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# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1**

**NOVEMBER 2024**

**MARKS: 100**

**TIME: 3 hours**

**This question paper consists of 19 pages.  
This question paper must be printed in full colour.**

**INSTRUCTIONS AND INFORMATION**

In this examination you will demonstrate the following skills:

- The use of the correct art terminology
- The use and implementation of visual analysis and critical thinking
- Writing and research skills within a historical and cultural context
- The placing of specific examples into a cultural, social, political and historical context
- An understanding of distinctive creative styles

Read the following instructions before deciding which questions to answer:

1. This question paper consists of EIGHT questions.
2. Answer any FIVE questions for a total of 100 marks.
3. Number the answers correctly according to the numbering system used in this question paper.
4. Questions appear on the left-hand pages, with visual sources on the right-hand pages.
5. Ensure that you refer to the visual sources reproduced in colour where required.
6. You **MUST** use your own studied artworks in the second part of each question.
  - You may **NOT** use artworks that appear in this question paper as your examples of studied artworks.
  - You may **NOT** repeat the same studied artworks in different questions.
7. Name the artist and title of EACH artwork you discuss in your answers for the artwork you have studied. Underline the title of an artwork or the name of a building/structure.
8. Use full sentences and paragraphs. Listing of facts/tables is **NOT** acceptable.
9. You must answer the questions in a holistic way. The bullets do not correspond to a specific mark, but should be used by you to guide your answers to the questions.
10. When you are required to conduct an analysis, you must give a detailed discussion that uses a selection of the following criteria:
  - Formal elements of art, such as line, colour, texture, shape/form and tone
  - Composition, focal point and balance, etc.
  - Style and media
  - Technique
  - Influences
  - Meaning and interpretation

11. If a comparison is required and there is NO comparison in the answer, you will be penalised.
12. Time management and length of answers:
- You should spend approximately 36 minutes per question on the selected FIVE questions.
  - Use the following as a guideline to the length of your answers. Note the mark allocation.
    - 6–8 marks: a minimum of  $\frac{1}{2}$  –  $\frac{3}{4}$  page
    - 10–14 marks: a minimum of 1–1½ page(s)
    - 20 marks: a minimum of 2 pages
13. Write neatly and legibly. NSC

**QUESTION 1: THE VOICE OF EMERGING ARTISTS****ARTWORKS OFTEN SHOW IMPORTANT EVENTS IN ARTISTS' LIVES**

Gustave Courbet (FIGURE 1a), a French painter who led the Realism Movement, painted real-life events and honest depictions of everyday life in the 19<sup>th</sup> century.

George Pemba (FIGURE 1b) recorded the everyday life of his community in South Africa and rightly deserves to be called 'the painter of the people'.

- 1.1 Courbet and Pemba showed the reality of burial scenes in their paintings. Discuss how the artists conveyed the emotion of the occasion.

Use the following guidelines:

- Depiction of people and their environments
- Use of colour
- What is the focal point? Give reasons for your answer. (8)

- 1.2 Analyse TWO South African artworks (ONE artwork per artist) that portray events from the artists' daily lives.

Use the following to guide your response:

- Description of the artworks and the events portrayed
  - Colour
  - Shape/Form
  - Space and perspective (viewpoint)
  - Meaning/Message
- (12)  
**[20]**



FIGURE 1a: Gustave Courbet, *A Burial at Ornans*, oil on canvas, 1849–1850.

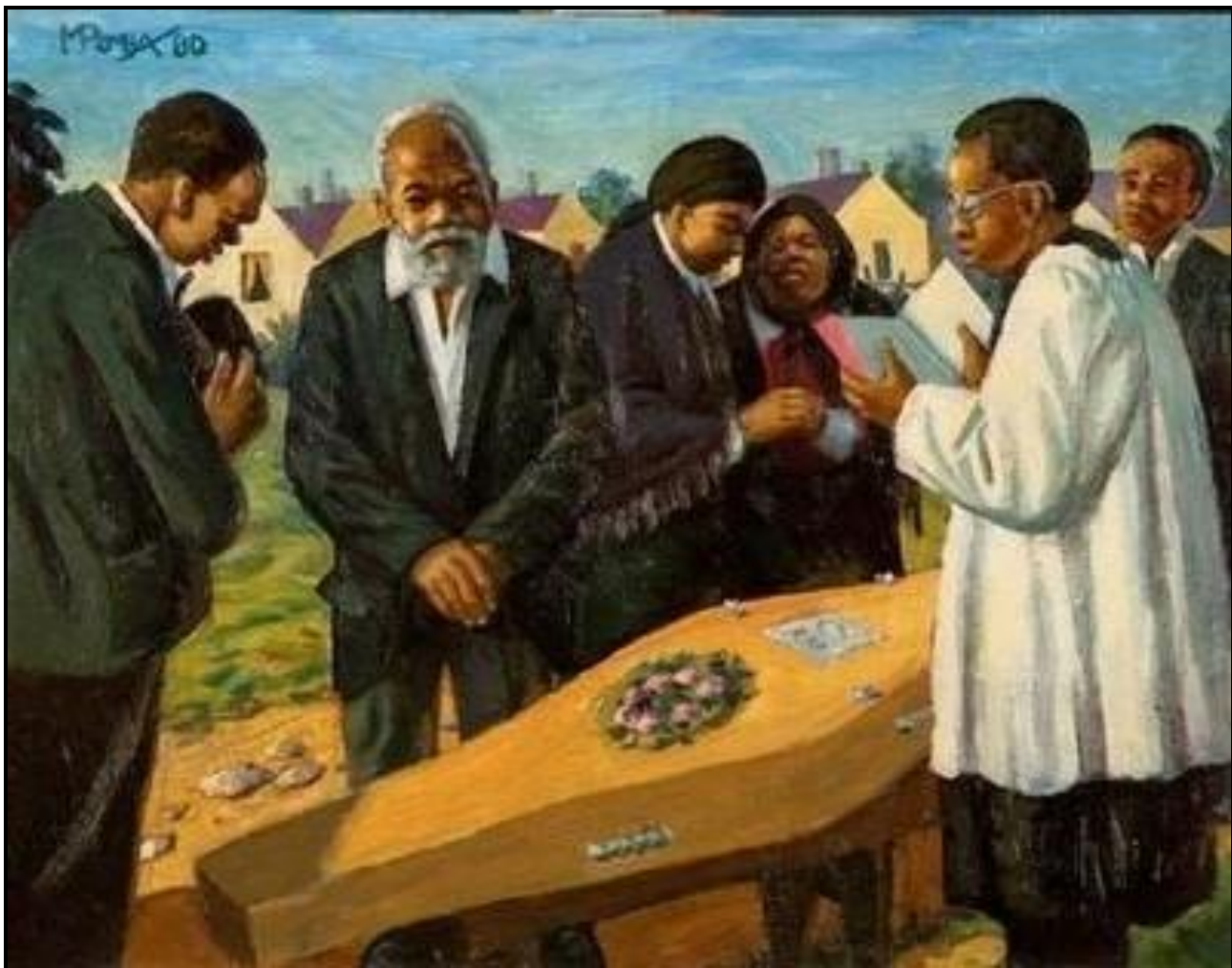


FIGURE 1b: George Pemba, *The Funeral*, oil on board, 1980.

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

The **Sapo Mask** (FIGURE 2a) was used to disguise the identities of the performers so that they could connect with the spiritual world during ceremonial rituals.

Cyrus Kabiru (FIGURE 2b) and Romuald Hazoumè (FIGURE 2c) created artworks that look like masks.

- 2.1 Traditional masks, such as FIGURE 2a, provided inspiration for contemporary artworks, as depicted in FIGURES 2b and 2c.

Discuss, using the guidelines below.

- How has FIGURE 2a influenced the simplification and distortion in FIGURES 2b and 2c?
- Texture and repetition in FIGURES 2b and 2c
- Balance in FIGURES 2b and 2c
- How do the materials and the function of FIGURE 2b and FIGURE 2c differ from those used in FIGURE 2a?

(10)

- 2.2 South African artists were influenced by indigenous art forms in different ways. Analyse TWO South African artworks that you have studied (ONE artwork per artist) that demonstrate the influence of indigenous art forms/African Art.

Use the following to guide your response:

- Subject matter
- Influences of African/indigenous art forms
- Style and technique
- Composition

(10)  
**[20]**





FIGURE 2a: Sapo artist, **Sapo Mask**, wood, metal, cowrie shells, kaolin, animal teeth, antelope and duiker horn, boar tusk, plant fibres, textile, mud, ceramic, c. 20<sup>th</sup> century.



FIGURE 2b: Cyrus Kabiru, **Macho Nne 09 (Caribbean Peacock)**, pigment ink on HP premium satin photo paper, 2014.



FIGURE 2c: Romuald Hazoumè, **Algoma**, plastic and raffia, petrol can, 2018.



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

'My drawings and paintings were done as an act of protest; I was trying to convince the world that it is ugly and sick.'

– George Grosz

George Grosz was an important artist in Germany after they lost the First World War. There was a lot of corruption in the government of the time.

3.1 How does Grosz reflect on the corruption of his time in FIGURE 3a?

Refer to the following:

- Your interpretation of the pose, placement and clothing of the figures around the table
- The symbolism of the weapons, the donkey, the headless figures and the skeleton
- Why has Grosz used a diagonal composition?
- Style

(8)

3.2 Write an essay in which you analyse the artwork of TWO South African artists who have used their art to protest against injustices in society (ONE artwork per artist).

Use the following to guide your response:

- The sociopolitical issues addressed and how the artists conveyed their concerns through imagery
- Materials and techniques
- Formal art elements
- Scale

(12)  
**[20]**



FIGURE 3a: George Grosz, *Eclipse of the Sun*, oil on canvas, 1926.

**Eclipse:** An eclipse occurs when one heavenly body, such as a moon or planet, moves into the shadow of another heavenly body.

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

In rural areas in South Africa, many young boys herd cattle.

John Muafangejo (FIGURE 4b) documents a herder herding cattle that he saw in the rural area where he lived for most of his life. Andile Dyalvane (FIGURE 4c and FIGURE 4d) said that this experience as a young shepherd developed his deep connection to the land and his culture.

- 4.1 Discuss how the images of cattle were changed in the artworks in FIGURE 4b and FIGURE 4c.

Use the following to guide your response:

- Form/Shape
- Scale
- Colour and contrast
- The use of different mediums of linocut and clay
- What the artworks in FIGURE 4b and FIGURE 4c tell us about the artists' interpretation of cattle

(10)

- 4.2 Discuss the work of any TWO South African artists or craft artists that reflect on their rural upbringing and/or spiritual belief system (ONE artwork per artist that you have studied).

Use the following to guide your response:

- Use of medium
- Shape/Form
- The story that the artwork tells about the artists' or craft artists' rural and/or spiritual experience

(10)  
[20]





FIGURE 4a: **Young Child Herding Cattle**, photograph, date unknown.



FIGURE 4b: John Muafangejo, **Shepherd is Moving the Cattle to a Good Place for Grassing**, linocut print, 1980.



FIGURE 4c: Andile Dyalvane, **iThongo Series** (ancestral dreamscape), fired clay, 2021.



FIGURE 4d: Andile Dyalvane seated on a clay chair from the **iThongo Series**, photograph, 2021.

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

During his lifetime, Rembrandt created a series of self-portraits that depicted the signs of ageing in his face. He was sixty when he painted FIGURE 5a.

Marc Quinn (FIGURE 5b) created **Self** using his own blood. His blood was collected in stages that followed a process similar to blood donation. He then made a cast of his head that was filled with his blood. This sculpture was frozen solid and it is being kept refrigerated.

- 5.1 Discuss your understanding of multimedia/new media as opposed to so-called traditional art media in these TWO artworks (FIGURE 5a and FIGURE 5b).

Refer to the following guidelines:

- Choice and use of media and texture
- Colour
- Signs of ageing
- The impact of EACH artwork on the viewer

(10)

- 5.2 Analyse TWO artworks you have studied (ONE artwork per artist) to show how the artists challenged or moved away from traditional media.

Use the following to guide your response:

- Description
- Use of materials and techniques
- How the material contributes to the meaning or message of the artwork
- How the artwork differs from a traditional artwork

(10)  
**[20]**



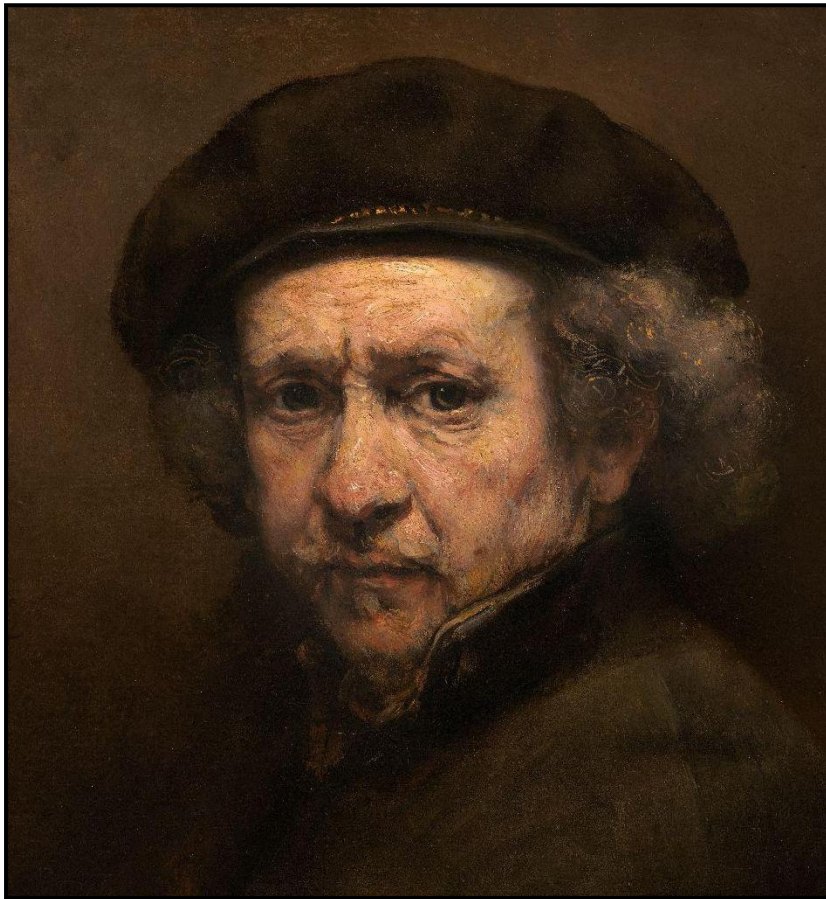
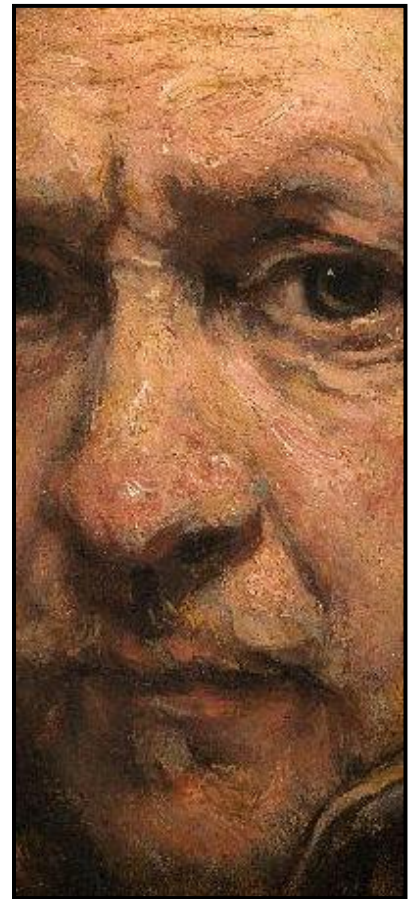


FIGURE 5a: Rembrandt van Rijn, ***Self-portrait with Beret and Turned-up Collar***, oil on canvas, 1659.



Close-up of FIGURE 5a

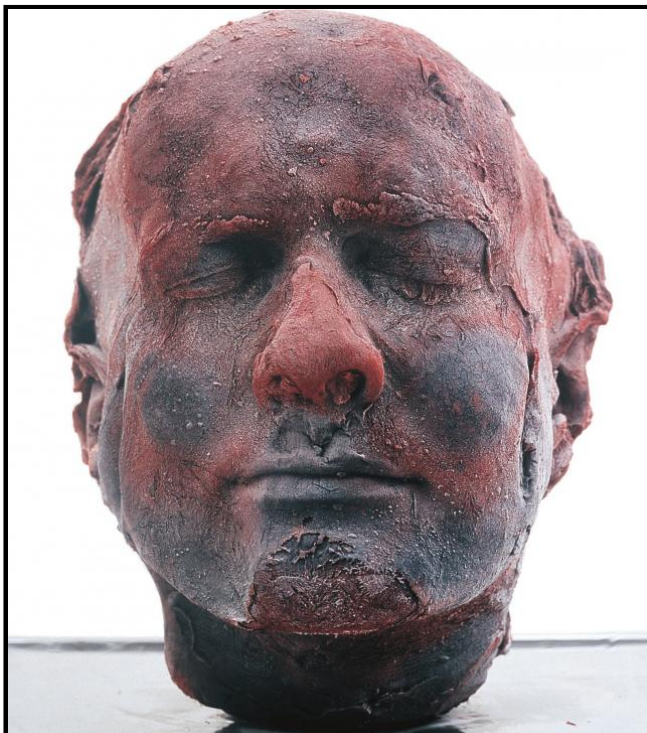
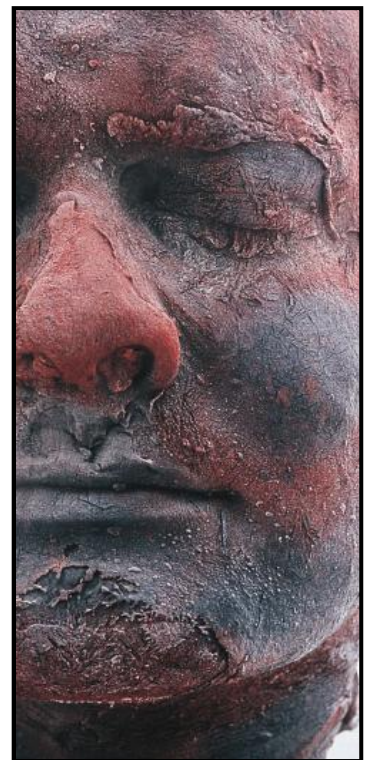


FIGURE 5b: Marc Quinn, ***Self***, the artist's blood, stainless steel, Perspex and refrigeration equipment, 1991.



Close-up of FIGURE 5b



**QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA**

In an exhibition called *uBuhle boKhokho (Beauty of our Ancestors)*, Zizipho Poswa merged African hairstyles with traditional vessels to create bronze and ceramic sculptures.

FIGURE 6a and FIGURE 6b provide a view of the exhibition. Poswa exhibited large-scale sculptures with twelve photographs of hairstyles. Each sculpture represented a different person.

6.1 Discuss how Poswa celebrated her African identity through hair in FIGURE 6a, FIGURE 6b and FIGURE 6c.

Use the following as guidelines:

- Describe some of the hairstyles you see in the exhibition.
- How do the hairstyles in the photographs influence the sculptures?
- Describe the simplification of the female body in the sculpture of FIGURE 6c.
- Describe the texture of and the glaze on the sculptures.
- How did Poswa celebrate contemporary black women's identity? (7)

6.2 How does the exhibition enhance the viewer's experience?

Use the following as guidelines:

- How the space is used
- Placement of artworks and the relationships between the artworks (3)

6.3 Write an essay about TWO South African artists who express their identity in the new South Africa (ONE artwork per artist). (10)

**[20]**

**Glaze:** A ceramic glaze is a coating painted onto the surface of the clay.



FIGURE 6a: Zizipho Poswa, ***uBuhle boKhokho (Beauty of our Ancestors)***, exhibition view with the artist posing in front of her sculptures, 2022/2023.



FIGURE 6b: Zizipho Poswa, ***uBuhle boKhokho (Beauty of our Ancestors)***, exhibition view, 2022/2023.



FIGURE 6c: Zizipho Poswa, ***Natalie Leumaleu***, glazed earthenware, bronze, 2022.

**QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY**

American actor and singer, **Billy Porter** (FIGURE 7b), turned heads when he arrived at the 2021 Oscar Award Ceremony in a dress.

**King Henry VIII** (FIGURE 7a) was the King of England, painted by Hans Holbein during the Renaissance. He was a powerful, educated leader and a big spender, famous for having had six wives.

Luke Rudman (FIGURE 7c) is a South African artist and an environmental activist who works with multiple media that include performance and paint.

7.1 How have relationships between dress and gender changed over time, as depicted in FIGURE 7a, FIGURE 7b and FIGURE 7c?

Use the following guidelines:

- The statement that the dress, pose and the setting make
- Colour of the dress
- The function of the artwork and photographs
- How do the artworks/images in FIGURE 7a, FIGURE 7b and FIGURE 7c make you think about men in dresses in different time periods?

(10)

7.2 Discuss how artists addressed ideas about gender by analysing TWO specific artworks (ONE artwork per artist).

Use the following to guide your response:

- Gender issues addressed
- Formal art elements
- Materials and techniques
- How the artists try to make the viewer think about the issues through their choice of images

(10)

**[20]**





FIGURE 7a: Hans Holbein the Younger, *King Henry VIII*, oil on canvas, c. 1530.



FIGURE 7b: *Photograph of Billy Porter* at the Oscar Award Ceremony, 2021.



FIGURE 7c: Luke Rudman, *Eden and Luke*, combination of painting and performance, photograph, 2022.

**QUESTION 8: ARCHITECTURE IN SOUTH AFRICA**

'The house should be a machine for living in.'

– Le Corbusier

The modernist building, **Villa Savoye** (FIGURE 8a), was described as a delicate floating box. It is functional as a house, but it can also be appreciated as a sculpture.

A Cape Town-based architectural firm (FIGURE 8b) created a contemporary tree house for a client who wished to have a hide-away as a home.

Both houses offer an escape from the crowded city.

8.1 Compare FIGURE 8a and FIGURE 8b using the following guidelines:

- Shape/Form and pattern
- Light source(s)
- Building materials
- Site and surroundings

(10)

8.2 Analyse TWO South African buildings that used innovative materials.

Use the following to guide your response:

- Use of materials/techniques
- The design of the structure
- Environmental influences
- The relationship between the building and the environment

(10)

**[20]**





FIGURE 8a: Le Corbusier, **Villa Savoye**, France, reinforced concrete and glass, 1929.



FIGURE 8b: Malan Vorster Architecture Interior Design, **Tree House**, Cape Town, steel, wood and glass, 2016.

TOTAL: 100