NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2024

VISUAL ARTS: 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, without the 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

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 1.

Elements of Art		***These elements of art can create one or many principles of design***	**Prrinciples of Design**	
Line	Edge, outline, geometric, organic		Unity/ Harmony	Elements that bring a work together and make it work as a whole
Shape	Two-dimensional area usually defined by a line		Balance	Similar composition on either side of a work, symmetry, lack of symmetry is asymmetrical balance
Form	Three-dimensional object, actual or illusionary		Rhythm/ Movement	Musical feeling relating to a series of repeated lines or shapes
Tone	The relative light or dark of an object		Contrast	Difference which is notable and can relate to colour, tone shape and form
Colour	Primary, secondary, complementary, analogous		Dominance	A part of the work that seems to overwhelm the rest
Texture	The feel of a surface, illusionary or actual		Emphasis	The part of the work that draws the viewers' attention
Space	The illusion of three-dimensional space created by; overlapping Diminishing size Raised baseline Foreshortening Linear perspective Aerial perspective		Direction/ Focal Point	The way the eye of the viewer is moved around the work
Scale/ Proportion	The relative size of objects to each other and to the picture lane or environment		Pattern/ Repetition	Repetitive shape and line that accumulates to become decorative
			Depth and Perspective	

1.1 **Bloom's Taxonomy** **Level 2: remember.**
Level 4: apply – 2 marks for identifying and describing space and colour, 2 marks for linking each with a principle of design.

Learners must first describe the element and then explain the principle.

- Space is implied by the overlapping figures and diminishing size of the figures.
- This creates depth and movement in the work.
- Areas of emptiness (**negative space**) around figures (**positive space**).
- Depth is created by the **contrast** between the negative space and positive

space, as the negative space seems to recede because of its lack of detail and lack of visual interest.
- The variation between the emptiness (**negative space**) and the detailed figures (**positive space**) puts **emphasis** on the figures which **stands out** against the dark background.
- Zvavahera uses **earthy tones (orange, browns), blues and large flat areas of white** to portray figures in her work.
- The earth tones **contrast** with the blue and white figures.
- All these figures with their different colours **contrast** with the dark background, putting **emphasis** on the figures as it makes them stand out.
- The **contrast** between colourful figures and the dark background creates a **focal point**.
- Colour is oranges and blues on a dark purple background. (Learners may interpret the colours as being slightly different)
- The complementary colours create contrast and visual interest, movement.
- Any other relevant answers, including an argument that there is little space, if well-justified.

1.2 **Bloom's Taxonomy** **Level 2: remember – 2 marks for valid description shape.**
Level 4: apply – 2 marks for the function of shape.

- Shape occurs in Image A in both the flat background and the flat shapes of the figures.
- The figures in this artwork are quite **flat** as it has no tonal variation to create form. The white figures in particular, are strong shapes that stand out in **contrast** to the black flat background.
- The central shape and the shapes on both sides of it bring a sense of **balance** to the artwork.
- The visual weight of the white shapes in contrast with the black and the other shapes of the figures create **dominance**.
- The shape is the clear organic shape of figures.
- In Image A, SHAPE is organic and creates movement, fluidity, and unity.
- In Image B, SHAPE consists of the repeated shapes in the cloth that create pattern and rhythm.
- The elliptical shape of the laundry basket lid creates contrast with the repeated geometric shapes in the cloth and background.
- The large shape of the laundry basket also contrasts the small shapes of the pattern in the cloth.
- Learners must show that they understand that shape is flat/ two-dimensional.
- Various geometric shapes are created by the various colours in the background and on the clothes – zigzag and diamond shapes as well as squares.
- The repetition of these shapes create patterns, which gives rhythm to the image as it seems to be pulsing towards the outside.
- Any suitable answer.

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1.3 **Bloom's Taxonomy** **Level 3: understand – 1 mark for description of materials.**
Level 4: apply – 2 marks for linking material and meaning.

- Zvavahera layers paint, ink, and oil bar to create layers of imagery.
- These images build up as accumulations of marks on a huge canvas.
- The marks and shapes are both painted and drawn.
- They express the layering of dreams and visions that build up on top of each other.
- The fluidity of the medium adds to the expression of visions.
- Any other answer linking medium and meaning.
- White ghostly organic shapes create a feeling of spirituality.
- The different media creates different textures – The solid printing ink and oil bar and pastel in contrast with the bold washes of colour overlaid over the pastel drawings.
- The artist's work struggles with the human condition (the physical) and the spiritual revelations.
- The interplay between solid and washed media mirrors the interplay between the physical and spiritual.
- The washes are also overlaid over the solid drawings – also mirroring the presence of the spiritual in the realm of the physical – asking what is more real.

1.4 **Bloom's Taxonomy** **Level 5: analyse.**
Level 6: evaluate, interpret – max 2 marks for each argument FOR/AGAINST.

Arguing for art: FOR

- Image B looks like a fashion photograph, but the clothing is hard to define as it is the same as the background.
- The laundry hamper lid is a symbol of the artist's childhood.
- The pattern is confusing and creates emphasis of the face of the woman rather than a garment.
- The artist states that it is art as is her intention.
- The artwork has a distinct concept, not just made for itsaesthetic value.
- The concept also lies in the materials used: the plastic clothing hamper referring to the artist's hiding place as a child.
- The title also contributes to the conceptual value of the artwork as it puts it in context with her childhood, that influenced conceptual choices of medium – the clothing hamper.
- The choice of clothes that blends in with the background also connects conceptually to the artwork as the model is
- 'disappearing' – as one would do when playing hide-and-seek.
- Function: The image is not used to marked a brand or product, it is intended to be viewed by an audience as an artwork.

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Arguing for fashion photograph

- It would be popularly defined as a fashion photo due to the pose.
- The use of fabric in the work makes it fashion.
- The centrality of the image is a familiar fashion trope.
- Text makes reference to the fact that the artist is inspired by fashion photography.
- **Aesthetics**: At face value, the pose and look of the image is read as a fashion photograph: as it shows a beautiful woman modelling a piece of clothing.
- **Medium**: The fact that the image is a photograph does make the viewer also read it as a fashion photograph and not an artwork, as it is not a painting or drawing painstakingly done by hand.
- Any valid 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.

- *Award 1 mark for mode/medium.*
- *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 for 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.*

- Learners may choose two artists and one artwork each from the same movement as the question does not specify that they can't.
- This includes Kinetic Art, Optical Art and Minimalism.

2.1 **Bloom's Taxonomy** **Level 2: remember.**
Level 3: understand.
Level 4: application.

Learners must write down two artworks with titles and descriptions and the names of the relevant artists.

- Willem de Kooning's ***Woman 1*** is a painting of an extremely distorted figure of a woman filling the picture plane.
- Andy Warhol's ***Campbell's Soup Cans*** was a series of small, nearly identical soup cans each showing 1 of the 32 different flavours that were available at the time.
- **Another two examples for reference:**
  - Salvador Dali painted *Persistence of Memory* which depicts a barren landscape with a never-setting sun, melted clocks, ants devouring the clocks and an amorphous shape lying in the foreground. This artwork focuses on dream images which is where the Surrealists were exploring the role of our subconscious. The relationship here is therefore psychological.
  - Andy Warhol created *Green Coca-Cola Bottles* which is a [silkscreen composition of rows of Coca-Cola Bottles as if lined up on a supermarket shelf] DES. Here, Warhol used the concept of consumerism and mass-produced products as a way of commenting on society during the 1960s. This artwork therefore refers to societal relationships.

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2.2 **Bloom's Taxonomy** **Level 3: understand.**
Level 4: apply, examine, discuss.
Level 5: analyse.

- **Woman 1**
  - Willem de Kooning's ***Woman 1*** is a psychological response to his relationship with women.
  - The work brings together the myriad of influences that came together in the USA post WW2.
  - The work is gestural and expressively painted, showing the clear influence of the German Expressionist artists who moved to the USA.
  - The work draws on the unconscious mind of the artist, supported by the advent of psychoanalysis and Freud's publications.
  - The subject matter of a woman is distorted almost beyond recognition and brings in a Surrealist influence as it shows de Kooning's unconscious relationship with women.
  - It is almost abstract; the woman does not have clear edges or outlines; she is broken into her space as if humanity were broken.
  - She does not embody the stereotype of women at the time but is rather an archetypal strong, fierce woman with a wash of menstrual red across her lap as if the war had stripped away pretension and artifice.
  - The way that paint is applied also reflects the ambivalence of de Kooning's feelings for women.
- **Campbell's Soup Cans**
  - Warhol's ***Soup Cans*** is a reflection of technological change in society that marks different materials and mass production.
  - He represents a common, everyday object found in the shops at the time in an advertising-like manner.
  - The cans are instantly recognisable and they themselves had been mass-produced.
  - He mass-produced the works using a projector and repetition as well as a stamp common to them all.
  - He is expressing his enjoyment of the soup but is also embracing the technology of popular culture.
  - Any other relevant analysis of subject matter and methods.
- **Persistence of memory**
  - During the Surrealism movement Dali meticulously and realistically painted his composition using recognizable objects in an imagined landscape.
  - The objects' relationship to each other is strange and may only be seen in a dream. The amorphous creature in the foreground appears to sleep and the profile was said to perhaps resemble Dali himself.
  - Ants and flies visit the watches and seem to be devouring them as if they were organic life, soft and sticky.
  - The clocks could represent the warping of time which is often experienced when entering a dream-like state.
  - The Surrealists were strongly influenced by the writings of Freud and Jung – two of the most prolific psychoanalysts during this time.
  - They explored the subconscious and the irrational dream-world.

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- **Green Coca-Cola bottles**
  - Pop artist, Andy Warhol used the new technique of silkscreen printing to produce artworks that could be replicated over and over again.
  - By replicating the Coke bottles in row, he has made it appear as it they are lined up on a shelf in the supermarket for anybody to buy.
  - Warhol chose Coca-Cola because it is known and loved by everyone no matter their colour, class, creed, etc.
  - During the 1960s there was an economic boom after World War II and people were buying more and more material goods.
  - The American Dream was sold to many where they would experience freedom and enjoy a lavish lifestyle full of excitement.
  - The mass media was becoming more powerful, and advertising became big business.
  - The rows of bottles also resemble film strips as the movie industry and the cult of the celebrity was becoming more popular.
  - By making this artwork able to be replicated, Warhol makes a comment on the throw-away nature of pop culture during this time.
  - As a result, the condition of mass advertising is being suggested where the sameness is depicted.
- 2 marks for explaining the artist's relationship with the world and 2 marks per work for analysis.
- 4 marks per discussion of each artwork.

2.3 **Bloom's Taxonomy Level 6: argue, evaluate.**

- Sigmund Freud's exploration of the unconscious mind.
- This articulation of the unconscious opened up a language that other artists like the German Expressionists had already been exploring.
- The publications allowed taboos to be broken and for conversation on topics that had not been defined before.
- Any other valid points. These could be related to either of the wars, improved transport, mass production, etc.
- **Other possible arguments/links:**
  - Dada – World War I
  - Surrealism – influenced by Dada and therefore also World War I, psychoanalysis (Freud and Jung)
  - Abstract Expressionism – World War II, censorship of President McCarthy, Cold War
  - Pop Art – economic boom, popularity of mass media and pop culture, Vietnam War
- 1 mark for the naming of the event and two marks for the substantiation.

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QUESTION 3 CONCEPTUAL AND CONTEMPORARY INTERNATIONAL ART

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

- *Award 1 mark for correct mode/medium.*
- *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 a South African contemporary example in this question and marks have been awarded for the argument relating to the question, please check that the candidate hasn't written about the same artist/example in Question 5.*

3.1 **Bloom's Taxonomy Level 4: apply.**

- Texture:
  - Traditionally, the element of Texture could be the actual texture carved on the surface of a marble sculpture or a meticulously rendered illusion of implied texture on a photorealistic work.
  - Gomes utilizes various fabrics, laces, and bamboo to create an actual tactile experience you might want to engage with physically. She uses contrasting soft, smooth textiles with the rigidity of bamboo. The stitching and bindings emphasize the layered and uneven textures, evoking a fresh sense of human touch and craft, symbolic of Afro-Brazilian traditions.
- Form:
  - The sculpture has a fairly abstract form, with its organic shape resembling a tear. It defies conventional structured forms by blending soft, pliable materials with hard, structured elements in a fresh organic way. This interplay emphasizes the sculpture's emotional depth, especially with the tear-like referencing, while referencing the complexity of Afro-Brazilian identity.
- Space:
  - The three-dimensional nature of Lágrima occupies and transforms space in a fresh and dynamic way. Its suspended or upright position interacts with the viewer's own space, inviting engagement from multiple 3-dimensional angles. Gomes' layering and folding techniques also create a unique sense of depth, symbolizing the layers of cultural memory embedded in her work.
- Line:
  - The linear stitching and bindings in Gomes' work create irregular, unique organic lines that convey movement and rhythm. These lines guide the viewer's eye across the piece, reflecting both the unpredictability of human experience and the handmade, intimate quality of her process. Unique stitched line is used to outline the shape of a tear as well as intersect the interior space of the sculpted tear.

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- Shape:
  - Gomes employs fresh abstract, irregular shapes formed by the overlapping and clustered fabrics and bound materials inside the tear. This is encapsulated in the shape of a tear defined clearly by a strong black sticker outline. The shapes suggest organic fluidity and impermanence, resembling natural forms like water droplets or bodily tears, which connect to the emotional and cultural narratives of the piece.
- Colour:
  - The fabrics Gomes uses feature a range of colours, some vibrant and others subdued. These colours and the cloth they appear from, are not just decorative; they carry historical and cultural associations, connecting the viewer to the Afro-Brazilian heritage that informs her work. The interplay of these colours creates visual contrast and reflects an organic and even flesh-like quality.
- Value:
  - The use of fabric and unique organic layering introduces variations in light and dark areas, creating depth and dimension. Shadows cast by folds in the fabric and the bamboo structure add further tonal contrast, enhancing the piece's sculptural quality and emotional impact.
  - Through these elements, Gomes reinvents traditional artistic principles, transforming them into vehicles for storytelling, cultural reclamation, and personal expression.
  - By exploring these elements, Gomes not only redefines their artistic usage but also imbues them with personal and cultural significance.
- It would be difficult to discuss tone or value in a traditional way as the tone appears purely in the contrast of the different materials.
- Line is clear in the stitching and still has the function of direction.
- Texture appears in the contrasting of the actual textures of the fabrics.
- Any three elements that have been described in new ways.

3.2 **Bloom's Taxonomy** **Level 2: remember.**
Level 3: understand.

In cases where learners have chosen examples that were South African, but the artist has an International footprint they were accepted.

Possible examples: Please note candidates need only two:

- ***The Gates*** by Christo and Jeanne-Claude was an installation of over 7 000 saffron steel frames with saffron banners that were erected along the paths in Central Park for 16 days only, before being removed. They were site and season specific and can only be seen in documentation.
- ***Everyone I have ever slept with 1963–95*** by Tracey Emin is an installation that has subsequently been destroyed but consisted of a tent containing the appliquéd names of all the people with whom she had shared a bed.
- Robert Smithson, ***Spiral Jetty***:
- This is an earthwork sculpture created in 1970 at the Great Salt Lake in Utah. Smithson used natural materials like rock, salt crystals, and mud to construct a 1,500-foot-long spiral that extends into the lake. The work

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intentionally uses the environment as both medium and setting, challenging traditional gallery-based art.

- Ai Weiwei, ***Sunflower Seeds***:
  Created in 2010, this installation consists of over 100 million hand-painted porcelain sunflower seeds, crafted by artisans in Jingdezhen, China. The seeds were displayed in a massive pile at Tate Modern's Turbine Hall, symbolizing themes of mass production, individuality, and collective labour while deviating from traditional art materials and processes.

3.3 **Bloom's Taxonomy** **Level 4: examine, differentiate, discuss.**
Level 5: analyse, compare, contrast.
Level 6: evaluate.

- Answers can both address elements directly or can pose the alternatives to the elements.
- The elements should be mentioned at least once even if the focus of the answer is on the alternatives offered.
- In ***The Gates***, Christo and Jeanne-Claude chose the land as a mode of working and draw our attention to it through framing pathways and creating procession.
- The work cannot be analysed in traditional ways as it cannot be seen as a whole except through the process of walking.
- The work cannot be seen as a complete composition at any single point.
- It is not a traditional object.
- The only traditional elements that could be applied would be the colour of the saffron gates contrasting with the dull grey of the landscape, and the shape or line of the frames continuously framing different landscapes and creating emphasis. This is part of their intention.
- ***The Gates*** become part of the landscape for a brief period in which they inhabit the space of everyday people.
- They are not in a closed-off gallery space to be experienced by an elite few.
- The awareness of moving is heightened by ***The Gates,*** emphasising the intention, which was about experiencing them rather than just seeing them.
- The intention of the work is the experience, and it is offered to anyone present.
- In ***Everyone I have ever slept with 1963–95***, Emin works with an everyday object, a tent, that cannot be considered an artwork.
- She has used appliqué to sew the names of people into the tent. This may have been considered a craft particularly suited to women.
- Emin reclaims this so-called craft in a strong feminist statement that firmly elevates it to fine art.
- Once again, there is no fixed view of the work, which, like a sculpture, can be viewed from different viewpoints, including from inside.
- This necessary participation changes the experience of the viewer and asks for more commitment than simply viewing something.
- Formal elements of pattern, colour, line, and shape could be analysed but never in the context of the whole as it changes from one viewpoint to another.
- Formal elements apply to parts but not the whole, making almost all of them redundant.
- The work is largely dependent on the participation of the viewer.

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- In Robert Smithson's **Spiral Jetty** conventional elements like colour, line, and texture become fluid and unpredictable in an outdoor setting. The work interacts with natural forces – water levels, weather, and the accumulation of salt crystals – making these elements transient and ever changing.
- Smithson replaces the traditional artistic controlled use of line we might find in a drawing; for example, with the organic, spiralling form shaped directly by the ever-changing land. The colour shifts over time as the water salinity changes and the pink algae blooms and dies, making colour impermanence a core part of the aesthetic. Colour in traditional painting should remain relatively static if the work is kept in good conditions. Texture arises naturally from the rugged rocks and crystallisation, and is again a part of the found landscape rather than an intentionally inserted element as might occur in a traditional sculptural piece. This therefore emphasizes unpredictable the interplay between art and nature.
- In Ai Weiwei's **Sunflower Seeds**, traditional elements like value, shape, and space are redefined in this installation. The seeds appear uniform from afar but reveal intricate hand-painted designs upon closer inspection, challenging conventional ideas of repeated shape and detail. The use of space is unconventional, as the seeds cover the gallery floor, blurring boundaries between art and environment.
- Ai Weiwei replaces traditional static sculptural texture with the tactile variety of the seeds which were meant for touch and interaction from the audience, each seed symbolises individuality in mass production. Space is utilised interactively; viewers initially walked across the seeds, creating a personal connection to the work. This is not a single sculpture carefully placed in a room of a gallery with careful consideration to light and placement. Value shifts as light hits the seeds differently depending on perspective, adding dynamic visual interest.
- 2 marks level 4 and level 5 and 6; 3 marks for each discussion of work.
- 5 marks per discussion of each artwork.

3.4 **Bloom's Taxonomy** **Level 4: examine, differentiate, discuss.**
Level 5: analyse, compare, contrast.
Level 6: evaluate.

- **Everyone I have ever Slept With**
- Using fabrics and non-traditional art methods means that people might literally see a part of what they consider to be their history in the work.
- Emin's work is shocking to many because, although it uses familiar things, they are presented in an art context, expressing things that seem too private to be shared.
- The contrasts of the title and names with the material and the association with women's crafts make it immediately accessible and a powerful artist statement.
- This use of materials, subject matter, and mode makes the work more powerful. They are not fine art traditions but offer familiarity and a point of reference.
- The work contains everyday references and connotations, which evoke a personal response, like names and fabrics in Emin's work.
- ***The Gates*** moves the work into the viewer's space through the use of the existing landscape. This makes the work physically accessible, even if it may have presented a mystery to much of the public.

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- Without choosing to see art, the viewer becomes a participant and, as it is experiential, anyone experiencing it is affected by it whether they have a frame of reference or not.
- Placing art in public places, as **Christo and Jeanne-Claude** do, forces an interaction and experience.
- Any relevant evaluation, analysis, and application.
- By rejecting traditional studio or gallery-based art practices, **Smithson** created a monumental earthwork that integrates directly with the natural landscape that is part of everyday people's world. The art is therefore brought to the people rather than needing them to go to a gallery. The work's location in the Great Salt Lake, therefore, makes it accessible to the public in this area, removes barriers typically associated with traditional art spaces, inviting viewers to physically explore and experience the artwork in this changing local environment. This approach reinforces Smithson's message about the impermanence of art and its relationship to the natural world.
- By rejecting traditional materials and relying on mass-produced porcelain seeds, **Ai Weiwei** critiques the effects of industrialization and globalization on individuality and labour. The use of ordinary, everyday objects like seeds makes the artwork relatable and accessible to a wide audience who are allowed to engage with them in a room. Its scale and interactive nature invite public participation, fostering a direct, physical connection to the themes of shared humanity and collective memory.

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

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

- *Award 1 mark for mode/medium.*
- *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 South African contemporary example in this question and you decide to award marks for argument, please check that they have not written about the same artist in Question 5.*
- ***Patience on a Monument: A History Painting** – is the correct title of Penny Siopis's painting. Incomplete versions of this title were not accepted last year.*

4.1 **Bloom's Taxonomy Level 4: apply.**

- 1 mark per visual clue and be cognizant of candidates regurgitating the text.
- Candidates need to substantiate the 'duality' that they observe in the artwork.
- In Image D, Sebidi uses extreme distortion of form to create discomfort and as an expression of duality.
- She also uses fragmentation of form.
- Animal symbols mixed with humans are disturbing and mysterious.
- The strong contrast of tones and the visible cross-hatching make the image dramatic and create contrast with the light unhatched areas.
- Student may quote directly from the script. Only award 1 mark for the quote: '*Broken faces and creatures'.*
- There is a strong sense of chiaroscuro in the artwork. Dramatic effect between the light and dark areas of the artwork.
- Any other valid examination of duality shown in the work.

4.2 **Bloom's Taxonomy Level 2: remember.**
Level 3: understand.

- Penny Siopis's ***Patience on a Monument: A History Painting*** is a painting of a black woman sitting on a pile of rubbish in a seemingly infinite landscape, peeling a lemon.
- Gavin Young's ***Botha's Baby*** is a baby's high-chair constructed from metal and on wheels. On the food tray is a negative imprint of a gun.

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- Earlier South African artist: *Dumeli Feni – African Guernica*: In Feni's painting we see a scene dominated by various animal and pseudo-human figures. A double-headed cow turns its back on us while it suckles a child at its teats. A grotesque, naked, squealing human figure, head a-kilter, seems to be splitting from itself with a third leg.
- Resistance artist: *Manfred Zylla – Deathtrap:* Zylla's Deathtrap is a pencil drawing of a truckload of armed soldiers driving over images of human shadows. These shadows represent the people that were killed and injured on the day. A square image is illustrated below the truck on top of the black figures. The blocked image of the child is a relative of his wife. The image shows a drawing of Michael Miranda with only his head visible. The drawing was done from photographs Zylla took at the funeral.

4.3 **Bloom's Taxonomy** **Level 4: apply.**
Level 5: analyse.

- Siopis shows a black woman peeling fruit on a pile of apartheid objects considered precious.
- The understanding of duality needs to be expressed at some point here.
- The duality emerges in the imagery, which makes Patience, who has no power, appear here to be in a position of power.
- There is duality in the pile of precious objects appearing to be rubbish or detritus.
- The background made from the collaged images of apartheid history books appears to be a landscape but reflects spilt blood and skewed histories.
- The work appears to be a painting but is a multi-media work with collage beneath the paint.
- Any valid formal and/or conceptual discussion of duality.
- Young uses the combination of material and imagery to express duality; the metal is too harsh for the function of the chair.
- The negative imprint of the gun on the food tray shows a disconnect as the baby would not be fed nourishment but fear.
- The threat of violence and fear may have been particularly relevant to Young as a white person.
- Duality is also contained within the colour of the material. The metal colour, rusted in some images, seems to contrast the expectation that this should be childlike and playful.
- The child on the chair is isolated and cut off from the ground/reality as there are no steps. It is a chair of isolation.
- Any valid formal and/or conceptual discussion of duality.
- It is not necessary for learners to discuss examples from informal art centres, although it could lend a lot more weight to the discussion.
- *African Guernica* is a large charcoal drawing on brown paper. There is a visible fold in the paper. Feni worked with basic materials as there was nothing else available. Duality between black self-trained artists vs tertiary-trained white artists at universities.
- *African Guernica:* The work expresses the anguish he felt at the social and political dispossession and DISLOCATION that apartheid was forcing upon him.

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- In Feni's *African Guernica* we see exactly the tensions of an artist commenting on the insanity of reason which results in the oppression of one human being by another. i.e., people of colour vs white privileged people.
- His rendering of the mutated and twisted animal figures, and the equally manic energies of the human figures, shows a world out of balance, an allegory of the conflict not only between the human and the natural world, the social and the cosmic, but between humans themselves, as the demented three-legged figure dominating the right side of the picture plane suggests.
- *African Guernica* resonates with harrowing images, uncomprehending bewilderment of both humans and animals.
- The *African Guernica* speaks to a native human experience of the urban township.
- Feni's work is part of the dialogue of political unrest and human suffering.
- It can be assumed that Feni is commenting on colonial racism that by this time has become institutionalised Apartheid in South Africa.
- White colonial-modernist racist propaganda functioned on the rationalisation that certain groups of human beings were lower down the evolutionary chain. It operated on the 'fact' of these groups' proximity to animals, which could therefore be regarded as animals, as devoid of human thinking and feeling.
- It is also the very mindsets and societal values that lead to a warped society where we no longer can separate human from animals. A society where animals may seem more humane than the people they are meant to serve.
- The stark whitened figures which are visually disjunctive with their background should read as 'positive' images – white against black. And yet one wonders if they are rather voids, an outline of a thing that has become distorted in its 'thing-ness'?
- And what to say of the darkened figures in the abyss? Are they the colonised man that repeats at a distance action which are not his own, Black skin vs White masks.
- *Deathtrap* is mixed media and pencil drawing on paper wherein Zylla recorded events such as the Trojan Horse' episode.
- Zylla used his art as a tool to demonstrate the inequalities and the atrocities experienced by people living under the effects of the imposed State of Emergency.
- Zylla does not want to make pretty pictures; he wants to make one conscious of the shortcomings and injustices in society.
- Naturalistic. Pencil drawing with a careful rendering of the forms in light and dark. Diptych. Scratchy mark/marking of his pencil helps to create a feeling of discomfort.
- The diptych layout of the artwork creates a duality between the truck holding the soldiers' vs the shadows of humans and the image of Michael Miranda.
- The soldiers are forced into a small space. They are smiling and laughing. Their distorted faces and squashed bodies emphasise the bizarre and inhumane policies of the Apartheid system.
- By placing them in the top of the diptych puts them in a seat of power. Their positioning in the artwork over-shadows the ghostly shadows of the departed.

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- These shadows represent the many people/children who past during the state of emergency. These shadows are nameless, except for the known image of the gun-downed boy, Michael Miranda.
- The detail in which Zylla draws the men in the truck, places emphasis on them. This creates a sense of duality in the image, as less detail is rendered in the images in the lower panel. This emphasises their lesser importance as human beings.
- The white soldiers are so far removed from their violent actions. The only visual clue between the soldiers and the dead boy is the continuation of the truck wheels that extend into the second panel of the diptych.
- This duality or separation is emphasised by the coloured image of the deceased boy. This in contrast to the powerful seat of the soldiers, highlights the importance of the young boy's death during the state of emergency. Naming the boy gives him importance in our understanding of his humanness during apartheid.
- 5 marks per discussion of artwork.
- 2 marks each for apply, where is the duality and then 3 marks for substantiation.

4.4 **Bloom's Taxonomy Level 6: evaluate, critique, justify.**

- The possibility of learners arguing that none of the examples perpetuates the vestiges of Apartheid is possible.
- Learners must state, which artwork refers to duality.
- Learners must have a grasp of what is occurring in South African politics and society.
- Siopis provides the viewer with a vision of hope for the future. Although she places the black woman as ascendant, it feels like little has changed. Black women are still the most vulnerable and powerless.
- The duality around the detritus of white culture exists to some extent. There is ongoing duality around what and who is considered precious.
- There is duality in the places where racism is experienced; therefore, Siopis implies the divide between black and white culture still exists.
- The existence of monuments to colonial powers indicates a duality of purpose in our country. Siopis shows them as rubbish, but they still have power.
- Any other appraisal of the idea of duality related to aspects of one work.
- Death Trap: Learners may argue that the current police force is corrupt. They will take bribes instead of arresting civilians. Sometimes the transgressions of the civilians aren't warranted. These people pay bribes out of fear.
- The media does not divulge the names of children who die, due to the consumption of expired and laced food from illegal vendors and spaza shops. These children die namelessly. This emphasises the unimportance of these children as in the shadows of Zylla's artwork.
- A sense of racism still exists as these children are black and the reality of spaza shops trading in townships or less favourable suburbs are very far removed from the luxury of affluent white suburbs.
- What are the repercussions for these vendors or perpetrators? The media never names them or divulge their punishment. As was the same during the Apartheid regime which Zylla presents.
- The duality that exists within our current Government of National Unity

emphasises the corruption in the country, just as the Apartheid government functioned for its own purposes of power. There exists a constant power play within our government, and it is between black and white.

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QUESTION 5 CONTEMPORARY SOUTH AFRICAN ART (POST-1994)

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

- **Awarding Marks for Medium/Mode**: Award 1 mark for correctly identifying the mode or medium (e.g., sculpture, installation, performance, painting).
- **Correct Artist and Artwork**: Marks are only awarded for accurate titles and relevant facts about the selected artwork. Incorrect or irrelevant examples of artists and titles cannot earn marks. However, marks may still be awarded for arguments relevant to the question.
- **Describing Exhibitions or Bodies of Work**: Learners can be credited for describing an exhibition or body of work, but these essays are often more vague. Flexibility may be applied when learners refer to works curated/ displayed under different exhibition titles.
- **Repeated Artists or Artworks Across Questions**: Check that learners have not written about the same artwork/artist in other questions. For instance, Penny Siopis may be referenced in both Question 4 and another question but can only be credited once by name, though different artworks may earn marks.
- **Accuracy in Artwork Descriptions**: Artwork descriptions must portray an accurate and believable picture. Extensive descriptions exceeding three lines can still earn marks for relevant facts.
- **Artists from Zeitz Mocca Exhibitions**: Candidates referencing artists who exhibited at the Zeitz Mocca but are from other African countries and based in SA may be accepted.
- **Resistance Artists**: Resistance art from the apartheid era is valid if it supports the learner's argument. This includes works by artists like Willie Bester, who has also created post-1994 work. Deal with each case individually.
- **Incorrect or Missing Artworks**: If a learner selects the wrong artist/artwork or provides an unfamiliar one, the argument must still be marked. If no record of the artwork exists after thorough research, the artwork may be dismissed.
- **Spelling Errors**: Spelling errors for artist names or artworks should not result in mark deductions unless they completely distort the meaning. Consider this especially for learners with concessions.
- Awarding for Overall Argument: Use the argument rubric to evaluate the learner's overall argument. Always listen for their individual voice. Award 1 mark for mode/medium.

(I) <u>Breaking the Question Down</u>:

- Learners may examine 'to what extent' or the 'degree to which' their selected artists are unique to South Africa and/or abroad. Depending on the artist selected, they might 'fit' one category more than the other. **This is key to the writing of the argument.**
- Learners should focus on the diversity of social dynamics and how these are applicable to a local/international audience. *Side note: Hopefully, learners avoid 'assumptions' here, but this cannot be controlled, and the marks should*

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still be awarded. For example, 'this affects ALL Americans …' Learners might lack this knowledge and might apply the argument on a generalised basis.

- Key/popular worldwide issues at present include race, gender, female body rights, migration and/or refugees, religion and war, access to basic amenities, appearances (dress, hair), social hierarchy and job opportunities…
- Social dynamics are not limited to what is suggested in the brackets.
- The image prompt motivates learners to look at issues that apply to them and/or their daily lives. Unless this has been specifically taught, it is doubtful that learners may grasp this. It is likely that learners will grapple with 'big' issues such as race, gender etc. *The prompt is actually quite lighthearted in retrospect - how many 'lighthearted' works are teachers teaching?*

Word	**Synonyms**
Examine	*Investigate, Analyse, Scrutinize, Inspect, Study, Assess, Evaluate, Look into, Explore, Consider*
Everyday	*Common, Routine, Typical, Regular, Normal, Usual, Conventional, Mundane*
Social	*Communal, Public, Collective, Societal, Cultural, Shared*
Dynamic	*Interplay, Relationships, Connections, Interactions, Structures, Functions, Workings, Frameworks*
Unique	*Distinct, Exceptional, Specific, Characteristic, Particular, Peculiar*
Relevant	*Applicable, Connected, Related, Appropriate, Corresponding, Suitable, Contemporary, Topical*
Represented	*Depicted, Portrayed, Symbolized, Signified, Expressed, Embodied, Illustrated, Exemplified, Showcased, Demonstrated*

(II) <u>Marking Codes:</u>

- A = Artist
- W = Artwork
- F = Fact
  - Facts must be labelled F1, F2, F3, etc. for the purposes of 'checking' and adding marks.
- DA = Development of Argument
- DES = Description
  - Please bracket start and finish
- RTQ = Refer to Question
- QNA = Question Not Answered

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(III) Model Answers:

Candice Breitz **(A)**

Whiteface. A series of photographs/posters **(F1)** depicting the artist Candice Breitz wearing a white shirt, zombie contact lenses, and a blonde wig. She holds potatoes in each hand and beneath each image is a slogan that reads 'Some of my best friends are black' or 'Some of my best friends are Jewish'. **(W)**

Breitz's work, Whiteface, relates to both an international and local (South African) audience **(DA)**. Breitz, who is a South African artist, now resides in Germany and continues to make work that critically analyses issues around whiteness and how it is portrayed or perceived in society **(F2) (DA)**. The artist is portrayed with a blonde wig in varying styles, wearing a white shirt, and is set against a white background. All of these point towards the visual idea/perception of 'whiteness' **(F3)**. She holds potatoes in each hand as a symbol of the ethnic slurs, such as 'Kartoffelesser' (potato eater), referencing the eating habits of migrant workers in Germany under the WWII labour recruitment agreement **(F4)**. In the artwork, Breitz appears as a comical representation of white people who commonly deny their racism by declaring 'Some of my best friends are black/ Muslim/ trans/ Jewish' **(F5)**. Approximately 5000 posters were hung in public spaces in Berlin in an attempt to critique the Germans' denial of racism **(F6)**. However, denying racist realities is not solely a problem in Germany, or South Africa, but rather something that applies to countries worldwide including America, Australia, and many others **(DA)**. Further, Breitz appears to parody or mock white people as she impersonates them through her own body **(F7)**. For this series, she appropriates white voices and lip-syncs the audio, and highlights phenomena such as 'white privilege', 'white guilt', and 'white fragility' **(F8)**. As many countries in the world seek to redress issues around racism through various means, the work by Breitz not only applies to white South Africans, but perhaps all white people, worldwide **(DA)**. Being Jewish, Breitz would have (and perhaps still does) experience oppression and stereotyping according to her religious beliefs – living in Germany, this might even be heightened **(F9) (DA)**. However, as a white South African, Breitz was/is considered privileged **(F10)**. In Whiteface she not only confronts the histories of others, but her own experience of being white **(DA)**. Thus, the work crosses over many local and international spaces in equal degrees **(DA)**.

In this essay, I will analyse how much typical societal structures represented in the work *A Reversed Retrogress* **(W)** by artist Mary Sibande **(A)** is particular to South Africa and/or applicable worldwide. *A Reversed Retrogress* is a sculptural installation **(F1)** of [two life-sized figures facing one another. One is dressed in a voluminous blue gown and the other in a similar purple gown, and purple amoeba-like creatures are encircling the purple figure's head] **DES**.
Sibande's work confronts the politics of identity in South Africa and the notion of rebirth. This can be seen in the juxtaposition of the two figures **(F2).** The figure in blue is Sophie, Sibande's alter-ego. Sibande's mother, grandmother and great-grandmother were all domestic workers in South Africa during Apartheid. Sibande was inspired by their lives to create a work that celebrates them **(F3).** Sophie has closed eyes – she is playing out the fantasies and

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dreams of Sibande's foremothers **(F4).** Consequently, this aspect of the work is more specific to South Africa **(DA).** Although her dress is made from the typical blue fabric of a blue-collar worker, the style is that of a Victorian madam. The dress renders Sophie incapable of doing the work she has been given and signifies her aspirations **(F5).** This subverts the relationship between Sophie and the 'madam' that she typically would be working for, this suggests a specific reference to the change in power-relations between races in South Africa post-1994 **(DA).**
The use of the purple colour in the second figure references the 1989 Purple Rain protests in Cape Town, South Africa, in which police sprayed anti-apartheid protesters with purple-dyed water, marking them for later arrest **(F6)**. In response, protesters co-opted the phrase *The Purple Shall Govern*, reclaiming the colour of rebellion as a colour of leadership and progress. This suggests that the artwork connects worldwide to notions of people protesting oppression, a topical issue given for example, the Israel-Palestine conflict **(DA)**. The purple figure also represents growth and letting go of Sophie – in essence the purple figure is what Sophie has given birth to, a figure that is teeming with life and potential in the form of the purple roots/ tentacles **(F7).** Sibande has said 'depending on how you're looking at the work, you can read violence, or you can read a beautiful dance.' Because Sibande has managed to capture the growth and development of her alter-ego into a new character, the work can be meaningful to global audiences, as change, rebirth and growth are universal concepts that everyone grapples with **(DA)**.

Young artists in South Africa express specific South African day-to-day concerns as their work reflects the world from which they emerge. This can be seen in the work ***Izithunzi*** by Nicholas Hlobo, which is an installation referring specifically to an isiXhosa coming-of-age ritual that could be seen as day-to-day for Hlobo but would have no global resonance as it is so specific to place. The title without translation would also have no relevance globally. It can be argued that much of the experience of young people in South Africa is so specific that it cannot be seen globally, e.g. load shedding, water shortages, corruption, etc.

Although young artists in South Africa may express social dynamics that are specifically South African the work that emerges from this speaks to much broader social concerns that could be seen as global. In his work ***Izithunzi***, Nicholas Hlobo looks at a Xhosa coming-of-age ritual but the themes underlying the work is alienation and ingrained homophobia which are as relevant globally as they are locally.

Izithunzi (meaning shadows) ***(W)*** is an installation ***(F)*** of giant jellyfish-like humanoids suspended from the ceiling of a darkened room ***(DES)***. In this work Hlobo ***(A)*** is marking a traditional Xhosa coming of age ceremony in which he felt particularly uncomfortable because of his sexuality ***(F)***. The figures are made of his trademark inner tubes and are carefully sewn together with satin ribbon ***(F)***. The figures bulge because of the form of the material and the sewn lines create movement and direction ***(F)*** as they contrast so strongly with the black inner tubes ***(F)***. The whole installation, with this implicit energy and the sheer scale of the figures, makes one feel diminished and alienated ***(F)***. The work is the manifestation of Hlobo's visceral reaction to the ritual ***(DA)*** and these viscera are visible everywhere as woven satin ribbon tubes and seams, even on the couch and light, which are part of the

installation ***(F)***. Hlobo is specific in his reference to a particular cultural event ***(DA)*** that may have been day-to-day for heterosexual Xhosa youth but was alienating for him ***(DA).***

Any arguments that evaluate the extent to which day-to-day concerns expressed in art are local as opposed to global

Additional thoughts on what is necessary to begin an argument:

- There is an expectation that the artists chosen would need to express 'day-to-day' social dynamics. Without this definition, it would be difficult to build an argument.
- Chosen artists would need to have a youthful element and be grappling with specific concerns that are experienced in South Africa.
- The extent to which the concerns are also global will need to be argued.
- Candidates may argue either one or both points of view.

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Mark allocation for Question 5			**Marking symbol**
Bloom's Taxonomy Level 3: Apply, Execute, Implement, Solve	3 artists	6 marks	**A**
Bloom's Taxonomy Level 3: Apply, Execute, Implement, Solve	3 titles with brief descriptions of works		**W** Bracket description and write DES after brackets.
Bloom's Taxonomy Level 4: Analyse, Differentiate, Examine, Relate	Relevant facts 6 or more facts = 4 marks 4 or 5 facts = 3 marks 2 or 3 facts = 2 marks 1 fact = 1 mark	12 marks	**F** Please indicate MAX next to the sixth relevant fact to alert examination assistants that the candidate has achieved the maximum mark.
Bloom's Taxonomy Levels 5–7: Evaluate, Appraise, Argue, Defend, Assemble, Construct, Conjecture	Development of argument ***This aspect of the essay is marked using the rubric that follows.***	12 marks	**DA** Do not make a tick for the development of argument. However, you must indicate exactly where you see the development of argument.

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SUMMARY OF MARK ALLOCATION: DEVELOPMENT OF ARGUMENT (Levels 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:** ● Opening statements are erudite and show a clear understanding of the topic. ● The argument is complete and detailed, making unusual connections to more than one argument about 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 by weighing up, constructing, juxtaposing, hypothesising, etc.	**12–11 (100–92%)**
7	**The very good response:** ● Opening statements show insight and a clear understanding of the topic. ● The candidate is able to make reference to more than one argument point about 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 argument. ● The candidate grapples with the complexities of the question but may not be entirely eloquent.	**10 (83%)**
6	**The good response:** ● Opening statements show an understanding of the topic. ● The candidate puts across valid arguments, making specific reference to more than one argument point about each of the selected artwork. ● 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:** ● The candidate shows a general understanding of the theme in the opening statements. ● The candidate puts across the argument in a valid but general way without addressing all aspects. ● Inconsistent arguments/arguments are not sustained across the three artworks. ● Interesting arguments could be present but are 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%)**
4	**The struggling response:** ● Shows a limited understanding of the question topic and responds to it in a one-dimensional way in the opening statements. ● Attempts to put across the argument but in a vague way without addressing all aspects. ● Makes simple, underdeveloped links between fact and argument. ● Is muddled, and arguments could be present, usually without supporting facts. ● Shows an attempt to structure the essay but is not entirely successful.	**7–6 (58–50%)**

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3	**The weak response:** ● Shows flawed and very incomplete responses to the topic. ● Opening statements are vague and unfocused or non-existent. ● The argument is sustained for only one artwork. ● Presents opening statements that may be reworded from the given text. ● Unfocused with many sweeping statements and generalisations. ● Muddled arguments could be present, but are 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 opening statements that may be reworded from the given text or are unfocused. ● Is inaccurate or simplistic. ● Not enough artworks are 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 opening statements that may be reworded from the given text or are non-existent. ● The issues are not addressed because of a lack of understanding. ● Attempts to address aspects of the question demonstrates only partial understanding. ● Not enough artworks are 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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