT repeat the same studied artworks in different questions.

6. Where applicable, candidates must name the artist and title of each artwork mentioned. Only ONE mark is allocated for the correct artist and title of work. **Full marks cannot be given if the title or artist is incorrect.**

7. Information and artworks discussed in one answer must not be credited if repeated in other answers, but artworks may be cross-referenced.

8. Where appropriate, candidates may discuss both two-dimensional and three-dimensional artworks in any question.

9. **It is MOST IMPORTANT for markers to consider the following:**
   - Many candidates will be discussing these examples, never having seen them before. Markers therefore cannot expect factual, academic information.
   - Candidates may draw upon their own knowledge, experiences, cultures and interpretations of the artworks, within the context of the question. Therefore, candidates must be given credit for providing their own opinions and ideas in their answers where applicable.
   - Markers need to be open-minded and flexible in the marking process. Credit must be given for lateral thinking.
   - It is important that arguments and statements are reasoned/motivated/ substantiated and qualified by reference to source/s/artwork/s.
   - Markers are encouraged to reward candidates for what they know, rather than penalise them for what they don't know.

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10. These marking guidelines are also intended as a teaching tool. Therefore, certain answers in the guidelines are given in greater depth, so that the information may be used as learning material.

11. Markers must refer to the Visual Arts *CAPS* document, page 45, for a guideline to assess the levels of achievement.

Assessing candidates' ability to analyse and respond to examples of visual culture

ACHIEVEMENT RATING CODE	TOPIC 3 VISUAL CULTURE STUDIES
Outstanding 80–100%	• Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows outstanding ability in the use of appropriate visual arts terminology. • Demonstrates extremely well-developed writing and research skills in the study of art. • Shows exceptional insight and understanding and uses divergent approaches.
Meritorious 70–79%	• Demonstrates a well-developed ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows excellent ability in the use of appropriate visual arts terminology. • Demonstrates highly developed writing and research skills in the study of art. • Shows excellent insight and understanding.
Substantial 60–69%	• Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows substantial competence in the use of appropriate visual arts terminology. • Demonstrates well-developed writing and research skills in the study of art. • Shows a good level of insight and understanding.
Moderate 50–59%	• Demonstrates moderate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows moderate competence in the use of appropriate visual arts terminology. • Demonstrates competent writing and research skills in the study of art • Shows a fair level of insight and understanding.
Adequate 40–49%	• Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows adequate competence in the use of appropriate visual arts terminology. • Demonstrates adequate writing and research skills in the study of art. • Shows an adequate level of insight and understanding.
Elementary 30–39%	• Demonstrates only basic ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows little ability in the use of appropriate visual arts terminology. • Demonstrates basic writing and research skills in the study of art. • Shows an elementary level of insight and understanding.
Not achieved 0–29%	• Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows extremely limited ability in the use of appropriate visual arts terminology. • Demonstrates limited writing and research skills in the study of art. • Shows little or no understanding or insight.

CANDIDATES MUST ANSWER ANY FIVE QUESTIONS.

The following mark allocation must be adhered to when only ONE artwork/artist has been discussed instead of TWO.

6 marks (max 3)
8 marks (max 5)
10 marks (max 6)
12 marks (max 7)
14 marks (max 8)
20 marks (max 12)

Due to the colour differences of the question papers in the different provinces, the provinces have to adapt the marking guidelines for interpretation.

QUESTION 1: THE VOICE OF EMERGING ARTISTS

Music is an expression of humanity. It's something we are all touched by. No matter what culture we are from, everyone loves music. – Billy Joel

FIGURE 1a: Pablo Picasso, ***The Old Guitarist***, oil on panel,1903–1904. **FIGURE 1b:** Sibusiso Duma, ***Guitarist*****,** acrylic on paper, 2002.

1.1 Candidates MUST discuss how the quote above is expressed in the musicians in FIGURE 1a and FIGURE 1b. Candidates may use the following guidelines:

- **The pose of the musicians**

In FIGURE 1a, the elderly musician is seated on the ground. His legs are crossed and he is slouched. His neck and arm are strained and he looks down while playing the guitar. He appears tired.

In FIGURE 1b, the musician is standing or walking upright in front of traditional huts as he plays the guitar. He appears upbeat and lively.

- **The use of colour, line and space**

FIGURE 1a is mainly shades of cool blue. The ochre colour of the guitar stands out against the blue tones. The muted colour creates a sombre mood. The neck of the guitar creates a diagonal line which is replicated in the body of the man. Horizontal and vertical lines create stability in the background. The space is flattened by using the same shade of blue for the background and the figure.

FIGURE 1b uses bright, vibrant colours with warm oranges and yellow. This creates a light-hearted and happy mood. There is a strong vertical line created by the musician with a diagonal line of the field that creates an illusionistic space. The hut in the background is smaller than the hut in the middle-ground which further creates an illusion of space. There is a lot of negative space around the musician and huts.

- **Composition**

In FIGURE 1a the musician is the focal point because he takes up most of the composition. The artwork is asymmetrically balanced and weighted to the right because of the position of the musician. The painting feels crammed.

In FIGURE 1b the musician is the focal point because he is depicted with warm colours and he is situated in the foreground. His diagonal-shaped shadow draws attention to him. The artwork is asymmetrically balanced and weighted to the right owing to the position of the musician. The viewer is able to see the musician and his surroundings.

- **What kind of music do you think each musician is playing and why?**

Candidates may justify their own answers here.
In FIGURE 1a it looks like he is playing soft, slow and sad music. His slouched pose and the use of cool colours reinforce the feeling of hardship, sorrow or longing. The genre of music being played might be the Blues.

In FIGURE 1b the music may be more traditional because of the setting and his clothing. He is wearing a beaded necklace, waistcoat and headband and he is surrounded by huts. He is playing a traditional African guitar used in storytelling and folk music. The genre of music being played might be Maskanda. The colours and the position of his body suggest that he is playing an upbeat song or melody.

Credit must be given to candidates who respond to the quotation above.

In each artwork we understand something about the experiences of the people playing the music. We understand the suffering of the person in FIGURE 1a and cultural expression of the person in FIGURE 1b. (10)

1.2 Candidates must write an essay in which they discuss the artworks of any TWO South African artists they have studied (ONE artwork per artist) who portray their daily experiences.

Candidates may use the following guidelines:

- Description of the people and surroundings
- Formal art elements
- Media and technique
- What their daily experiences tell us (10)

[20]

QUESTION 2: SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS

Teresa Kutala Firmino was born in a small town in North West in South Africa. In 2023, she spent time in Angola. In her painting in FIGURE 2a we see the influence of Angolan traditional masks by the Chokwe people (FIGURE 2b) and the influence of European painting by Édouard Manet (FIGURE 2c).

FIGURE 2a: Teresa Kutala Firmino, ***Paw Paw II***, mixed media on canvas, 2024.
FIGURE 2b: Chokwe artist, ***Mask,*** wood and metal, date unknown (African art).
FIGURE 2c: Édouard Manet, ***Olympia***, oil on canvas, 1863-1865 (European art).

2.1 Candidates must explain the influences seen in FIGURE 2a.

They may use the following guidelines:

- **The use of colour and brushstrokes in FIGURE 2a**

In FIGURE 2a the figure in yellow is painted with naturalistic colour, whereas the colour of the blue figure is not realistic. The artist makes use of the complementary colours of yellow and purple. The warm yellow of the figure's dress stands out against the cool colours of blue, purple and green used in the remainder of the painting. Firmino uses different types of brushstrokes in the painting. In the background, the brushstrokes are smooth and blended. In the dress and blue figure, we can see the brushstrokes ~~that~~ are looser and more expressive. There are short, repetitive brushstrokes used for the green grass or the pattern on the ground.

- **Similarities between the Chokwe mask in FIGURE 2b and the masks in FIGURE 2a**

In FIGURE 2b the Chokwe mask with an elongated face echoes the long rectangular shape of the mask behind the blue figure in FIGURE 2a. The raised shapes on the forehead and cheeks of the Chokwe mask are suggested by the dark shapes on the forehead of this figure. The triangular shape of the nose and the open mouth showing teeth are similar. The arch-shaped eyebrows of the Chokwe masks and the closed eyes are visible in the mask of the figure in yellow in FIGURE 2a. The earth tone colour of the Chokwe mask is similar to the mask on the woman on the left.

- **The influence of the pose of the figures and objects in FIGURE 2c on FIGURE 2a**

In FIGURE 2c there is a reclining figure. She lies on a bed, with her body slightly raised with her right arm resting on cushions. Her left arm crosses her body and covers her genitalia. Behind her, is a servant who presents a bouquet of flowers to her. There is a black cat on the foot of the bed. There is a green curtain behind the figures.

In FIGURE 2a the reclining blue figure who is resting on the armrest of a grey couch is reminiscent of Olympia in FIGURE 2c. There is a masked figure peering up from behind, who wraps an arm around the shoulder of the blue figure. It appears as if the position of the servant has changed and she is now represented as the person
in yellow who is seated and leans forward on the left. She appears to be putting on her shoe with her left leg resting on the blue figure. The bouquet of flowers on the ground beneath her suggests she has dropped the flowers when changing position. There is a woven basket situated to the right of the composition.

- **Do you think the African or European influence are stronger in FIGURE 2a? Give reasons for your answer.**

Candidates may justify their own responses, provided they use the artworks as evidence to justify their claims.

Possible answers:
If the candidate chooses the European influence as stronger, they may refer to the similarities in the subject matter of FIGURES 2a and 2c. The blue reclining figure of FIGURE 2a is similar to the reclining nude in FIGURE 2c. FIGURE 2a includes the bouquet and the green block in the background that frames the figures.

If the candidate chooses the African influence as stronger, they may refer to the inclusion of the masks in FIGURE 2a. (8)

2.2 Candidates must discuss the work of **TWO South African artists** they have studied by explaining the influences of African or indigenous culture, symbols, and/or techniques in their artworks (ONE artwork per artist).

Candidates may use the following guidelines:

- Influences
- Composition
- Formal art elements
- Media and technique
- Meaning the artists wanted to express (12)

[20]

QUESTION 3: SOCIOPOLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s

The apartheid government came under increasing pressure and opposition in the 1980s and declared a state of emergency in 1985, resulting in thousands of people being arrested, tortured and killed.

FIGURE 3 depicts violence in South Africa during the 1980s.

FIGURE 3: Sue Coe, ***Welcome to Sunny South Africa***, mixed media on paper, 1983.

3.1 Candidates **must** discuss how 'Sunny South Africa' is depicted in FIGURE 3. They **may** use the following guidelines to answer the question:

- **An explanation of the title of FIGURE 3**

In FIGURE 3~~a~~ the title seems inviting and friendly, giving a false impression of the situation in South Africa. Irony has been used because the image shows that South African life was anything but sunny. It is shown as dark, depressing and dangerous. It was an uninviting place to live in or visit at that time.

- **Distortion of human figures**

In FIGURE 3 the human figures are distorted with exaggerated facial features. Strong angular lines have been used to distort the arms and legs of the South African policeman. His facial features have been distorted and simplified into basic shapes (an oval shape has been used for the eyes and the mouth, a circle for the nose and triangles for the teeth). The two ghost-like figures situated to the right have been distorted as a result of possible torture.

- **Symbolism of the animals**

FIGURE 3 includes animals that represent violence in South Africa. The police dog could be a symbol of police brutality. Dogs were often used by the apartheid government to threaten, intimidate or bite people. They were also used to instil fear in people. Alternatively, animals might symbolise the inhumane treatment of people under the apartheid government. The elongated, pointed geometric shapes of the dog and the dark areas symbolise the cruelty and harshness of the situation.

- **Use of red**

Selective use of red draws attention to the exaggerated shapes of the mouths and teeth of the policeman and the police dog. The text is also in red: *'Welcome to South Africa', 'the hot one', 'where every second sizzles'* and *'gasoline'* have been written in red. This is the only colour used in a monochromatic artwork. In this context, red suggests danger, violence, blood and death.

- **Jagged lines and bars**

In FIGURE 3 the jagged angular lines emphasise movement and the victims fleeing from danger. The use of vertical lines in the bars and coffin appears to be static. Jagged or sharp lines of the wooden beams suggest no entry or exit, reinforcing the idea of violence and the restriction of movement.

- **How the artwork depicts the violence of the 1980s**

The figures situated to the right are trying to escape a burning building and are being burned alive. The South African policeman appears to be responsible for the chaos and the destruction. He is holding a can of gasoline. Instead of rescuing the people, he seems to be the perpetrator. (8)

3.2 Candidates **must** write an essay in which they discuss the artworks of TWO artists they have studied (ONE artwork per artist) in which they explore socio-political issues of their time.

They may consider the following guidelines:

- Formal art elements
- Composition
- Mediums and techniques
- The sociopolitical issues addressed and how the artists conveyed their concerns through imagery (12)
[20]

QUESTION 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

Nomkhubulwane means 'she who chooses the state of an animal'.

Nomkhubulwane is the Zulu goddess of rain, nature and fertility. She is regarded as Mother Earth who is able to change into different types of animals.

FIGURE 4a: Andries Botha, ***Nomkhubulwane,*** metal structure with woven car tyres, 2009.
FIGURE 4b: Percy Konqobe, ***Nomkhubulwane,*** bronze, 2020.

4.1 Candidates must describe the transformation of *Nomkhubulwane* in FIGURES 4a and 4b.

You may refer to the following guidelines:

- **The form that Nomkhubulwane takes in each artwork**

In FIGURE 4a *Nomkhubulwane* takes on the form of a large elephant in appearance and scale. The elephant's trunk is raised, creating an S-shaped curve with the body.

In FIGURE 4b *Nomkhubulwane* takes on the form of Mother Earth. We see the nude female form who cradles a baby with her breasts exposed and a bird attached to her head.

- **Symbols that show Nomkhubulwane as the Zulu Goddess of rain, nature and fertility**

In FIGURE 4a, the figure of Nomkhubulwane has transformed into a large and stable elephant. The elephant herds are matriarchal and so the elephant is a symbol of female strength.

In FIGURE 4b, the figure of Nomkhubulwane is represented as a human figure. Her connection to the earth is expressed by her placement on the ground, close to earth and her relationship with nature as the bird nests in her hair. The bird symbolises wisdom and acts as a spiritual intermediary between the sky and the earth. Her proximity to the baby suggests her maternal role and fertility.

- **Use of line and texture**

In FIGURE 4a the strong horizontal line of the elephant's body reinforces her stability. The diagonal line of her trunk and legs suggests movement as she appears to be walking. The sculpture looks like it has a rough texture because of the uneven surface created by the weaving of the rubber. This gives the appearance of being rough and coarse to replicate the tough skin of an elephant.

In FIGURE 4b there is also a diagonal line, created by the angle of the figure's body and legs. This creates the illusion that she is leaning backwards. The bronze is both rough and smooth. There are smooth areas on her arms and chest, however, on her legs, we can see the indentations that might have come from the hands of the artist working with the clay.

- **Media and technique**

In FIGURE 4a the artist has used strips of rubber that have been cut from car tyres. These strips have been woven together using a type of basket-weaving technique to create the illusion of elephant skin. The colour of the rubber is grey like an elephant's skin.

FIGURE 4b is a bronze casting. The artist created a sculpture using clay that would be used to create a mould. Molten bronze was poured into the mould and set when cool. (8)

4.2 Candidates must write an essay about the artworks about TWO rural South African artists/craft artists they have studied (ONE artwork per artist) who created either traditional or contemporary art, craft and/ or spiritual works.

They may refer to the following guidelines:

- Description of each artwork
- Any TWO formal art elements
- Media and technique
- Possible meaning/message/function (12)

[20]

QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

Many artists are more interested in the process of painting, where the 'canvas' is the record of movements that takes place.

FIGURE 5a: Jackson Pollock was an action painter from the Abstract Expressionist movement of the 1950s. He moved around the canvas, dripping and splattering paint that fell on the canvas according to the movement of his body.

FIGURE 5b: Robin Rhode was invited by BMW to use the 2009 BMW Z4 Roadster (car) to make an artwork that was documented by filmmaker Jake Scott. Rhode used the car as the paintbrush.

FIGURE 5a: Jackson Pollock, ***Convergence,*** oil on canvas, c. 1952–1955.
FIGURE 5b: Robin Rhode, ***An Expression of Joy***, still from a video of a performance, 2009.

5.1 By using the information above candidates must study FIGURES 5a and 5b to discuss the following in their essay.

- **What do you understand by the terms 'abstract' and 'expressionism'?**

The term 'abstract' means that there is no recognisable subject matter or images. The elements of art, such as line and colour, become the image. 'Expressionism' refers to an art style where artists convey inner feelings or emotions as the motivation for the artwork, instead of representing what they see. Expressionist work is often distorted or abstract because the artists move away from representing external reality to convey inner feeling or emotion.

- **Why was Pollock described as an action painter? Motivate your answer by referring to FIGURE 5a**

In FIGURE 5a, the canvas was placed on the ground. The drips of paint show where Pollock dribbled paint onto the canvas from above as he moved around the painting. The splatters of red paint where the lines are broken show the sweeping movements of the artist's arm where he flung the paint into the air before it landed on the canvas.

- **How do you think Rhode used the car to paint in FIGURE 5b?**

In FIGURE 5b Rhode must have driven the car through puddles of paint or he would have painted the tyres to use them as paintbrushes. The parallel lines of paint on the ground were created by the tyres of the car. As a result, they show the direction and movements of the car. It looks like the artist has also splattered red paint.

- **Would FIGURE 5b be classified as performance art?**

Performance art prioritises an action or activity rather than the final object or artwork. The activity of driving the car to make the painting is recorded as the artwork.

- **How did Pollock influence Rhode's approach to artmaking?**

Pollock's painting is not strictly seen as performance art since he exhibited the final painting as the artwork. However, the performance and action of the artist is prioritised. Pollock's attention to action and movement inform Rhode's work as the movement of the car creates the streaks of paint on the ground.

- **Why do you think FIGURE 5b was filmed?**

The artwork was made into a video to document the performance. Because the performance is ongoing and changes over time, a photograph would not suffice to document the changing nature of performance.

- **Is the artwork the video, the performance, or the paint that is on the ground? Motivate your answer.**

Candidates may justify any of the media.

Possible answer:
The video might be seen as the artwork as the process of making was recorded. The video is the only remaining tangible record of the artwork.

The performance is the artwork because the idea behind the artwork is the act of driving the car to make a painting. The crux of the painting lies in the activity of its making. The video cannot capture the experience of being in the place with the artist.

The paint on the ground is the artwork because it is evidence or a record of the performance. The marks on the ground are tangible evidence of the performance that took place.

- **What is the meaning of the title, *Expression of Joy* in FIGURE 5b?**

The title suggests the joy of freedom of expression which links to the unconventional art process, like driving a car to create a work of art. It also suggests the notion of a joy ride and driving fast. (10)

5.2 Candidates must discuss any two artworks (ONE artwork per artist) that make use of new or alternative media.

They may refer to the following:

- Description
- Use of materials
- Message and meaning

(10)
[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Lesego Seoketsa explores her identity as a black woman through her art.

Lesego Seoketsa said. 'I had these thoughts about my position in the world as a woman, and being black, and being African.'

FIGURE 6a: Photograph, ***The Statue of Liberty***, United States of America, copper-clad statue, c. 1886.
FIGURE 6b**:** Lesego Seoketsa, ***Lady Liberty II***, colour photograph, 2020.

6.1 Candidates must explain why Seoketsa uses the ***Statue of Liberty*** in New York, USA as a source of inspiration for her South African identity.

Candidates may use the following guidelines:

- **The change from the crown in FIGURE 6a to a hairstyle in FIGURE 6b**

In FIGURE 6b, Seoketsa replicates the triangular shapes of the crown from the Statue of Liberty in her hairstyle. It looks like she has braided her hair into the shape. Braided hair becomes a part of her expression of an African identity.

- **The use of face paint and expression in FIGURE 6b**

She has a stern expression with her mouth closed and her gaze fixed on the viewer. The paint on her face looks like an African mask. She deliberately left her forehead and edges of her face unpainted to create the shape of the mask. The white of her eyes stands out against the black face paint.

- **The symbolism of the oil lamp and mielie cob in FIGURE 6b**

The lamp and mielie cob appear to be an interpretation of the torch and book held by the Statue of Liberty. An oil lamp is often used by communities in rural areas that do not have access to electricity. This is reinforced by the rural landscape behind her. The lack of electricity is the reality of everyday life for many South Africans. The oil lamp might also refer to load-shedding. The mielie cob is a staple food of many South Africans. The outer layers of the cob have not been removed for packaging in the shop. It is also extremely dry, like the landscape behind her. She cradles the cob like a mother would hold a baby.

- **The different backgrounds in FIGURES 6a and 6b**

In FIGURE 6a you can see the water surrounding the island on which she is placed with the skyscrapers and freeways of New York in the background. By contrast, FIGURE 6b is dry and undeveloped. There is no built environment and access to water is not visible.

- **The identity that Seoketsa expresses in FIGURE 6b**

She translates an American icon and reinterprets it into an African context. On the one hand, she references traditional dress with the cloth wrapped around her as well as culture through her mask-like face. Her posture and expression are assertive and strong. This makes the artwork contemporary. It is important that she is the artist and takes ownership of her own image.

- **Why do you think Seoketsa uses the American icon, The Statue of Liberty, to explore her South African identity in FIGURE 6b?**

Seoketsa is re-enacting the Western idea of liberty or freedom in a South African situation. It is an iconic reference to freedom that applies to the post-1994 context of South Africa. This is important because she is free to assert her identity. It reinforces the right to self-determination and breaking free from the shackles of apartheid. (10)

6.2 Candidates must discuss two artworks (ONE artwork per artist) that they feel explains post-democratic identity in South Africa by motivating your choice. (10)
[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

During apartheid many black men went to work in the mines leaving their families in the then homelands. Women became the caretakers of the family. This created generations of missing fathers

FIGURE 7a: Penny Siopis stuck photocopies of a woman, man and child from different images next to each other to suggest that they were together for a photograph. The photocopies were pasted over plastic maps of Africa to create an imagined family portrait.

FIGURE 7b: Lusanda Ndita cut out the male family members from the photograph to show that they were absent from his life.

Homelands: In 1970, The Black Homeland Citizens Act stripped black South Africans of their South African citizenship and designated them as citizens of the 'homelands' based on ethnicity. More than three million people were resettled in the homelands such as the Ciskei, Transkei and Zululand.

FIGURE 7a**:** Penny Siopis, ***Forgotten Family 1***, mixed media, 1996.
FIGURE 7b: Lusanda Ndita, ***Indlela Ibomvu***, photograph, 2022.

7.1 Candidates must explain how the missing men are portrayed in the artworks in FIGURES 7a and 7b

They may use the following guidelines:

- **The use of colour in the artworks**

FIGURE 7a: The faces of the mother, father and child in the photograph are black and white with selective colours on the clothes and the hat of the woman. The bright pink clothes of the mother and child, flat black of the suit and tie of the man contrast against the light, pale blue and green of the maps in the background. The bright pink is usually associated with femininity and could show the dominance of the women in this family.

FIGURE 7b: The flat red cut-outs of the two figures in the photograph become the focal point. The use of red could represent the absence of men in their lives. Red usually symbolises blood, love and danger. This suggests that something happened to the missing men and the void left behind in the family.

- **The figures in FIGURES 7a and 7b**

FIGURE 7a is a traditional family portrait with the mother and father on either side of the child. It is a family portrait that was intentionally taken to commemorate and remember the family at that time.

FIGURE 7b depicts an everyday life scene that appears disjointed. It is not as ordered as the family portrait in FIGURE 7a. It captures a real moment in their daily life. The background shows the context that they come from.

- **The use of maps in FIGURE 7a**

The faded maps in the background could represent that the family or the father travelled during their lifetime. It could imply that this family is disconnected from one another and the extended family.

- **Expression and body language**

FIGURE 7a: The faces of the figures are calm and expressionless. The parents are looking directly at the photographer while the child is looking away. The figures appear sad.

FIGURE 7b: The two women appear friendly and proud of the central missing figure. Both women have their arms stretched out, with one pointing to the blank red form of the missing figure. The younger lady in the background is posing next to the missing figure. The figure on the far right appears to be relaxed and observes from a distance.

- **The titles of FIGURES 7a and 7b**

FIGURE 7a: Although the father is present in the family portrait, the lack of colour expresses his absence. The title of the work could mean that they have forgotten each other.

FIGURE 7b: The male figures in this photograph have been cut out and filled with flat red colour. This clearly refers to the absence of men. The title of the work and the use of red could refer to the traumatic experience of losing men in the family. ***The Road is Red*** could mean that his journey was dangerous after he left the safety of the family

- **What effect does an absent father have on a family?**

The candidates' own response with justification will be accepted. Possible responses could include financial loss, single-parent families and instability in the family unit. (10)

7.2 Candidates must write an essay about **TWO artworks** that they feel challenge society's traditional norms about gender.

They may use the following guidelines:

- Description of EACH artwork
- Formal art elements
- Media and technique
- The gender issues explored (10)

[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

Romanesque architecture (FIGURES 8a and 8b) is an architectural style of the Middle Ages. Romanesque architecture is known for its fortress-like appearance with small windows, thick walls and round arches.

The ***South African Reserve Bank*** building (FIGURE 8c) is a high-security building for the money supply of South Africa. The building was designed to restrict easy entry to the building.

Fortress: a military structure designed to protect against attack

FIGURE 8a: Romanesque architect, ***Conisbrough Castle,*** England, stone, 11th century.
FIGURE 8b: Romanesque architect, ***The Vault at the Abbey Church of Sainte-Foy, Conques,*** France, stone, 11th–12th century.
FIGURE 8c: Co-Arc Architects, ***South African Reserve Bank***, Johannesburg, custom bricks, steel and polished granite, 1995.
INTERIOR VIEW of FIGURE 8c

8.1 Candidates must discuss how the building in FIGURE 8c uses a style similar to Romanesque architecture.

They may refer to the following guidelines:

- **The shape of the buildings in FIGURES 8a and 8c**

Both buildings have a block-like angular shape. In FIGURE 8a the building is a vertical tower with rectangular supporting pillars and curved arches.

In FIGURE 8c, is a horizontal block with a sloped base that is slightly rounded. Both buildings are solid and block-like shapes. The building in FIGURE 8a is a vertical rectangular shape with supporting pillars.

- **The height of the buildings**

In FIGURE 8a has a narrow vertical tower that looks like the watch tower of a castle with an approximate height of three storeys.

FIGURE 8b is a horizontal structure that is wide, massive and solid. It is approximately two storeys in height.

- **The reason for the placement of windows and entrances in FIGURES 8a and 8c**

In both buildings there are limited windows and doors to restrict entry due to different security issues. In FIGURE 8a, the high placement of the windows and the entrance make it difficult for attackers to get in. Due to the function of the building in FIGURE 8c, being a high-security depot for money, entry to this building is restricted.

- **The colour of brick and stone in FIGURES 8a and 8c**

FIGURE 8a- The limestone used is natural greyish white. There is a variation in the colour of limestone blocks due to aging or where the raw materials were found.

FIGURE 8c- the bricks have a reddish terracotta colour. The use of the terracotta bricks corresponds to the surrounding older industrial buildings.

- **The function of the arches in FIGURES 8b and 8c**

Arches are usually included in the design of the building to create space and distribute the weight evenly. The arches in FIGURE 8c create a repetitive and decorative effect. In FIGURE 8b, the arches are joined to create a barrel vault to increase the height of the ceiling.

- **How strength is shown in the building in FIGURE 8c**

The absence of the decorative features emphasises the geometric, solid, heavy block-like structure which feels like a fortress. This reinforces the idea of high security and strength. (10)

8.2 Candidates must discuss **TWO South African buildings** they have studied where the function of the building plays a role in its design.

They may use the following guidelines:

- Design or layout of the building
- Function of the building
- Materials
- Construction techniques
- Site and surroundings (10)

[20]

TOTAL: 100

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