basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P1

NOVEMBER 2025

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 23 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 had to answer any **FIVE** questions for a total of 100 marks.

2. It is MOST IMPORTANT that allowance is made for the candidates in many instances:
   - Candidates must be given credit for providing their own opinions and ideas in their answers where applicable. No negative marking.
   - It is important that arguments and statements are reasoned/motivated/ substantiated and qualified by reference to source/s/artwork/s.
   - Credit must be given for lateral thinking.

3. Questions and subsections must be numbered clearly and correctly. Bullets act as guidelines to help structure candidates' answers.

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

5. 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. **ONE mark must be deducted if no comparison is made in a question that requires a comparison.**

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

7. ***Remember that many candidates will be discussing these examples, never having seen them before. Markers therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the artworks, within the context of the question. Therefore, markers need to be open-minded and flexible in the marking process.***

GENERAL INFORMATION FOR MARKERS

- These marking guidelines serve as a guideline for markers as well as a teaching tool. Therefore, the guidelines for certain questions are in greater depth, so that the information may be used as learning material.
- **NOTE:** Markers are encouraged to reward candidates for what they know, rather than penalise them for what they do not know.
- Although the information for the questions is given in point form, candidates must use an essay/paragraph format to discuss their information in a holistic manner.
- Candidates must answer all of the questions in FULL SENTENCES or PARAGRAPHS, according to the requirements of each question. Answers in point form cannot receive full marks. Full marks cannot be given if the title or artist is incorrect.
- Markers must refer to the Visual Arts CAPS document page 45 for a guideline to assess the levels of achievement.

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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.

MARKERS MUST ONLY MARK THE FIRST FIVE QUESTIONS ANSWERED AND IF A CANDIDATE DOES MORE THAN THE REQUIRED NUMBER OF QUESTIONS ONLY THE FIRST FIVE WILL BE CREDITED.

CANDIDATES MUST ANSWER ANY FIVE QUESTIONS IN ANY ORDER.

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)

If no comparison -1 mark

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

QUESTION 1: THE VOICE OF EMERGING ARTISTS

'Rise and shine to dawn I wake
To cast my net in a fishless lake

I sailed downstream to see what I had,
I pulled my boat along the land,
I swam the dirt and walked the stream and
Off the shore I saw a bream and
Tuna too, and salmon roe'

[Source: An extract from *A Song about Fishing* by Genesis Owusu]

Fishing has been the livelihood of many South Africans.

FIGURE 1a: Peter Clarke, ***Fishermen***, oil on board, 1960.
FIGURE 1b: Maggie Laubser, ***Fish Seller***, oil on canvas, 1937.

Glossary:
Bream, tuna, salmon roe: fish and fish eggs

1.1 Candidates **must** discuss how artists Peter Clarke and Maggie Laubser portrayed the life of fishermen and they **may** use the following guidelines:

- **Different stories told by EACH artist**

FIGURE 1a: Clarke has depicted two fishermen walking on the beach with their catch for the day. They are both carrying the fish which they have caught with their left hand and a basket in their right hand. The fishermen are walking away from the viewer. The long shadows suggests that it is the end of the day. They are walking home. This scene could represent their livelihood. They are either selling the fish, or it is going to be their next meal.

FIGURE 1b: Laubser has depicted a young boy with a bowl of fish on his head. He is possibly selling fish which he has caught himself or bought from fishermen at the harbour. The young boy is not looking directly at the viewer. He appears to be lost in thought and tired.

- **Use of colour and contrast**

FIGURE 1a: Clarke has used cool colours in the clothes of the fishermen (wellington boots, jeans, long sleeve shirt, scarf, hat and beanie) and the ocean behind them (navy blue, blue-grey, light blue and aquamarine). This is contrasted with the yellow ochre/orange jacket worn by one of the fishermen, the baskets, beach sand, and red fish caught by the fishermen. Complimentary colours have been used in the clothing (orange and blue) as well as the fish and baskets (red and green).

FIGURE 1b: Laubser has used cool colours for the fish and the bowl on the young boy's head, his shirt, the ocean and mountains behind him (light green, light blue, aquamarine and blue-purple). This is contrasted with the brown and yellow ochre used in the young boy's face (burnt sienna, brown and burnt orange). The light pastel colours of the young boy's shirt and bowl of fish are contrasted with the shadow cast on the left side of his face and dark browns on his neck.

- **Composition and focal point**

FIGURE 1a: The two fishermen viewed from the back, dominate the composition. They are situated in the foreground. The middle-ground and background consist of the beach and the ocean. A diagonal line has been created by the shadow of the fishermen which leads the viewer's eye into the artwork. The focal point is the fishermen because they take up most of the composition**,** or the fish due to the vibrant red orange used.

FIGURE 1b: The young boy is situated in the foreground. It is a frontal view of him. The ocean, the fishing boat and the mountain range is situated in the middle-ground and background. The young boy is the focal point because he is the brightest, largest and most detailed image in the composition. The bowl of fish on his head also draws attention because of the diagonal line created by his hand.

- **Simplification**

FIGURE 1a: Clarke has simplified the objects into basic angular shapes like the red fish, the baskets, and the two fishermen. Thick black outlines and strong angular lines have been used which further simplifies the objects. The simplification of form is often associated with Clarke's figurative style.

FIGURE 1b: Laubser has simplified the objects into basic shapes like the young boy's almond shaped eyes, his hand, the fish in the bowl, the fishing boat and the mountains. Some of the objects, like the tail of the fish hanging out of the bowl, appears to be simplified and distorted.

- **Atmosphere or mood created**

FIGURE 1a: Clarke has focused on the livelihood of the fishermen. They are walking on the beach with their catch for the day. Clarke has depicted an everyday scene in the lives of fishermen, possibly from Simonstown where he lived. Cool colours have predominantly been used creating a sombre, late afternoon atmosphere or mood.

FIGURE 1b: Laubser has focused on the livelihood of the young boy. He is selling fish which he has caught or bought from fishermen at the harbour to make a living. The warm colours draw our attention to the viewer's face. His solemn facial expression creates a pensive atmosphere or feeling of exhaustion. There is a sense of sadness and tiredness in his eyes.

(10)

1.2 Candidates **must** write an essay in which they discuss the artworks of any **TWO South African artists** that they have studied (ONE artwork per artist) that portray the lives of people in their communities.

They **may** use the following to guide their response:

- Description
- Formal art elements
- Composition
- How communities are depicted in the artworks

(10)
[20]

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

Sanford Biggers is a contemporary African American artist who reflects on his African and Western heritage in his artwork.

FIGURE 2a: Sanford Biggers, ***The Soothsayer***, white marble on wooden plinth, 2019–2023.
FIGURE 2b: Roman artist, ***Nymph with a Shell***, marble, 1st century (Western art).
FIGURE 2c: Benin artist, ***Benin Mask***, ivory, 1600 (African art).

Glossary:
Western Art: Western Art originated in Europe and spread to all the colonies such as the United States of America, Australia and other countries.
Heritage: Traditions, beliefs and customs that are passed down from one generation to the next.
Soothsayer: a person who is able to see the future.

2.1 Candidates **must** discuss how African and Western art was combined in **FIGURE 2a**.

Candidates may use the following guidelines:

- **The influence of FIGURE 2b on the pose and naturalistic style of FIGURE 2a**

A naturalistic style typical of Roman sculpture has been used for the female figure in FIGURE 2b. The legs, feet and arms are in proportion to each other, with the rounded shape of the knees visible beneath the dress. The folds of the dress are detailed, appearing like fabric, and the body parts such as the hands and feet are detailed.
Although the mask covers a lot of the body of the sculpture in FIGURE 2a, we can still see the legs, arms and a part of the body just beneath the mask. The female figure has adopted the same seated pose as the Roman sculpture in FIGURE 2b. She is seated in a feminine, lady-like manner. A contrapposto pose has been used where the weight of the body is supported on one side with the upper body turned slightly. Biggers has changed the position of the arm but has retained the weight on the left hand. The seated figure appears relaxed as does FIGURE 2b.

- **The position and scale of the mask in FIGURE 2a**

The scale of the upright African mask is extremely large. It engulfs and obscures most of the female figure. The figure behind the mask is disproportionate to the African mask as it is smaller.

- **Similarities between FIGURE 2a and 2c**

Biggers has used the ivory mask from Benin as a source of inspiration to address his African heritage. FIGURE 2a is not a direct copy but there are clear similarities namely the incised lines on the forehead, the oval shape with exaggerated facial features seen in the eyes, nose and mouth. Both masks have a large forehead and have either a decorative collar or a beard.

- **What the combination of Western art and African art says about Biggers' heritage in FIGURE 2a**

Biggers is an African American artist. The African mask in FIGURE 2a refers to his ancestry or heritage from Africa. The classical sculpture in FIGURE 2b refers to the Western culture in America where he lives now. The artist sees himself as a combination of the different cultures. However, the dominance of the African mask reflects the importance of his connection to Africa.

- **How the title, *The Soothsayer*, conveys the message of FIGURE 2a**

The title of ***The Soothsayer*** refers to the future, even though the artwork strongly alludes to the past and heritage. This suggests that Biggers is trying to construct a new identity for himself as an African American and a future in which African cultures are celebrated. He is reconstructing his new identity with stronger ties to his African culture. He is not denying his Western influence but hides it behind the oversized African mask. (8)

2.2 Candidates **must** discuss how the work of **TWO South African artists** who use African culture, symbols and/or techniques in their artworks (ONE artwork per artist).

They **may** use the following guidelines:

- Formal art elements
- Style
- Media and technique
- Meaning/Message of the artwork (12)

[20]

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

Recently on the Cape Flats, a Grade 3 learner wrote the following: 'One day, I am going to be a gangster and hold a gun in my hand and smuggle guns in my house.'

[Source: Quote taken from *Three Months in a Cape Flats School* by Nicole van Driel, 2024]

Léshaan Moses shows gang initiation rituals performed in the Cape Flats in Cape Town. Young people are forced to participate in violent acts to be accepted as members of a gang.

FIGURE 3: Léshaan Moses, ***Dodging Bullets***, acrylic paint, pencil and pen, date unknown.

3.1 Candidates must discuss the impact on the artwork in FIGURE 3a has on them as the viewer. They must refer to the following guidelines:

- **The use of colour**

FIGURE 3a is predominantly monochromatic with a dark black background and a sketchy white line drawing forming monsters. There are shades of grey on the two children that create tone. The shades of grey and black are offset by the deep red colour that surrounds the child on the left, creating a blood stain around him. There is pink on his body and clothing which suggests blood splatters.

- **The different postures of each child**

The child on the right is the aggressor. He stands upright pointing a gun. His straight arm is at a right angle to his body, which shows us that he is clenching his fist that holds the gun. By contrast, the other child is the victim. His upper body faces away from the gun as if is trying to shield himself from physical harm. Despite his body posture, his head faces directly towards the scene of violence. The child on the right has a strong upright vertical position in contrast with the child on the left who has a rounded hunched appearance. This reinforces the power of the child on the right over the victim on the left.

- **Why the young children look similar**

Both children are drawn in pencil, and they are wearing the same items of clothing- a white T-shirt and rolled up denim shorts. It could be that the same child is imagining himself on both sides of the scenario as victim and aggressor. The artwork shows us what his future would look like if he took on either role. Pointing the gun at the boy on the left symbolises killing or threatening innocence.

Both children could be related (brothers or twins). The younger brother is following in the footsteps of the older brother.

- **The style and meaning of the monsters in the background**

The monsters are drawn in a childlike way. This reminds us of the stolen innocence of the young people whose lives have been taken by gang related violence. They might also be the evil voices that the gang members enforce who encourage the boy to take a life. The monsters could represent the ghosts of the past haunting them.

- **Explanation of the title**

The title can be read literally, referring to the physical act of dodging a bullet to stay alive. However, the title could also be read metaphorically to mean escaping danger. In this way, it could refer to the fate of the boy who does not join the gang and is saved from a life of crime. The title suggests the importance of choice. Some choices must be avoided because they could harm you. (10)

3.2 Candidates must write an essay in which they discuss the artworks of any TWO sociopolitical South African artists (ONE artwork per artist) that had an emotional impact on them. (10)
[20]

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

In this photograph, Esther Mahlangu stands in front of a homestead that was painted with her Ndebele designs. She used the style of Ndebele wall painting in her acrylic paintings on canvas (FIGURE 4a and FIGURE 4b).

FIGURE 4a: Esther Mahlangu, ***Gateway***, acrylic on canvas, 2005.
FIGURE 4b: Esther Mahlangu, ***Untitled***, acrylic on canvas, 2009.

4.1 Candidates **must** explain how Esther Mahlangu celebrates the traditional Ndebele style in contemporary painting. They **may** refer to the following guidelines:

- **Use of colour, line and space in FIGURE 4a and FIGURE 4b**

In both FIGURE 4a and 4b, the colours are flat, bright and vibrant. There is a repetition of both warm and cool colours, such as warm yellow and pink, with cold blue, purple and green. Natural browns and black are used for the cattle and chickens. Bold black lines are used in the outlines, horizontal, vertical and diagonal lines. The lines form a border for the central pictures or design with angular zigzag lines. The lines of the border in FIGURE 4b are thicker than in FIGURE 4a. In both FIGURE 4a and 4b, the positive space consists of geometric shapes and patterns with white as the negative space. In FIGURE 4a the white negative space surrounds the house and animals. There is no illusion of space created in FIGURE 4a. The figures and animals are on the same plane as the entrance and house. The large areas of flat colour that are outlined with bold, black lines further flattens the picture space.

- **A description of the rural scene in FIGURE 4a**

A traditional Ndebele homestead has been depicted with cattle, chickens and a herd boy. At the bottom right, we see a gated entrance to the homestead that houses the cattle and chicken protected by the herd boy. He stands between the house and entrance. There is no landscape depicted in the background.

- **What makes FIGURE 4a simplified?**

FIGURE 4a consists of a flat, silhouetted forms seen in the figure and animals. The herd boy and animals are reduced into pictograms rather than realistic representations. The flat colour is applied without tonal modulation that would usually create volume. The absence of illusionistic space also simplifies the image, since the animals situated on the righthand side of the artwork appear to be floating in space. The scene is surrounded by a geometric colourful border.

- **Composition and repetition in FIGURE 4b**

The geometric design is symmetrically balanced in FIGURE 4b. The central motif consists of two dark pink arrows and a horizontal blue rectangle which are bracketed by two yellow crescent shapes. This is the focal point because of its central placement and the border that frames it. There is repetition of triangular shapes that create a pattern around the central motif. The use of colour in each shape is also repeated.

- **What makes FIGURE 4b abstract and how does it celebrate Ndebele traditions?**

FIGURE 4b is abstract because there is no recognisable figures/imagery. It is a flat geometric design that directly references traditional Ndebele design. She pays homage to the designs and the expression of culture that has been passed down from one generation to the next. This can be seen in the use of flat bright colour, simplified shapes and bold outlines that refers to the respect and preservation of the original designs that have been used traditionally. The artist sees the value of the functional design as artistic in its own right by transferring it onto a canvas. She has brought craft into the contemporary art environment, celebrating its place on a global stage. (8)

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

They **may** use the following guidelines:

- Description of EACH artwork
- Any TWO formal art elements
- Media and technique (12)
- Possible meaning/message/function **[20]**

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

In ***Flooded Garden***, Oscar Murillo changed the Turbine Hall (Tate Modern, London) into an interactive space for people to come and paint. Murillo was inspired by Claude Monet's paintings of his garden. He started by painting onto the canvases and then invited the viewers to paint over his first layer of paint.

FIGURE 5a: Claude Monet, ***The Waterlilies – the Clouds***, oil on canvas, 1920–1926.
FIGURE 5b: Oscar Murillo, ***Flooded Garden***, artist and viewers busy painting.
FIGURE 5c: Oscar Murillo, ***Flooded Garden*** (aerial/top view), installation in the Turbine Hall, Tate Modern, 20 July–26 August 2024.
FIGURE 5d: Oscar Murillo, ***Flooded Garden***, completed artwork on display, 2024.

5.1 Candidates must explain the interaction between the people and the artwork(s) in FIGURES 5b - 5d. They **may** use the following guidelines:

- **Similarities with Monet's painting in FIGURE 5a**

The subject matter of Murillo's artwork is similar to Monet's ***Waterlilies – the Clouds*** and shows his inspiration by Monet's paintings of the lily ponds in his garden. The illusion of water has been depicted, with the same colour palette of Monet's painting. The expressive use of brushstrokes creates layers of colour. This creates a blurred and hazy effect in both Monet's and Murillo's artworks. There are no defined lines in the paintings. Both artworks are large in scale that engulfs the viewer.

- **The benefits of being part of the creation of Murillo's artwork for the individual involved**

You are not just a viewer of the artwork but now become a participant in the creation of the artwork. There is a real sense of interaction between participants of all ages. It can also be a form of art therapy – the idea of being lost in the moment in the creative process can be a form of enjoyment. The participants are leaving their mark on the artwork that others can view. The work is a collaboration between the artist and the public. The participants do not need any artistic experience.

- **Reasons for the circular shape and scale in FIGURE 5b**

Monet's paintings are exhibited in an oval space that surrounds the viewer. Similarly, Murillo's circular shape creates the impression of infinity with no limitations. The participants are surrounded in the artwork because of the large scale of the canvas. They are being engulfed by all the colours. You cannot see what the final artwork looks like until you step away from it and view it from a distance. Murillo's work refers to Monet's panoramic format and scale.

- **Why Murillo is considered the artist, even though he is not the sole creator of the artwork**

Murillo initiated the idea of the interactive project by using the fact that he was inspired by Monet's ***Waterlilies – the Clouds***. He came up with the idea and started the process. He also had control over the choice of colours as well as providing the materials for participants (canvases, paint and brushes). It was his idea to arrange the large canvases into a circular shape. Murillo decided on the time frame for the creation of this artwork. It was his vision, which developed into an action plan that was executed together with the public visiting the Turbine Hall.

- **How performance and installation art inspired Murillo's *Flooded Garden***

Conceptual art informs Murillo in the artmaking process, that is executed not only himself, but also by other participants. There is no longer a disconnect between the artist and the viewer. The viewer is given the opportunity to be a participant and therefore have partial ownership in the creation of the artwork. It creates a greater buy-in from participants and would encourage more people to visit the art gallery. Performance and installation art involve watching, performing and participating. Artworks are no longer viewed on a wall in a gallery space. The traditional concept of a painting created by one artist is transformed into a collaboration of the artist with everybody, of all ages, who are willing to participate. (10)

5.2 Candidates must discuss TWO artworks they have studied which show how the artist used new/alternative media.

They **may** use the following guidelines:

- Description
- Materials/Techniques
- Message/Meaning (10)

[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Nosiviwe Matikinca, the winner of the 2023 SASOL New Signatures Art Competition, draws attention to the struggles faced by learners in underfunded public schools in South Africa. Many South African learners travel far to get to school and find themselves in overcrowded classrooms where there is a lack of resources, such as books or school tables.

FIGURE 6b shows an installation of ceramic school shoes (made with the slip casting method) and school desks.

FIGURE 6a: Nosiviwe Matikinca, ***Ndiziphiwe – The Gift That Was Given to Me*** (detail), ceramic school shoes, 2023.
FIGURE 6b: Nosiviwe Matikinca, ***Ndiziphiwe – The Gift That Was Given to Me***, installation view of school desks with ceramic school shoes, 2023.

Glossary:
Slip casting method: This is a ceramic production technique that involves the pouring of liquid clay, known as slip, into a mould. The mould is then drained of excess slip, allowing a thin layer of clay to solidify against the walls of the mould. The ceramic slip sculpture is then fired in a kiln (oven).

6.1 Candidates **must** discuss the impact of school experiences on learners' identity as seen in FIGURES 6a and 6b.

They **may** refer to the following guidelines in their answer:

- **Why the artist chose to use this fragile material in creating the shoes**

Shoes are supposed to be strong and durable so that it can protect your feet. By using a fragile material as a medium, the artist emphasises that the children wearing them are vulnerable and fragile due to poverty.

Rather than receiving a gift of new shoes, the children have received shoes will soon fall apart. The broken and cracked soles contradict the purpose of wearing shoes, which is to protect the learners' feet on their long walk to school. The fragility of the medium may also be a metaphor for the children who are also fragile, especially in overcrowded classrooms where they may not get the attention and care they desperately need.

- **The mood/atmosphere conveyed in FIGURE 6b of the shoes in the empty classroom**

The absence of learners and teachers in the classroom installation creates an eerie atmosphere, like quiet school passages late in the afternoon, when everyone has left. The light suggests that this is a classroom at midday. The empty classroom provokes the viewer to contemplate why the learners and the teacher are not there. The disruption caused by the presence of shoes left behind, conjure the impression that there was some kind of interruption to the lesson that caused the learners to flee. The shoes also suggest the idea of being left behind, as if the children were failed by the school system. The emptiness of the classroom suggests little or no support from various stakeholders.

- **Explain the title of the artwork**

Ndiziphiwe could be the name of the child who gave or received the school shoes. ***The Gift That Was Given to Me****,* suggests that the school shoes are second hand, and they were handed down by family members, siblings or other learners, and/ or potentially through collection initiatives by other schools. The notion of a 'gift' is ironic, as the shoes are not new and intentionally purchased. The dignity of the receiver is compromised because these weathered shoes look like discarded items.

- **How the artwork reflects educational inequalities in our schools**

Matikinca has used ceramics because it is a fragile medium and can break easily. This comments on the fragile education system in South Africa even after thirty years of democracy. The broken desks and the absence of chairs suggests that this is not the ideal environment for teaching and learning to take place. The number of pairs of shoes suggests that there is overcrowding in the classroom, and that the learners are forced to share desks. There is an absence of books, resources like posters on the walls and broken desks. It also suggests that this is an under resourced school and that no emphasis is placed on quality education. The classroom is not inviting and lacks a warm, welcoming environment for learners who want to learn.

- **Explain shoes as a symbol of identity**

In general shoes are seen as status symbols due to fashion trends and brand names. People buy shoes to follow trends and fit into their social groups which refers to their financial status and identity. The shoes in FIGURE 6a are school shoes that are mainly functional and not a fashion statement. The learners who wear the hand-me-down shoes are given the opportunity to go to school with shoes but it shows the hardships that learners experience and this impacts their identity. Learners' experiences in school plays an important role in shaping their identity in society. While school can be experienced as a nurturing environment and a place of safety, this is not the school experience that is presented in Matikinca's installation. (10)

6.2 Candidates **must** write an essay in which they discuss **TWO South African artworks** they have studied (**ONE artwork per artist**) that address identity in our democratic society. (10)
[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

It is often said that beauty is in the eye of the beholder.

In the photograph (FIGURE 7a), Kim Kardashian is wearing a body belt to make her waist look smaller to exaggerate her figure. She is often seen as a symbol of beauty today.

FIGURE 7a: Kim Kardashian, ***Met Gala***, colour photograph, 2024.
FIGURE 7b: Peter Paul Rubens, ***The Three Graces***, oil on canvas, 1639.
FIGURE 7c: Otto Dix, ***Portrait of the Journalist Sylvia von Harden***, oil and tempera on wood, 1926.
FIGURE 7d: Jenni Saville, ***The Bride***, oil on canvas, 1992
FIGURE 7e: Delita Martins, ***Rain Falls from The Lemon Tree***, acrylic, charcoal, decorative papers and hand stitching, 2020.

7.1 Candidates must state how they feel about Kim Kardashian physically transforming her body to be a symbol of beauty today. Candidates **must** explain their answer by referring to FIGURE 7a.

Candidates may feel positively about Kim Kardashian's bodily transformations, or they may be critical of it. The response below is not comprehensive and candidates may have differing opinions. They must however, substantiate their answer with reference to the photograph in FIGURE 7a.
(1 mark for their opinion with explanation, 1 mark for observation that stems directly from the photograph in FIGURE 7a).

Candidates who feel positively about Kardashian's transformation may say:
Kardashian has the right to choose what she wants to do with her body. She might make these adjustments to feel positively about her body and appearance by embracing the particular body shape of a small waist with wider hips that we see in the photograph in FIGURE 7a.

Candidates who are more critical or feel negatively about Kardashian's transformation might answer as follows:
Kardashian's changes to her body are harmful to women as they preserve ideals of beauty that are not natural. Young people look up to celebrities, and rather than encouraging them to celebrate what they look like, Kim Kardashian puts forward ideas of beauty that can be difficult or impossible to achieve, as is seen in the unnatural body shape of a small waist with wider hips that we see in the photograph in FIGURE 7a. (2)

7.2 Candidates must discuss how conventional ideas of beauty are reinforced or challenged in the paintings of women. Candidates must select **ANY TWO** artworks from FIGURES 7b, 7c, 7d or 7e to answer this question.

Candidates **may** use the following guidelines:

- The portrayal of the human body and the changing ideas of beauty
- The attitude and pose of the women in the artworks
- The impact of colour
- The relationship between the artwork and conventional idea of beauty

Candidates must **select ANY TWO artworks** to discuss:

FIGURE 7b

- **The portrayal of the human body and the changing ideas of beauty**

In FIGURE 7b, beauty is portrayed through healthy and voluptuous bodies. There was a greater appreciation for the fuller sensual female body.
In history the woman's role was synonymous with motherhood and it is for that reason that the artist has emphasised their hips to speak to their fertility.

- **The attitude and pose of the women in the artworks**

The Three Graces from Greek mythology represent the three daughters of Zeus. Each one is defined as Mirth, Elegance and Youth/Beauty. The women are very comfortable with their nude bodies. The three women appear comfortable in each other's presence and are intertwined in a circle, touching one another. The two on the left have their arms linked and appear to look towards one another. The central figure extends her arm to the figure on the right who looks into the circle. They stand in a contrapposto pose with weight only on one leg, reminiscent of Classical Greek sculpture.

- **The impact of colour**

Rubens paints with natural colour and tonal gradations to render his subjects in a naturalistic way. The figures are brighter and stand out against the darker background and the blue sky. The colours are harmonious with the soft gentle tones of the figures.

- **The relationship between the artwork and conventional idea of beauty**

The work does not challenge conventional ideas of beauty of the time. It rather reinforces the view of women as objects of beauty through their gentle and soft demeanours through porcelain skin and the gentle glow that surrounds them. These types of works were often made for a male audience by presenting the female figures disguised by mythological characters.

FIGURE 7c

- **The portrayal of the human body and the changing ideas of beauty**

After World War II, in the 1920's there was a 'new woman' who started working and looking after herself. This was the beginning of feminism.
Dix captures a more androgynous looking person, who has short hair and a face painted in white with high contrasting red lipstick. She has been portrayed with large hands, slouching posture, smoking and drinking alone. She was a representation of the new liberated and intellectual woman.

- **The attitude and pose of the women in the artworks**

In the 1920's it would be uncommon for a woman to be seen smoking and drinking alone while seated at small table, as we see in FIGURE 7c. It would be more expected to see a man sitting alone in public while smoking and drinking. Von Harden lifts her hand with her cigarette as if she may be in mid conversation, using her hands to gesture as she speaks. She looks past the viewer with an intense expression. Von Harden appears strong headed and thoughtful, echoed by her role as a journalist. It appears that she is engaged in an intellectual conversation.

- **The impact of colour**

While Von Harden is not represented in a conventionally feminine or soft way, Dix used pink in the background, which is synonymous with femininity. Von Harden is dressed in red which is jarring against the pink background.

- **The relationship between the artwork and conventional idea of beauty**

This portrait of Sylvia von Harden is not a traditional image of women in the 1920's. Dix emphasises the assertive nature of the subject rather than her appearance and by including a reference to her role as a journalist in the title. This also points to her position as a working person in the 1920's.

FIGURE 7d

- **The portrayal of the human body and the changing ideas of beauty**

In FIGURE 7d, Saville reverses the traditional idea of beauty where the figure is towering over the viewer or the viewer looks up at the figure. She also gives a distorted and unflattering view of the figure. She exaggerates forms and emphasises paint application as the depiction of the beauty of flesh. She emphasised the figure's arms as she clutches the stems of flowers showing a strong grip. She appears strong. The cropped view and foreshortening make her appear larger.

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The bride is depicted in a white dress, 'warts and all' and not idealised. This realness contrasts with the contemporary expectation of brides to aspire to have a slender figure.

- **The attitude and pose of the person/ people in the artworks**

Jenni Saville's *The Bride* shows an unconventional image of the bride from very close up and from below. She does not look at the viewer to show her face as we would see in a wedding photograph. She is not wearing an ornate and beautiful wedding dress, and her hair and make-up have not been done. She appears to be in her undergarments, holding flowers and wearing a veil.

- **The impact of colour**

We often associate pure white with wedding dresses as a historically a symbol of purity and virginity. Saville defies this representation including pinks as highlights on the undergarment and blue and grey shadow. The disruptions of different tones resist a pure, clean, white appearance.

- **The relationship between the artwork and conventional ideas of beauty**

The assertive nature of her pose suggests she is comfortable in her skin. The bride has not conformed to conventional images of brides. She is not about to become someone else's property. Jenni Saville paints a different kind of beauty of our time. The woman's body is healthy and it is a body positive image that celebrates that she is a voluptuous and strong woman.

FIGURE 7e

- **The portrayal of the human body and the changing ideas of beauty**

The woman in FIGURE 7e is wearing a swimming costume that exposes her chest, arms and legs. She appears to be quite natural without a groomed hairstyle and make-up.

The work embraces the beauty of youth. There is also a celebration of 'natural' beauty where make-up is not worn, something that has been popularised by celebrities in recent years.

- **The attitude and pose of the women in the artworks**

FIGURE 7e shows a woman seated with her legs crossed and her arm on her knee, chin on hand. She stares out into the distance. She does not look at the viewer. She appears relaxed and unaware of the viewer's gaze.

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- **The impact of colour**

The blue raindrop shapes are transparent and partly cover the black and white monochromatic tones of her face and body, without obscuring the body. The blue rain drops make direct reference to the title. They might suggest the pattern of a swimming towel that the figure is sitting on. The blue also references water as she is dressed for swimming. Blue dominates the composition of the artwork. The red of the cut-out flower pattern around her neck contrasts the black and the blue. It references traditional lace collars worn by royal woman, and in that way contradicts the very relaxed pose and dress.

- **The relationship between the artwork and conventional idea of beauty**

The artwork celebrates natural beauty as the woman is not dressed up or wearing make-up and her hair is tied up. It is as if she is seated beside the pool and is comfortable in her own skin, without conforming to traditional ideas of beauty. (10)

7.3 Candidates **must** write an essay on TWO artworks (ONE artwork per artist) that comment on gender issues through their work. They **may** use the following guidelines in their response.

- Brief description of the artwork
- Media and technique
- TWO formal art elements
- Gender roles explored (8)

[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

Former president Thabo Mbeki had a vision of the new Presidential Centre as a building which 'aims to combine both an African past and an African future. It will be a place where Africans uncover their own history and identity'.

This Centre houses a museum, research centre, special collection and a reading and archive centre (a collection of historical documents or records). The Presidential Library houses artefacts and key documents to preserve African history and knowledge. The architect used the shape of an African-style granary (a structure which stores grain) as inspiration for his design.

FIGURE 8a: Sir David Adjaye of Adjaye Associates, ***Thabo Mbeki Presidential Library***, Riviera, Johannesburg, South Africa, compressed layers of mud 2021.
FIGURE 8b: Adjaye Associates, ***Thabo Mbeki Presidential Library***, Riviera, Johannesburg, South Africa, 2021.
FIGURE 8c: Traditional grain storage (granary), Niger, mud, date unknown.

8.1 Candidates **must** write an essay in which they discuss the way in which the ***Presidential Library*** reinterprets the traditional granary as a functional public space. They **may** use the following guidelines:

- **How the granary in FIGURE 8c influenced the forms, colour and texture of the building in FIGURE 8a**

The Adjaye Associates' Thabo Mbeki Presidential Library derived the rounded shape from the granary in FIGURE 8c. The arched shape of the roof and the round, circular base of the structure echoes the granary. The solid and uninterrupted surface of the walls is also similar to the granary. The granary has a rough surface and the clay appears dry with a speckled or dappled surface. In the Presidential library, the compressed layers of mud created a smoother surface, but texture is visible in the horizontal bands of different colours of the mud that suggest a layered surface. The light brown colour of the traditional granary in FIGURE 8c blends in with the natural environment, specifically with the ground. Similarly, the architects in FIGURE 8a leaved the colour of the clay exposed and made the choice not to paint the building. The variation of earthy terracotta colours of the building exposes different layers of clay excavated when digging up the earth. This refers to the traditional use of mud or clay as building materials.

- **The role/function of the openings in FIGURE 8a and FIGURE 8c**

The granary in FIGURE 8c is raised off of the ground to prevent rain water or wet soil from entering into the structure. These openings at the base are echoed in the entrance opening of the Presidential Library. The geometric shape of the entrance opening of the Presidential Library looks like the negative shapes between the bricks at the base of the granary. The entrance is larger in scale than the openings at the base of the granary. These openings interrupt the shape of the building and are repeated in the roof of the Presidential Library. While this is not derived from the granary, it appears to be a decision made by the architects to allow natural light into the building.

- **Why you think the architects in FIGURE 8a chose a traditional structure (FIGURE 8c) as an influence**

The architects appear to have made a conscious choice to refer to the traditional granary. They chose to use a familiar, traditional structure so that the Presidential library would feel familiar to Africa. The colour of the granary blends in with the natural landscape. The form and colour also provided ways to integrate the building into the natural landscape.

- **What relationship the architects saw between the function of a granary (FIGURE 8c) and the idea behind a library (FIGURE 8a)**

The architects have worked with the idea of a storage structure – the granary is a storage structure for grain. This has been used as a metaphor for a library, which is a storage place for books, and therefore knowledge, where people could do research or present educational lectures. This refers to the idea of grain as staple food and therefore knowledge /books as sustenance. The circular shape promotes the idea of gathering people. Like granaries the Presidential library can be seen as a reserve storage of resources. (8)

8.2 The candidate **must** analyse **TWO South African buildings** that they have studied that use functionality and distinctive design to benefit their communities.

They **may** use the following to guide their response:

- Influences
- Site and surroundings
- Materials and construction techniques
- Architectural style (12)

[20]

TOTAL: 100

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