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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

VISUAL ARTS/P1

MAY/JUNE 2024

MARKING GUIDELINES

MARKS: 100

These marking guidelines consist of 21 pages.

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. **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 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 do not know.

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%	<ul style="list-style-type: none"> • 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%	<ul style="list-style-type: none"> • 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%	<ul style="list-style-type: none"> • 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%	<ul style="list-style-type: none"> • 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%	<ul style="list-style-type: none"> • 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%	<ul style="list-style-type: none"> • 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%	<ul style="list-style-type: none"> • 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 from the different provinces, the provinces have to adapt the marking guidelines for interpretation.

QUESTION 1: THE VOICE OF EMERGING ARTISTS

Phillemon Hlungwani and Jonathan Guy-Gladding depict scenes of the people collecting or drinking water as part of their everyday life.

FIGURE 1a: Phillemon Hlungwani, *Byala Leswinene eka vanau ta tshovela leswinene (If you plant a good seed in your children, your harvest will be good)*, charcoal and pastel on paper, date unknown.

FIGURE 1b: Jonathan Guy-Gladding, *Stand Pipe #3*, oil on canvas, c.2019

1.1 Candidates must discuss FIGURES 1a and 1b by referring to the following guidelines:

FIGURE 1a:

- **Colour and line**

The general appearance of the artwork is monochromatic with selected areas of colour in the clothing and the bucket. The artist used muted primary colours in the clothing to contrast the figures against the lighter background.

The strong vertical lines created by the standing figures contrast with the horizontal line of the shrubs. There are repeated arch-shaped lines in the background that echo the circular structure in which the children stand. Soft and blurred lines are visible in the folds of the clothing, the foliage and the shadows on the ground which contrast the thin harsh outlines on the figures.

- **Focal point. Explain your answer.**

The girl with the red dress looks directly at the viewer and is framed by two figures on either side of her. This makes her the focal point. (The candidates can substantiate a different focal point using the artwork as evidence).

- **Posture and facial expressions of the figures**

The children are willingly performing a daily task of collecting water. Their facial expressions are calm. The young boy in the blue shirt is clinging to the girl in red. The girl in the blue skirt with her back towards the viewer continues the chore of collecting water. The rest of the children are standing upright. The girl on the far right of the composition, wearing yellow and green clothing is facing away from the group. She is standing with her right hand on her hip and is disinterested in the activity.

- **How is water a part of the story in each artwork?**

The artwork depicts the daily chore of collecting water in a rural area where families do not have access to water inside their homes. The children are given this important task that relates to the life lesson in the title. They are taught responsibility and the value of water at a very young age.

FIGURE 1b:

- **Colour and line**

FIGURE 1b is made up of bright and vibrant naturalistic colours. The cement and stone structures are depicted in muted greys and blue to create depth. The bright blue uniform of the girl complements the warm reddish brown skin tones. The composition is dominated by strong vertical lines seen in the concrete stand pipe, the running water, the lines on the corrugated tin, cracked line of the wall and the girl's legs.

- **Focal point. Explain your answer.**

The face of the girl is highlighted with brighter tones making her action of drinking water the focal point.

- **Posture and facial expressions of the figures**

The girl is bent over to reach the running water. One hand is collecting water to drink and the other arm is holding her dress to prevent it from getting wet. The posture of the girl shows that she is intent on drinking water.

- **How is water a part of the story in each artwork?**

The girl stopped to drink water at the stand pipe on her daily route to school. The stand pipe and concrete water feature appear to be old as is visible in the green colouring of the moss. The stand pipe looks well used to signal the importance of water for our daily existence. (10)

- 1.2 Candidates must write an essay in which they discuss **TWO** South African artworks which they have studied (**ONE artwork per artist**) that reflect the life of people in the community. They may use the following guidelines

- Subject matter
- Influences
- Formal art elements
- Media and technique
- Messages/meanings

(10)
[20]

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

The San people were the earliest hunter-gatherers in Southern Africa. Lady Skollie is a South African artist who was inspired by the journey of life that we see in San Rock Art.

FIGURE 2a: San Rock Art, *Untitled*, natural pigment on wall of cave, date unknown.

FIGURE 2b: Lady Skollie, *Lust Politics*, wall painting, 2017.

2.1 Candidates must compare FIGURES 2a and 2b by using the following guidelines

- **Colour**

In both **FIGURES 2a and 2b**, there are warm, earthy colours like oranges, ochre yellows, browns and black. In **FIGURE 2a** the background consists of textured ochre yellows, oranges and browns with black figures on top, whereas in **FIGURE 2b**, the background is white or left unpainted in contrast to the earthy colours. The female figure in **FIGURE 2b** has exaggerated bright red nails, yellow bananas on her skirt and a yellow halo.

- **Simplification and distortion**

The figures in **FIGURE 2a** are simplified into flat silhouetted, two-dimensional shapes. Their legs and torsos are elongated. Similarly, **FIGURE 2b** depicts a two-dimensional female figure with elongated arms, legs, hands and feet. In the yellow circle of her hair, the artist made line drawings of a group of people that resembles San Rock Art figures.

- **Movement**

FIGURE 2a, most figures are running in one direction with 'knopkieries' and spears in their hands. The movement is emphasised by the positions of the heads, legs and arms of the figures. Some of the figures appear to be falling or jumping. By contrast, the body of the central figure in **FIGURE 2b** is static and movement is shown in her arms and legs. She is seated with her legs spread out as if she is squatting. She has five elongated arms raised as if she is swaying her arms and dancing or reaching out to something. She also appears to be like a spider with moving limbs. The skirt formed by the bananas also creates a feeling of movement. The figures in her hair seem to be dancing or jumping similar to the **FIGURE 2a**.

- **Repetition**

In **FIGURE 2a** the repeated white lines on all the figures create patterns and provides detail whereas in **FIGURE 2b** the skin looks like she is wearing a patterned animal skin. The patterns of the limbs and the body appears to be uneven with flowing shapes that follows along the contours of the body. The repeated shapes of the bananas form the skirt of the female figure.

(10)

2.2 Candidates must write an essay on **TWO** South African artworks which they have studied (**ONE artwork per artist**) that express a deep connection with African and/or indigenous art forms. They must use the following guidelines:

- Subject matter
- Style and techniques
- Influences of indigenous art forms
- Meaning/messages

(10)
[20]

QUESTION 3: SOCIO-POLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s

Images of war highlight injustices and can help us to understand the suffering of people.

FIGURE 3a: Pablo Picasso, *Massacre in Korea*, oil on canvas, 1951.

FIGURES 3b and c: Leon Golub, *Vietnam II*, acrylic on canvas, 1973.

Injustice: lack of fairness or a violation of the rights of another.

3.1 Candidates must use the following guidelines to answer the questions

How are injustices and suffering depicted in FIGURES 3a and 3b?

FIGURE 3a:

- The depiction of the two groups of people and possible meanings of their clothing, facial expressions and actions in FIGURES 3a and 3b

FIGURE 3a:

In **FIGURE 3a**, there are two separate groups of people. On the left, there is a group of upright, naked women and children. There is a child leaping towards the female figure with her hand on her breast. Next to her, there is a female figure with her hands open and another figure who grasps her child tightly to her chest. On the right, there is a group of soldiers dressed in armour and helmets who point their guns and sword at the group of women. They are positioned one in front of another to create a solid unit that advance towards the women.

The women's nakedness highlights their vulnerability. They could be mothers who try to protect their frightened children. There is one child who is playing on the ground and is unaware of the danger. The group of women and children are not a threat to the group of soldiers who have protective gear and weapons. The soldiers' identity is hidden by their helmets as they appear robotic without compassion. Two of the women's faces are contorted to show they are anxious, while two appear calm and frozen. The women are not fighting and appear to be innocent victims while the soldiers appear extremely forceful.

FIGURE 3b:

In **FIGURE 3b**, there is a group of armed soldiers in front of an army tanker on the left. They point their guns towards a group of fleeing victims on the right. There is more movement on the right-hand side of the composition as the victims move while the soldiers are still before the attack.

The fleeing figures are casually dressed as if their daily lives have been interrupted. They are not a threat to the soldiers as they are not dressed for war, and they do not have weapons. Their outstretched arms suggest that they were taken by surprise and the movement of the bodies show that they are frantically trying to escape the soldiers. We see fear and horror in the facial expression of the boy in the foreground.

- **Discuss the composition and its impact for FIGURES 3a and 3b**

In **FIGURE 3a** the focal point is the women as the guns are compositional lines that point to them. The artwork is balanced with the two groups that are equally weighted on either side. However, rather than show them as equal, Picasso highlights the discrepancies between the two groups by positioning them on either side of the composition.

In **FIGURE 3b** the focal point is the boy with the open mouth as he is in the foreground and the one arm behind him draws attention to him. (The candidates may substantiate a different focal point). The victims are positioned at the opposite end of the composition from the soldiers with a large, empty space that separates them.

- **Comparison of the colour and style of FIGURES 3a and 3b**

In **FIGURE 3a**, the light grey blues of the females' bodies suggest death as they appear almost lifeless. The subdued colour of the soldiers show that they have lost their humanity as a result of war. The ground beneath the women is red and appears bloodstained. The brighter green and blues of the landscape contrasts the sombre colours of the figures. The painting is expressive because of the limited colour palette, the dark outlines, expressive facial features of the women and their distorted and simplified bodies. The bodies of the soldiers are angular and hardened.

FIGURE 3b is also expressive. The use of browns, blacks and charcoals give the feeling of the surface being burnt and this is different to the cold colours of **FIGURE 3a**. The texture of the background and skins look very abrasive. The paint is applied in rough brushstrokes in a type of repetitive pattern that suggests the pattern of camouflage.

(10)

- 3.2 Candidates must write an essay in which they discuss **TWO** artworks (**ONE work per artist**) that exposes socio-political issues by using the following guidelines:

- Composition
- Medium(s) and technique(s)
- Style
- Explain the socio-political issues addressed in the artworks

(10)
[20]

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

The Keiskamma Art Project is a community-based workshop in the Eastern Cape.

The project was started by a medical doctor and artist, Carolyn Hofmeyr, who taught tapestry to uplift the community. Through the project, she helped community members to access medical care for HIV/Aids patients. Twenty years later, the Keiskamma Art Project is still thriving and it has empowered members of the community.

Tapestry: A tapestry is a woven two-dimensional artwork made from wool or thread.

FIGURE 4: Siyabonga Maswana and Sanela Maxengana (Keiskamma Art Project), ***Our Vision for Africa***, 2020, tapestry.

4.1 Candidates must discuss FIGURE 4 according to the following guidelines:

- **What the title tells us about the artwork**

The title is ***Our Vision for Africa***. In the title, their vision is their hope for Africa, as if they can see a positive future for the country. There is access to healthcare, livelihoods and travel, which suggests a vision of rural Africa, freed from poverty and struggle.

- **Symbolism/meaning of the aeroplane and the rising sun**

The aeroplane in the upper right of the tapestry that appears to fly upwards after take-off. The aeroplane is a symbol of travel that is associated with business opportunities and wealth. The upwards slant of the aeroplane suggests an upwards trajectory.

The rays of the sun radiate across the top of the tapestry. They are very pronounced in the composition. The sunrays are associated with optimism and suggest positivity and hope.

- **Identify ONE more image and its meaning**

The hospital in the bottom centre of the tapestry can be identified by the red cross and the word 'hospital'. This shows access to healthcare.

There are fish in the water on the bottom left of the tapestry. The rows of trees depict organised farming. This suggests opportunities for people to live off the land by fishing or growing agricultural produce. The bakkie and tractor depict organised farming activities.

The soccer players in the bottom right wear matching shirts, which imply that they belong to a team. This might suggest opportunities for members of the community to excel in sport or leisure time with sport.

(Candidates must be credited for a broader range of interpretation that is not mentioned here).

- **Use of bright colour**

FIGURE 4 uses bright primary and secondary colours. We see bright blue in the centre, bakkie and both dark and light blue in the sky. There is red in the soccer players in the foreground, the tractor and some of the brightly coloured houses. There is yellow in the sun. There are also secondary colours across the tapestry in the greens of the landscape and the orange houses. The colours are bright, saturated and heightened to create a lively, busy and optimistic atmosphere.

- **Use of line**

In some places of the tapestry, there are black outlines around the forms, such as the mountains, the hospital and some of the buildings. The line reinforces the uneven shape of the mountains, aeroplane and the geometric shapes of the buildings. This makes them stand out. There are also places in the tapestry where there is no outline, such as where the grey road meets the green fields.

- **Activities of the human figures**

In **FIGURE 4** people are busy and out in the community. People are riding their bicycles, the farmer driving a tractor, young people playing soccer and a couple at the bottom edge of the tapestry who walk towards the hospital. This is a lively community.

4.2 Candidates must discuss TWO artworks, craft or spiritual works from rural South Africa.

(10)

- Subject matter
- Technique and material/s
- Formal art elements
- Influences

(10)

[20]

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

'I have a love-hate relationship with the materials I use in my art. I'm inspired by them and I'm disgusted by them.'

Tom Deininger

Tom Deininger creates large-scale three-dimensional collages from rubbish and donations of waste products. The close-up shown in FIGURES 5b and 5c refer to the artwork 'Portrait' of FIGURE 5a.

FIGURES 5a and 5c: Tom Deininger, *Portrait*, recycled materials, date unknown.

5.1 Candidates must discuss **FIGURES 5a and 5c** by using the following guidelines:

- **The use of objects to create colour, form and texture as seen in the detail in FIGURE 5c**

In **FIGURE 5c** the artist has used parts of dolls on the skin of the face. There are hangers and tape cassettes in the hair and bottle caps on the eyelids and eyebrows. A piece of pink toy sits under the nose, the sole of a shoe was placed under the lips as the beard and different densities of mesh were placed as highlights on the face. (Candidates can identify additional items that are not listed here).

The artist has carefully placed the objects according to the colour and tone of the portrait. He has chosen the varying tones of the objects to suggest the gradation of tone to create volume, for example on the portrait's cheek. He also builds up the objects to create physical volume as we see on the nose as the orange objects build up the ridge of the nose.

In some parts, the objects create a texture similar to the facial features they describe, such as the objects on the moustache and beard which build up a textured ground. There are smooth objects to suggest the iris of the eye. In other places, such as the eyelids, texture is unexpected such as the bumpy textures caused by the bottle tops on the eyelids, which are different to the texture of skin.

- **The impact of scale and how the artwork was displayed in FIGURE 5a**

FIGURE 5a shows the scale in relation to the window in the space in which it is displayed. We can see that the face is significantly larger than life size. The scale of the objects used on the face, such as the dolls, also show the scale of the artwork. The artwork hangs off the ground and away from the wall. The artist lifts the objects off the ground. We are used to seeing the objects as a pile of rubbish on the ground. From a distance, the objects on the face would merge to create a realistic portrait, but when seen up close, the three dimensionality of the stuck-on objects would become visible in relief.

- **How Deininger changes our relationship to the discarded materials that he used**

The artist made something beautiful out of things that are thrown away. It looks as if he cleaned the dirty rubbish before repurposing it in his art. He kept the objects whole so that we can see them, making us aware of the nature of the objects and the large quantity of objects that are discarded. Deininger makes us see value in the things that we throw away.

(8)

5.2 Candidates must write an essay in which they discuss any **TWO** contemporary artworks that use new or alternative media to create artworks (**ONE artwork per artist**).

They may use the following guidelines:

- Description
- Use of new or alternative media and / or techniques
- Influences
- Meanings/message(s)

(12)
[20]

QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

In Post-Apartheid South Africa, identity issues continue to evolve in contributing to our sense of 'self' in South Africa. The artworks in FIGURES 6a and 6b each tell a story about the role of cellular phones in contemporary identity.

Parable: A simple story used to illustrate a moral lesson.

Self-perpetuating: Continual or constant.

FIGURE 6a: Welcome Danca, ***So near and yet so far***, oil and acrylic on canvas, 2021.

FIGURE 6b: Diane Victor, ***The parable of the selfie and the self-perpetuating problem***, charcoal, pastel and ash on paper, 2015.

- 6.1 The candidates must compare the artworks in **FIGURES 6a and 6b**. They must use the following guidelines to explain how each artist depicts the impact of cellular phones.

- **The actions, dress and surroundings of the figures**

In **FIGURE 6a** a man and a young girl is sitting back to back on a cushioned box. Both of them are intently looking at their cell phones. They are dressed in urban casual clothing. They are seated outside in a rural area as there are hills and huts in the far distance. There is no electric lighting.

By contrast, in **FIGURE 6b**, there is a group of women in an urban space. They appear to be on top of a skyscraper as you see the buildings in the distance. The women walk in a line and each holds out a 'selfie' stick. They are fashionably dressed except for the single naked figure who can be identified as second from the back. On the right we see the cropped legs of a figure who has fallen off the building.

- **Colour**

In **FIGURE 6a** the figures are blue as they are illuminated by the blue light of their cellular phones. The cellular phone's light influences the colour of the whole environment and turns the landscape into heightened, neon colours. The ground is a saturated pink, with neon yellow on the figures, cushion and shoes. There is a strong contrast between the bright yellows, reds and pinks against the blue of the figures. The girl almost disappears into the grey behind her.

FIGURE 6b is not as colourful and is limited to black and white. The pure white of the page contrasts with the dark greys of the shaded areas with solid black that is seen in the outlines, hair and clothing.

- **Focal point**

The focal point of **FIGURE 6a** is the man because he is the larger figure and he is central to the composition.

The focal point of **FIGURE 6b** is the woman in the striped dress who is leading the group as she is at the centre of the composition.

- **The role of the cellular phone in controlling identity**

In **FIGURE 6a**, the two figures have been consumed by their addiction to the blue light of the cellular phone. They have been physically transformed into an unnatural shade of blue. The figures are disconnected from one another and their environment. The man is not interacting with the child. They are disconnected from their traditional identity as they are immersed in the cellular phones.

In **FIGURE 6b**, they are obsessed with documenting images of themselves all the time. Their appearance is more important than who they are or where they are. They do not even stop to look where they are going. Their identity is determined by their online status and validation.

(10)

- 6.2 Candidates must write an essay in which they discuss the work of any TWO Post-1994 South African artists which they have studied (ONE artwork per artist) that explore their identity.

They must use the following guidelines:

- Subject matter/description
- Medium(s) and technique(s)
- Formal art elements
- Meanings / messages

(10)
[20]

QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY

Gender roles are taught to children. Boys are often trained to be active, rough and tough, while girls are groomed to be pretty and gentle.

FIGURE 7b is a detail of the artwork in FIGURE 7a.

P.T. (physical training): also known as physical education or exercise

Armour: protective items worn during conflict

FIGURE 7a and 7b (detail): Haidee Nel, *Infantry children / Kaalvoetsoldate (Bare foot soldiers)*, sculptural installation, mixed media (cement, plastic, metal, brushes and marble), 2015.

FIGURE 7c: J.P. Meyer, *P.T. (Physical Training)*, oil on board, 2015.

- 7.1 Candidates must discuss the way in which the artists in **FIGURES 7a and 7c** depict gender roles by using the following guidelines:

- **Colour in FIGURE 7a**

In **FIGURE 7a**, the young girls are dressed in grey dresses with splashes of light pink on the dresses and brighter pink on their helmets. They stand on a pink concrete square. Pink is usually associated with girls and young girls are often dressed in light pink to identify their gender.

- **Colour in FIGURE 7c**

In **FIGURE 7c** the predominant colours are blues with shades of green in the landscape. The use of the colour blue is a stereotypical colour associated with boys. The gentle tones of the light blue are contrasted by the solid harsh black in the landscape and the clothing of the figures.

- **The repetition of figures, their poses and armour in FIGURE 7a**

The girls are placed in an organised formation that imitates soldiers. They are spaced equally apart in rows, each girl on their own block. They all stand upright in the same pose with their feet slightly apart and facing forward, their fists clenched to their sides. The dresses are different in style and with different splashes of pink paint. All of the sculptures have identical faces and bodies. Some of the girls have metal collars or shoulder pads as metal armour, and all of them wear helmets. Some of the helmets are closed and completely cover some of the faces, while others are open and exposed. In reality, the quality of girls' dresses and skin is soft and delicate, however, the artist has portrayed the girls as hard and heavy.

- **The repetition of figures, activity and clothing in FIGURE 7c**

The boys are lined up in physical training. They are expected to partake in the same activity of lifting weights, however, they do not all manage to do this at the same pace. The boy in the background appears to be struggling and cannot keep up with the other boys. The boys in the foreground have already lifted their weights into the air and their legs and bodies are already straightened. The boys are all dressed in the same dark coloured shorts which might be their physical training uniform. The two boys in the centre of the composition are not wearing shirts, perhaps as a result of the heat or strain of the activity. This exposes their young bodies that are not muscular.

- **The brushes on the helmets in FIGURE 7a and 7b (detail)**

The brightly coloured brushes become a design feature that is reminiscent of ancient Roman soldiers' helmets. The use of brushes reminds us of playing dress up and using any objects to enact a role. They offer a playful counterpoint to the serious tone of the work. The bent bristles signal how girls' hair often breaks out of the groomed ponytails, plaits or buns.

- **The gender roles instilled in FIGURES 7a**

The repeated facial features and postures make us interpret the sculptures as dolls. The helmets and armour show us that there is an intention to protect the girls against the dangers of society and to preserve their innocence. They are constrained in small blocks as they are not given freedom to move around freely and they are forced to conform to society's expectations. There is variation in the different helmets as some figures are more protected while others are less protected. They learn at a young age that they need protection.
(The candidates can substantiate a different interpretation relating to gender).

- **The gender roles instilled in FIGURES 7c**

The boys are being trained to develop physical strength and resilience in what appears to be a repetitive activity. The boys are being disciplined into conforming and following rules. Society often associates muscular bodies with manhood.

(10)

7.2 Candidates must write an essay in which they discuss the artworks of any **TWO** artists (**ONE artwork per artist**) who have used gender issues as a theme by using the following guidelines:

- Subject matter/description
- Composition
- Style and techniques
- Gender roles addressed

(10)
[20]

QUESTION 8: ARCHITECTURE IN SOUTH AFRICA

SUSTAINABLE ARCHITECTURE

The **Green School South Africa** in the Western Cape has been built by architects who are sensitive to the local environment and animal life. The building is environmentally friendly, made up of local materials with systems that generate energy, purify waste as well as recycling.

The architects intentionally created areas for farming and food production. This shows their awareness of the relationship between the school and the community.

FIGURES 8b and 8c refer to the building shown in FIGURE 8a.

FIGURE 8a: Fabio Venturi (Terramanzi Group), **Green School South Africa (GSSA)**, Paarl Western Cape, concrete and recycled materials, 2022.

FIGURE 8b: Top image indicates the aerial view of the school. Bottom image shows the large windows that ensure that the school gardens are visible from all the classrooms and other buildings.

FIGURE 8c: Interior views of the school. Photographs by Graham Wood, courtesy of GASS Architecture Studios.

8.1 By referring to **FIGURES 8a, 8b and 8c** candidates must discuss the following guidelines:

- **Name TWO features that the architects have used to encourage the children to be close to nature**

In **FIGURE 8a** the buildings surround a communal outdoor space that looks as if it has play equipment. The children would use this space when moving between buildings and this is likely a play area used by the children that come from all the buildings. There is a vegetable patch in front of the building in the foreground of the photograph of **FIGURE 8a**. The children would be able to see the vegetables grow from the school's windows. The classrooms and other buildings are woven together with paths like 'ribbons'.

- **How did the architects create light and shadow?**

The large windows seen in **FIGURE 8b** would let light into the building. The bright interior view in **FIGURE 8c** demonstrates how much natural light enters the space. The small, coloured circles function as windows that allow light into the space. In **FIGURE 8a**, we can see that the buildings have been positioned to cast shade across the outside spaces where the children would play without being affected by the hot sun.

- **How and why the architects created a flower-shaped structure in the bird's eye view of the building in FIGURE 8b.**

The corrugated roof of each building is shaped like petals or the segments of a fruit. The buildings are placed at a slight distance apart from one another and angled so that the roofs look like the petals of a flower when viewed from above. This is an environmentally conscious building that is designed by architect/s who were aware of the impact of the building on the natural environment. When viewed from above, the buildings do not look like conventional grid-like man-made structures, but rather evoke organic forms of the natural world.

- **Comment on the choice and impact of colour in the interior in FIGURE 8c**

In **FIGURE 8c**, there are pale, neutral-coloured walls in the interior. The neutral-toned painted walls look like they are made from either wood, cork or raw concrete. This evokes the natural environment beyond the walls. There is, however, also a bright colour. The primary colours such as blue, yellow and red are used in the glass of the small port-like windows and the hanging bird formations as seen in the top image in **FIGURE 8c**. These vibrant colours bring fun into the space, which is appropriate since this is a school for children. (8)

8.2 Candidates must write an essay in which they discuss any **TWO** South African buildings/structures by referring to the following guidelines:

- Function
- Use of materials and technique/s
- Stylistic features and/or decorative features
- Possible influences
- Environmental issues
- What does the architect see as important issues or considerations in their project? (12)

[20]

TOTAL: 100