NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2024

VISUAL CULTURE STUDIES: PAPER I

MARKING GUIDELINES

Time: 3 hours 100 marks

These marking guidelines are prepared for use by examiners and sub-examiners,all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of learners' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, withoutthe benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

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QUESTION 1 VISUAL LITERACY

1.1 Level 5: evaluate, defend

Candidates can't just say yes or no to get one mark. They must explain their rationale.

- Yes, it looks as though both artworks were created by the same person.
- No, I am sure lots of artists have jumped onto this bandwagon and created reverse graffiti.
- No, many artists work in similar graffiti styles as other artists. The world of street art is free. There are no rules.
- Any suitable answer.

1.2 Level 4: differentiate, analyse, examine, experiment

- Works like these bring attention to neglected parts of the urban environment.
- Many cities outgrow their inner-city core and create commercial spaces on the perimeter thus leaving these old spaces derelict.
- The work highlights the filth and pollution, as contrast is created by cleaning the dirt from the walls to create light areas and dark areas.
- The concept of art has moved out of the gallery space and into public spaces. These works also bring a social awareness of what is and what isn't art.
- Any suitable answer.

1.3 Level 3: apply

- Movement is created by big and small fish that have been placed on wavy lines that travel across the surface of the wall.
- Because there are so many of them, it gives the illusion that the sardines are making their way upriver.
- The fish are all pointing in the same direction, like arrows.
- Any suitable answer.

1.4 Level 4: analyse

marks allocated to the elements shared by the artworks. marks given for the explanation of the function of the element in each artwork. Duplication of justification is allowed as the artworks are very similar in nature.

- Shape (1 mark)
- Tone (1 mark)
- All the images are in high contrast and have only two tones, dark grey and white/cream. In Image A we see the tonal contrast between the trees and the dirty background.
- In Image B the fish are lighter than the background.
- The shape of the trees in Image A are two-dimensional and one can only really see an outline.
- The shape of the different-sized fish can be seen in Image B. They are also flat, and they don't have three-dimensional depth.

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- Any suitable answer, as long as the candidate explains where the element can be seen in each artwork and what the function is in each artwork.

1.5 **Level 4: analyse, differentiate, examine**

- Reverse graffiti is about raising awareness of the filth in dirty urban environments. Including natural subject matter, such as fish and trees, in graffiti creates a strong contrast between urban and rural environments.
- Furthermore, the inclusion of the birds and trees reminds people of the environments that existed before the urban environments were established.
- It brings nature back to people in an urban environment.
- Any suitable answer.

1.6 **Level 4: apply, implement**
Level 5: evaluate, argue, defend

Three marks allocated for the formulation of a clear argument. The candidate may argue for and/or against.

Possible arguments:

- These reverse graffiti artworks go beyond the concept of destroying or vandalising. The walls on which they were created were ruined by smog and pollution and these artists are cleaning the walls to create images.
- Graffiti is traditionally about making a social comment in the dark. It is illegal, and most artists have pseudonyms to hide their identity. In this case, they are openly cleaning the dirty urban environment.
- The choice of imagery is also not rude or vulgar. Instead, they are trying to beautify the spaces they occupy.
- Any image or decoration that is not ratified is vandalism, whether the image is beautiful or not. Beauty is in the eye of the beholder.
- Technically speaking, graffiti falls under the umbrella of Street Art and so this form of art can be seen as being both.
- Any suitable answer.

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QUESTION 2 TWENTIETH CENTURY ART FROM DADA UP TO BUT EXCLUDING THE CONCEPTUAL ART OF THE 1970s

Guidelines that were implemented in last year's marking session for this question.

- *Full marks cannot be awarded if the question is incorrectly numbered. If a candidate numbers their responses incorrectly, they lose one mark for the entirety of Question 2.*
- *Marks cannot be awarded if incorrect/irrelevant examples of the artist and titles of artworks are mentioned/discussed. In such cases, marks can be awarded to the argument related to the question.*
- *Marks can only be awarded for the correct titles of artworks that are accompanied by a clear, concise description of the artwork.*

2.1 **Level 5: evaluate, argue, defend**

Art can 'hold a mirror up to reality' by reflecting and addressing societal issues, experiences and emotions. Artists can capture the essence of human life and culture, showing both beauty and harsh realities. This shines a light on the positive and negative aspects of society.

2.2 Candidates must select TWO of the movements listed below and ONE artwork from each of the movements they have selected. They can achieve one mark for the name of the artist and one mark for each artwork for the correct title and description.

List of Movements; Dada, Surrealism, Pop Art, Abstract Expressionism

Level 3: apply, demonstrate, solve

2 marks allocated per artwork. mark for the title of the work plus a relevant description of 2–3 lines and then mark for the artist's name.

Artwork 1: Artwork that acts as a hammer.

Europe After the Rain by Max Ernst is a surreal masterpiece depicting a desolate and otherworldly landscape. In the artwork, twisted and abstract forms blend with eerie, organic shapes, creating a haunting and dreamlike atmosphere that captures the aftermath of war and the human psyche's profound complexities.

Artwork 2: Artwork that acts as a hammer.

L.H.O.O.Q. is Marcel Duchamp's famous artwork, a postcard-sized reproduction of Leonardo da Vinci's *Mona Lisa* with a moustache and goatee added. This Dadaist piece humorously challenges traditional art and societal norms.

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2.3 Candidates must explain why their selected artworks act as a hammer.

Artwork 1:
Level 5: evaluate, argue, defend
Level 3: apply, solve, demonstrate

The candidate can obtain a maximum of two marks for describing the artwork or method of creation. The other two marks must be allocated to the explanation of why this work acts as a hammer.

- Ernst utilised a technique called decalcomania to distort the image on the canvas, resulting in a ravaged landscape representing Europe. The painting features a contrast between the destroyed, human-made world on the right and the untouched, natural world on the left, highlighting the impact of civilisation on the environment.
- The use of colour further emphasises this contrast, with brighter tones on the left and darker tones on the right.
- The title suggests that Europe is being destroyed by some metaphorical 'rain', represented through the destructive imagery.
- The technique of decalcomania makes the landscape and figure in the foreground look as if it has been eaten by acid. It is an extremely expressive artwork highlighting the Zeitgeist of fear and destruction experienced by the people living through this devastating time.
- This work shows first hand the devastation caused by war, which is particularly important if you consider that people did not have the technology and media coverage that we have today. In that way, this work would have been shocking and it would have acted as a hammer as it encapsulated the horror experienced during WW1.
- Max Ernst, who was personally affected by Nazi politics in Germany, expressed a landscape in *Europe after the Rain II* dominated by pessimistic emotions such as emotional desolation, physical exhaustion, and deep fears. These emotions convey universal human concerns rather than being a direct reflection on solely the horrors of war.
- Any suitable answer.

Artwork 2:
Level 5: evaluate, argue, defend
Level 3: apply, solve, demonstrate
The candidate can obtain maximum marks for describing the artwork or method of creation. The other marks must be allocated to the explanation of why this work acts as a hammer.

- Marcel Duchamp's *L.H.O.O.Q.* is a renowned illustration of his 'rectified ready-mades' or modified everyday objects. This artistic approach involves appropriating ordinary items and transforming them subtly, often by adding a signature twist or alteration. In *L.H.O.O.Q.*, Duchamp took a postcard featuring Leonardo da Vinci's *Mona Lisa* and playfully added a pencil-drawn moustache and beard, along with a witty title underneath. This clever manipulation of a famous artwork controversially challenges traditional notions of art and raises questions about authorship and originality.

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- The artwork relies on defacing the iconic image of the *Mona Lisa*, which is arguably a symbol of Western civilisation. The work is therefore shocking, and it certainly got people's attention.
- When read aloud in French, *L.H.O.O.Q.* resembles the phrase 'Elle a chaud au cul', which means 'She has a hot arse', a vulgar expression implying that women are sexually restless.
- *L.H.O.O.Q.* challenges artistic hierarchies and inherent assumptions about art, while also addressing gender concepts, as seen in Duchamp's portrayal of his female alter ego.
- This iconic ready-made has significantly influenced artists and art history, inspiring figures like Salvador Dali, Fernand Leger, and René Magritte to create their unique interpretations of the artwork.
- In essence this work caused major changes in how people thought about the world around them and in the art world. In this way, it could be seen as a hammer as it shaped the world to which it belonged.

2.4 **Level 5: evaluate, argue, defend**

- Both artworks are still relevant today, but *Europe after the Rain* can still be seen as a hammer with which to create change in contemporary society as it deals with the concept of war and the threat of war is always present, for example, the Russia–Ukraine War that has led to hundreds of deaths since 2014.
- Had Ernst painted the artwork today it would still be relevant as it portrays the devastation and angst caused by the notion of war.

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QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART

Guidelines that were implemented in last year's marking session for this question.

- *Full marks cannot be awarded if the question is incorrectly numbered. If a candidate numbers their responses incorrectly, they lose one mark for the entirety of Question 3.*
- *Marks cannot be awarded if incorrect/irrelevant examples of the artist and titles of artworks are mentioned/discussed. In such cases, marks can be awarded to the argument related to the question.*
- *Marks can only be awarded for the correct titles of artworks that are accompanied by a clear, concise description of the artwork.*
- *If a candidate writes about an SA contemporary example in this question and marks have been awarded for the argument relating to the question, please check that the candidate does not write about the same artist/example in Question 5.*

3.1 **Level 4: differentiate, analyse**

- *Strandbeests* are kinetic so they can be seen as Performance Art.
- They are also dependent on the environment they live in so they can be seen as Land Art.
- They can also be seen as Installation Works because they exist within a particular context.

3.2 **Level 4: differentiate, analyse**

- No, because they depend on the wind and sand of their environment to move.
- Their purpose is specific to the beach and so if they were seen in a gallery, one might be able to marvel at the intricacy of the construction of the work, but you will not see them operate in context.

3.3 **Level 3: apply, demonstrate, solve**
2 marks allocated per artwork. 1 mark for the title of the work plus a relevant description that is two to three lines long and then 1 mark for the artist's name.

Example 1: Artwork that relies on its context.

The Spiral Jetty by Robert Smithson consists of a massive coiled and counterclockwise spiral made of black basalt rocks and earth materials. It stretches approximately 1 500 feet (457 meters) long and 15 feet (4,6 meters) wide. The spiral starts from the northeastern shore of the Great Salt Lake, curves outward into the lake, and then re-emerges, forming a peninsula-like structure that juts into the water.

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Example 2: Artwork that does not rely on its context.

Rhythm 0 by the Serbian artist Marina Abramović comprises 72 objects set out on a long table covered with a white tablecloth, as well as 69 slides. The slides are projected onto the gallery wall above the table from a projector that sits on a stand.

3.4 **Level 5: evaluate, argue, defend – per discussion of artwork explaining why the artwork is reliant on its context.**
Level 4: analyse – per discussion of artwork explaining the concept behind the artwork.

Example 1:

- *The Spiral Jetty* was devised by the American artist Robert Smithson, who sought to create large-scale art that interacted with the natural environment and reflected the concepts of time, entropy, and the cyclical nature of existence. It falls under the banner of Land Art, which is one of the subcategories of Conceptual Art.
- Smithson employed a team of people with Caterpillar trucks and other earth-moving machinery to move the earth into position to create this artwork. Heavy earth-moving machinery, which can be seen in the photographic and film records, was used to move 6 650 tons of material.
- Due to its remote location and the changing water levels of the lake, *The Spiral Jetty* can vary in visibility and accessibility over time. During periods of drought, the sculpture becomes more prominent and accessible, while during wetter periods, it might be partially or completely submerged, only visible from above. These are factors that Smithson had to consider and calculate, like an engineer would when designing and building a bridge over a river.
- *The Spiral Jetty* has become a symbol of large-scale earthworks and Environmental Art, drawing visitors from around the world to experience its majestic, ever-changing presence in the vast landscape of the Great Salt Lake. Its magnitude makes visitors ponder humanity's relationship with nature and its human engineering makes viewers question the nature of art.
- The creation of this artwork involved months of preparation, tons of calculations and forethought. Smithson had to consult a team of experts in multiple fields to build this. Thus, the context in which it exists is crucial to its conceptual underpinning.

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3.5 **Level 5: evaluate, argue, defend –per discussion of artwork explaining why the artwork is reliant on its context.**
Level 4: analyse – per discussion of artwork explaining the concept behind the artwork.

Example 2:

- In 1974 in a performance piece called *Rhythm 0*, Abramović laid a table with 72 objects and items, which included a gun, bullet, kitchen knife, scalpel, honey, a piece of wood, white paint, matches, a candle, a rose, a Polaroid camera, feathers, alcohol, grapes, and even sulphur. Other harmless household items included an apple, salt, cake, cotton, olive oil, a medal, comb, bandage, scarf, pen, spoon, fork, brush, safety pin, soap, flute, as well as red paint and blue paint. Her instructions for/to the viewers were that they were permitted to do anything they wished to her using the items. Her performance was set to last up to six hours, during which time anything could have happened to her.
- According to Marina Abramović, the performance drove her body to its limits. Initially, guests were kind and brought her a flower or a kiss, however, at some point her performance became physical and a participant moved her body, shoved her hands in the air, and even cut off her clothes using sharp blades.
- The performance was indeed taken to new heights given that Abramović's own life was now in the hands of strangers.
- The piece explored many subjects, such as the human body's endurance of bodily pain, the audience's connection with the artist, and the human tendency towards violence. It is a psychological work that still haunts the minds of people today as these are timeless concepts about the human condition.
- This work was so shocking that just the thought of it would be enough to make a person understand the concept.
- It would not have mattered where the artwork was staged. It could have been anywhere as it was about the people and their actions, and not about where the work was staged, that relayed the concept of *Rhythm 0*.

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QUESTION 4 RESISTANCE ART IN SA DURING THE APARTHEID ERA (Circa 1950–1994 CE)

Guidelines that were implemented in last year's marking session for this question.

- *Full marks cannot be awarded if the question is incorrectly numbered. If a candidate numbers their responses incorrectly, they lose one mark for the entirety of Question 4.*
- *Marks cannot be awarded if incorrect/irrelevant examples of the artist and titles of artworks are mentioned/discussed. In such cases marks can be awarded to the argument related to the question.*
- *Marks can only be awarded for the correct titles of artworks that are accompanied by a clear, concise description of the artwork.*
- *If the candidate discusses the wrong example, they lose a mark for the artist and a mark for the title of the work. They may be awarded marks for the argument if it applies to the question.*
- *If a candidate writes about a SA contemporary example in this question and you decide to award marks for argument, please check that theyhaven't written about the same artist in Question 5.*

4.1 **Level 3: apply, interpret, solve**

- The apartheid regime was a system of institutionalised racial segregation and discrimination that existed in SA from 1948 until the early 1990s.
- The policies that were part of the apartheid era were designed to enforce racial separation and maintain white minority rule over the black majority population.
- The sociopolitical context of apartheid was complex and deeply rooted in historical, economic, and ideological factors, but in essence, Black people were not encouraged to become artists.
- Policies like The Bantu Education Act ensured that black South Africans were steered into jobs that required manual labour.
- Being creative or being allowed to be creative engenders free thought and this was not something that was encouraged for black people during the apartheid era.
- Any suitable answer.

4.2 **Level 5: evaluate, distinguish, argue**
1 mark is allocated for identifying symbols that allude to the fact that this is a scene of a clinic. Justifying whether or not this type of scene is contemporary.

- The painting depicts a 'typical' scene of people at a local clinic receiving medical attention. We can see this in the uniform of the nurse and how she is attending to the people seated in the room.
- In the artwork the nurse has injected an infant child, who is crying, and the nurse is standing with the needle in her hand. Presumably, the baby is receiving an immunisation, which is common for babies.

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- The reality is that most South Africans still rely heavily on the existence of government-based healthcare clinics around the country. Especially for people living in rural communities, this is in some cases still the only form of healthcare available.
- With this in mind, the image is still relevant because this scene represents something that is still happening in the same way it has for decades in this country.
- The only thing that might have changed is the uniform of the nurse.
- Any suitable answer.

4.3 **Level 3: apply, demonstrate, solve**
2 marks allocated per artwork. 1 mark for the title of the work plus a relevant description of 2–3 lines and then 1 mark for the artist's name.

Example 1:

In 1988 Willie Bester created an artwork called *Forced Removal,* which portrays a large yellow Caterpillar bulldozer demolishing buildings. It is essentially a street scene made from a collage of rubbish and debris. The Caterpillar bulldozer is in the centre of the artwork.

Example 2:

Helen Sebidi created an artwork called *Tears of Africa,* an artwork in charcoal, of contorted and abstract figures in close contact. They are interlinked and there is a woman riding a goat in the centre. There is almost no negative space in this artwork as the figures and goat take up the whole artwork.

4.4 **Level 4: organise, distinguish, examine**
- *Forced Removals* was innovative for its time as Bester physically glued debris and rubbish onto the surface of his work.
- The use of found objects, rubbish and/or debris had two functions. Firstly, it demonstrated the fact that this artist needed to be innovative with his materials as artists of colour were not encouraged or supported at this time in SA history.
- The second role this debris/rubbish served was symbolic because the artist actually took rubbish from these places and glued them to a board. The rubbish represents a moment in history that no longer exists.
- The act of layering paint and collaging found elements created a style that was completely unique to the work of South African artists at the time. There are other artists who work in a similar way now, but it is fair to say that Bester was a pioneer in this area as he took rubbish and turned it into social activism.
- He took rubbish and turned it into 'High Art'.
- Any suitable answer.
- Helen Sebidi's *Tears of Africa* is a monochromatic painting with its plains of deformed and contorted human figures, animal features and twisted bodies signifying turmoil and anguish.
- The figures depicted express the trauma of social upheavals and the artist's inner struggles.

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- The gestural and expressive quality of the artist's mark-making has become synonymous with the idiosyncratic style of Sebidi.
- *Tears of Africa* addresses the historical amnesia present in many societies when it comes to the legacy of slavery and colonialism. The work is a timeless protest.
- Any suitable answer.

4.5 **Level 5: evaluate, defend, argue (marks per artwork, maximum split of 4:2 allowed)**

- Bester recreated a time and place that was destroyed by apartheid rule. So, although his work is emotional, the work has historic value as well.
- The rubbish is significant because it comes from the place Bester depicted.
- *Tears of Africa* contextualises the subject matter as African and that in and of itself establishes a national identity.
- Sebidi works in charcoal, which is expressive, but it is also a medium that would have been readily available to an artist who had no means to buy expensive art materials.
- Sebidi's artwork depicts distorted people, and a goat, interlinked. It is a crowd of people in anguish showing the horror of what marginalised people endured.
- This expresses the zeitgeist of her time. Black people were being discriminated against and forced into inhumane living and social conditions.
- This artwork is extremely expressive and thus in a clever way she is able to express activism against apartheid in a way that the white ruling minority may have ignored.
- In these ways the artist becomes the voice of the nation. Both elegantly portray the suffering of black South Africans and give them a voice.
- Both artworks are known to be national treasures for this reason and so are the artists themselves.

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QUESTION 5 CONTEMPORARY SA ART (POST–1994)

Guidelines that were implemented in last year's marking session for this question.

- *Marks cannot be awarded if incorrect/irrelevant examples of the artist and titles of artworks are mentioned/discussed. In such cases marks can be awarded to the argument related to the question.*
- *Marks can only be awarded for the correct titles of artworks that are accompanied by a clear, concise description of the artwork.*
- *If a candidate writes about an SA Resistance artist or International Contemporary artwork in this question and you decide to award marks for argument, please check that they have not written about the same artist(s) in Question 5 or Question 3.*
- *Please award a mark for the mode/medium.*
- *If a description is extensive, in other words it exceeds three lines, you may awardmarks for relevant facts.*

Possible Arguments:

Not all art is made by harnessing anger and or made to create 'change'.

- Some artists make artwork that portrays the world around them in a positive light. Nelson Makomo is a good example of an artist in SA who evokes a sense of optimism and hope.
- Some artists, like Alan Alborough, create purely Conceptual Art that does not refer to SA politics at all nor does it harness his anger towards anything else.
- Strydom van der Merwe creates Land Art which, at times, does highlight certain political situations, but not necessarily out of harnessed anger towards a certain political incident.
- Art can be made for various reasons and as much as many South Africans have a reason to be angry because of the history we share this does not mean that they will necessarily make art motivated by this anger.

Art that is made from harnessing anger.

- Most South Africans have reasons to be angry because they endured trauma caused by South Africa's past or they are in tune with past and present social injustice because of it.
- Social activism art is one way in which art can sometimes be created out of anger. This said, art that is created under this banner can also cause anger in return.
- Artists also have their own life stories, and many artists use aspects of their own narratives to create art. If they themselves have endured something traumatic in their lives they could choose to express this in their art; this doesn't necessarily have to be political.
- Anger causes a response in people where they wish to be heard and seen and vindicated. There are therefore many SA artists who may indeed use anger as a catalyst to create their art.

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Example of an artist who uses anger to create art

In 2012, Brett Murray exhibited *The Spear*, which depicted South Africa's former President Jacob Zuma in a provocative manner, at the Goodman Gallery. He painted the president with his genitals hanging out in full view. The pose and colouring of this artwork depicting Jacob Zuma emulated a political poster of Lenin, the founder of the Russian Communist Party and leader of the Bolshevik Revolution of 1917, and first head of the Soviet state. This act symbolised Zuma as a fascist leader. Naturally, this artwork sparked a divided response, with some defending it as an exercise in freedom of expression, while others viewed it as disrespectful and a violation of the president's dignity.

Growing up in SA during the 1970s and 1980s, Murray observed a society marred by corruption and governed by morally bankrupt politicians who treated our country as their racist playground. Their tactics involved intimidation, coercion, violence, manipulation, and the misuse of intelligence and police forces to cling to their illegitimate power. During those years, censorship was widespread, and freedom of expression was severely limited. As a white individual, Murray, like many others, was conscripted into the army and compelled to take up arms against our fellow countrymen. It was a distressing and conflicted period in our nation's history as they found themselves fighting a war they didn't believe in against people they considered friends. Naturally, this kind of backstory caused a great deal of anger towards the political status quo and the impact it had on all SA. (Stone, 2012)

Murray rebelled against the system by evading conscription. He dedicated ten years to his studies and subsequently chose self-imposed exile in London until the ban on the ANC was lifted, allowing him to return to South Africa. During his studies, he actively participated in anti-apartheid initiatives within the trade union movement, church groups, youth organisations, and the End Conscription Campaign. As an artist, he contributed to the cause by creating and designing banners, posters, stickers, and protest worker diaries to support the struggle. All of this was a result of the anger that was caused by his experiences living in SA as a youngster. He wanted to fight the social injustice in SA at the time.

Generally speaking, artists express their thoughts and ideas through their artwork, reflecting the societies they belong to and often challenging the prevailing norms. In democratic countries, artists are known to critique those in power through their chosen medium, and it is expected that those in positions of authority should be open to tolerating such criticism.

The right to freedom of speech, as outlined in the Equality and Human Rights Commission's Article 10, protects artists and their viewpoints, and it is essential to respect their artistic expressions. At the same time, it is crucial to prevent powerful individuals from using their influence to censor, silence, or intimidate artists. Artists typically work in the public sphere, aiming to spark meaningful discussions and encourage critical engagement with their art. The exchange of opinions that arises from deliberating on their creations is a vital part of the artistic process. Political leaders who engage with such artwork may sometimes face accusations of violating the artists' freedom of speech, especially when the art is directly critical of them.

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Those in power also have the right to freedom of speech and should be allowed to participate in public debates concerning art, especially when they believe that their portrayal in the artwork infringes upon their rights. The relationship between art and freedom of speech can be complex and varies with each unique circumstance, as demonstrated in the controversial case of SA artist Brett Murray and his painting, *The Spear*. (Seemela, 2020)

As democracy matured in South Africa from 1994 onwards, evident flaws started to emerge in how the ruling elite upheld the principles of the Freedom Charter and our constitution. As an artist, Murray experienced a profound sense of disappointment, and this caused him a great deal of anger after seeing the level of corruption that was prevalent in South Africa. In those years, a prominent narrative in South Africa centred on President Jacob Zuma, the first applicant. For instance, a court ruling implicated him in a case closely linked to his former financial adviser, Schabir Shaik, who had been convicted of corruption. This only fuelled more doubts and concerns for Murray about the integrity of those in positions of authority. (Stone, 2012)

As a result of these catalysts he felt compelled to voice his opinion and create *The Spear*. Murray's work, in general, is centred around satire and as such this artwork is a satirical take on the injustices he felt were prevalent in our country at the time. Considering this issue, it is essential to recognise that every story has two sides. Both viewpoints on this matter should be acknowledged and addressed. The situation in South Africa, like many other countries, is complex and nuanced, and it is important not to oversimplify it, as doing so would undermine the significance of this relevant topic. (Seemela, 2020)

<table>
<tr><th colspan="3">Mark allocation for Question 5</th><th>Marking Symbol</th></tr>
<tr><td>Bloom's Taxonomy Level 3 Apply, execute, implement, solve.</td><td>3 artists</td><td rowspan="2">6 marks</td><td>A</td></tr>
<tr><td>Bloom's Taxonomy Level 3 Apply, execute, implement, solve.</td><td>3 titles with brief descriptions of works</td><td>W
Bracket description and write DES after brackets.</td></tr>
<tr><td>Bloom's Taxonomy Level 4 Analyse, differentiate, examine, relate.</td><td>Relevant facts
(Please note: Write 6 facts to earn 4 marks per discussion of each artwork.)</td><td>12 marks</td><td>F
Please indicate MAX next to the sixth relevant fact to alert the examination assistants that the candidate has achieved the maximum mark.</td></tr>
<tr><td>Bloom's Taxonomy level 5–7 Evaluate, appraise, argue, defend, assemble, construct, conjecture.</td><td>Development of argument
This aspect of the essay is marked using the rubric on the next page.</td><td>12 marks</td><td>DA
Do not tick for the development of argument. However, you must indicate exactly where you see the development of argument.</td></tr>
</table>

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SUMMARY OF MARK ALLOCATION: DEVELOPMENT OF ARGUMENT (Level 5–7)

- **THE ARGUMENT SHOULD BE ASSESSED BY JUDGING IT THROUGHOUT THE WHOLE ESSAY.**
- **THE LEVEL 5 DESCRIPTOR IS FOR THE AVERAGE LEARNER OR AVERAGE ESSAY.**
- **WHEN ASSESSING AN ESSAY CHOOSE DESCRIPTORS THAT BEST/MOSTLY DESCRIBE THE ESSAY.**
- **Symbol for marking protocol: DA (Development of argument)**

LEVELS	SKILLS	MARKS
7 +	**The excellent response:** • Introduction is erudite and shows a clear understanding of the topic. • The argument is complete and detailed, making unusual connections between more than one argument point and each of the selected artworks. • It is **well-structured**, addressing all aspects of the question and drawing them together accurately and with insight. • The candidate makes insightful links between facts and argument. • The candidate addresses all the complexities of the question weighing up, constructing, juxtaposing, hypothesising, etc.	**12–11** **(100–92%)**
7	**The very good response:** • Introduction shows insight and a clear understanding of the topic. • The candidate is able to refer to more than one argument point regarding each of the selected artworks. • The answer is well structured and complete, addressing all aspects of the question and drawing them together accurately. • The candidate makes informed links between facts and arguments. • The candidate grapples with the complexities of the question but may not be fully eloquent.	**10** **(83%)**
6	**The good response:** • Introduction shows an understanding of the topic. • The candidate puts across valid arguments, making specific reference to more than one argument point regarding each of the selected artworks. • The candidate makes clear links between facts and arguments in the body of the essay in most instances. • The argument is well-structured.	**9** **(75%)**
5	**The average response:** • According to the introduction the candidate shows a general understanding of the theme. • The candidate puts across the argument in a valid, but general way without addressing all aspects. • Inconsistent arguments/the argument is not sustained across three artworks. • Interesting arguments could be present but could be without supporting facts. • The essay relates to aspects of the topic, but the argument is not developed. • There is a good attempt at structuring the essay.	**8** **(67%)**

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4	**The struggling response:** • Shows a limited understanding of the question topic and responds to it in a one-dimensional way in the introduction. • Attempts to put across the argument but in a vague way without addressing all aspects. • Makes simple, underdeveloped links between facts and arguments. • Is muddled, arguments could be present, and usually without supporting facts. • Shows an attempt to structure the essay but not entirely successful.	**7–6** **(58–50%)**
3	**The weak response:** • Shows flawed and very incomplete responses to the topic. • Introduction is vague and unfocussed or non-existent. • The argument is sustained for only one artwork. • Presents an introduction that may be reworded from the given text. • Unfocused with many sweeping statements and generalisations. • Muddled arguments could be present, but without supporting facts. • Omits or misunderstands key concepts of content that are important in building the argument. • No structure to support the argument.	**5–4** **(42–33%)**
2	**The very weak response:** • Presents an introduction that may be reworded from the given text or unfocused. • Is inaccurate or simplistic. • Not enough artworks discussed to build an argument. • No attempt at an argument. • Argument unrelated to the topic. • No structure to support the argument.	**3–2** **(25–17%)**
1	**The poor response:** • Presents an introduction that may be reworded from the given text or is non-existent. • The issues are not addressed because of a lack of understanding. • Attempts to address aspects of the question but indicates only partial understanding. • Not enough artworks discussed to build an argument. • No structure to support the argument. • No argument present.	**1–0** **(8–0%)**

Total: 100 marks

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