NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2023

# VISUAL CULTURE STUDIES: PAPER I

## MARKING GUIDELINES

Time: 3 hours 100 marks

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**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

### 1.1 Bloom's Taxonomy Level 3: Apply, implement – 3 marks

- ✓ Both artists have used very busy patterns that create texture.
- ✓ Image A is made up of all sorts of different patterns that are collaged together to create the figures in the middle. These stand out against the less busy background.
- ✓ Image B – the artists use lots of lines and patterns on the clothing of the girls. This is also very busy and creates a kind of visual texture in contrast to the flat background.
- ✓ Any suitable answer.

### 1.2 Bloom's Taxonomy Level 6: Conjecture, create – 3 marks

- ✓ Both works have a distinct concept, and they were not just made for their aesthetic or functional value.
- ✓ Even though the artists have worked extensively with textiles, the artists have transformed this medium in that they have used it symbolically and conceptually.
- ✓ Neither of these artworks is meant to be 'used'; they are both intended to be viewed by an audience as artworks.
- ✓ Any suitable answer.

### 1.3 Bloom's Taxonomy Level 3: Execute, solve. 2 marks per discussion of each artwork – 4 marks total

- ✓ Image A – the focal point is the young man in the middle of the artwork.
- ✓ His arms are outstretched, whereas everyone else has their hands at their sides.
- ✓ He is also standing forward and in front of the others.
- ✓ Image B – the focal point are the sepia faces of the two girls.
- ✓ The sepia tone contrasts against the orange background.
- ✓ The lines of the clothing lead the viewer's eye to the faces.
- ✓ Any suitable answers.

### 1.4 Bloom's Taxonomy Level 5: Argue, appraise – 2 marks

- ✓ This artwork shows modern-day subjects in a similar pose to that of pre-colonial portraiture, but they are wearing more traditional apparel and the artworks are very colourful.
- ✓ The black and white/sepia faces are a reminder of the colonial past and the photos taken during this era.
- ✓ Any suitable answer.

### 1.5 Bloom's Taxonomy Level 4: Analyse, distinguish, examine – 3 marks

- ✓ Both artworks use textiles as a medium which is synonymous with the idea of the domestic role women play in society.
- ✓ Both artworks were created by women and they both depict children/ young people.
- ✓ At its core, feminism is about choice and strives for equality and anti-discrimination. Both these artists bring into view subjects that have been forgotten about or who may not have been deemed worthy enough to portray by more traditional artists.
- ✓ 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 **Bloom's Taxonomy Level 5: Critique, appraise – 3 marks**
**Candidate must substantiate their opinion fully regarding whether or not the artworks are worth the amounts paid for them.**

- ✓ These artworks, I believe, are very valuable and worth the money because of the following reasons:
- ✓ The value of these artworks increased significantly after the artists' death because the pieces became more exclusive and more important. Both these dead artists have 'celebrity status', and they are world-famous.
- ✓ Most of the famous art by renowned artists is preserved in museums. Preservation in a gallery or museum elevates the status of the artwork and therefore its financial worth.
- ✓ Art is seen as investment and wealthy people often use it for selfish means and not exactly for the intended purpose. For example, the elite and wealthy use art to avoid taxes and boost their position in the social hierarchy.
- ✓ Personally, I would not pay this much money for these artworks even if I had the means but whether I like the artworks is immaterial. They are still undoubtedly a worthwhile investment.

2.2 **Bloom's Taxonomy Level 4: Relate, compare – 2 marks per discussion of artwork, 1 mark for each title plus a short description and 1 mark for each artist – 4 marks total**

**Example:** *The Fountain* is a readymade sculpture by Marcel Duchamp in 1917, consisting of a porcelain urinal signed "R. Mutt". The urinal is situated upside down.

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2.3 **Bloom's Taxonomy Level 4: Analyse, distinguish, examine – 2 marks per discussion of artwork. Bloom's Taxonomy Level 5: Defend, Argue – 2 marks per discussion of artwork – 8 marks total**

- ✓ The Fountain is priceless because the work is regarded by art historians and theorists of the avant-garde as a major landmark in 20th-century art.
- ✓ Sixteen replicas were commissioned from Duchamp in the 1950s and 1960s and made to his approval.
- ✓ In the early 20th century, Marcel Duchamp pioneered the Dada movement, which rethought creative assumptions about art. Duchamp instead claimed that when a work of art is chosen, an ordinary object is elevated to the level of art. *The Fountain* is the epitome of this development.
- ✓ *The Fountain* forces viewers to consider 'What is art'? It was a very simple gesture, but one that had profound consequences on the art world and raised a number of interesting questions about the nature of art and still does today.
- ✓ Duchamp is a celebrity in the artworld as he is the father of conceptual art, and he influenced future art movements following Dada.
- ✓ His death makes the work and any other of his works worth a great deal historically and financially.
- ✓ Any suitable answer.

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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 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: Analyse, distinguish, examine – 2 marks**

- ✓ Ping depicts a huge snake. Snakes are not normally that big and so the size of this work could be considered innovative in that it pushes the boundaries of what people consider to be the expected scale of a snake.
- ✓ People are also generally scared of snakes and so they would be quite shocked to see this work.
- ✓ People would see this outside a gallery context because it is a site-specific artwork. People would be shocked to see something quite scary out in the open and in the changing context of the ocean.
- ✓ Any suitable answer.

3.2 **Bloom's Taxonomy Level 4: Analyse, distinguish, examine – 2 marks**

- ✓ Ping is a conceptual artist as his work is very similar to Smithson's *Spiral Jetty* in some ways.
- ✓ He challenges people to alter their perception of the natural world around them. What is true and what is a lie? Could the snake skeleton have come from a once living animal for example or is it 'man-made'?
- ✓ The work therefore has conceptual value and regardless of how it was made the idea belongs to and originates from the artist. Therefore, it is conceptual art.
- ✓ Any suitable answer.

3.3 **Bloom's Taxonomy Level 3: Apply, Implement – 2 marks per discussion of artwork, 1 mark for each title plus a short description and 1 mark for each artist – 4 marks total**

**Example:** For her first New York solo show since 1995, French multimedia artist ORLAN reminds viewers of what she's best known for: The unusual plastic surgeries that transformed her face by adding unnatural growths at her temples. The nine procedures, conducted between 1990 and 1993, collectively comprise the piece "The Reincarnation of Saint ORLAN".

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3.4 **Bloom's Taxonomy Level 5. Evaluate, appraise – 3 marks per discussion of artwork & Bloom's Taxonomy Level 4. Analyse, examine, question – 3 marks per discussion – 12 marks total**

- ✓ I believe that ORLAN should be considered Avant Garde as she used her actual body to make art. She stayed awake while surgeons cut her face open and changed how she looked. **(Level 5)**
- ✓ Ping and other artists may be innovative in terms of how they created art, but ORLAN must have been considered crazy to use her own body in the way that she did. **(Level 5)**
- ✓ Not only was she awake during the procedure, but the 'artwork' was also filmed and so everyone was able to share in the pain of the artist. **(Level 4)**
- ✓ She used her own face to portray elements of Western society's contrived perception of beauty. **(Level 4)**
- ✓ The results were painful and, most importantly, permanent. **(Level 4)**
- ✓ "The face that you have is something you don't choose," ORLAN explained. "I wanted to attack Mother Nature." Unlike the traditional motivations for plastic surgery, these operations weren't an effort to make her look younger or more beautiful. Tired of how societal beauty standards constrain women, ORLAN specifically set out to make herself less beautiful. **(Level 4)**
- ✓ As an artist ORLAN stands for the anti-stereotype. Her extremely avant-garde approach to making art has put her in the history books as being one of the most shocking artists who ever lived. **(Level 5)**
- ✓ Any suitable answer.

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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.**

- *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 haven't written about the same artist in Question 5.*
- *'Patience on a monument, a history painting' is the correct title. Incomplete versions of this title were not accepted last year.*

4.1 **Bloom's Taxonomy Level 3: Apply, interpret, solve – a maximum of 2 marks for the discussion of style/subject matter. The candidate may not achieve all three marks if they only refer to one aspect**

- ✓ The mother and child represent the idea of one generation impacting on the next generation.
- ✓ Instead of a beautiful scene he has drawn them expressionistically and therefore they look like they are in pain and sad.
- ✓ This shows his own feelings about the oppression he was experiencing as a black man during the apartheid regime.
- ✓ His stylistic characteristics encapsulate his sadness and pain.
- ✓ The symbolism behind the use of the mother and child refers to his fear of what his kin are going through and the impact it will have on future generations.
- ✓ Any suitable answer.

4.2 **Bloom's Taxonomy Level 3: Apply, solve – 2 marks per discussion of artwork – 4 marks total**

**Example:** Helen Sebidi's *Tears of Africa* is a charcoal and mixed media collage, it is a cramped, chaotic diptych portraying contorted and distorted figures.

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4.3 **Bloom's Taxonomy Level 4: Analyse, compare, distinguish – a maximum of 3 marks per discussion of artwork. Bloom's Taxonomy Level 5: Evaluate, support – a maximum of 2 marks per discussion of each artwork – 10 marks total**

- ✓ In Tears of Africa, Sebidi addresses the historical amnesia present in many societies when it comes to the legacy of slavery and colonialism.
- ✓ In a world facing collective madness, from nationalist and white supremacist movements to refugee crises, the work remains a timeless protest.
- ✓ The expressionistic style of drawing represents the segregation of apartheid resulting in turmoil, broken family structures and shattered identities.
- ✓ Her work was inspired by traditional rural life as well as township realities during the apartheid era.
- ✓ The struggles of black women were at the forefront of her art, being most concerned with the abuse they suffered on multiple societal levels: their own homes where they were required to fulfil the role of housekeeper and breadwinner, as well as the exploitation suffered in the homes of their employees where many sought work as domestics.
- ✓ Any suitable answer.

4.4 **Bloom's Taxonomy Level 3: Apply, articulate, implement – 2 marks**

- ✓ Anyone who was seen to be against the National Party would have been in seriously hot water.
- ✓ Selebi's outspokenness drew attention from unwanted authorities, and she was often harassed by the police, in addition to being arrested on a number of occasions.
- ✓ As a result, artists had to 'imply' their suffering and their ideas. They had to use symbolism and/or metaphors to make statements.
- ✓ If they were caught saying something overt and if it was traceable back to them, they would be arrested, tortured, exiled or even killed.

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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.**

- *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 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 3 lines, you may award marks for relevant facts.*

**Possible Arguments:**

**Not all Art is intended to become 'Public History'**

Not all artists intend for their artworks to become aspects of public history. Some artists make art for completely different reasons. Not all artists feel the need to worry themselves with the notion of preserving moments in time for future generations.

*Sleeping Nymph 2003* depicts a mustard-coloured watercolour lady reclining on her side with her eyes shut. (Description)

*Sleeping Nymph* is an example of an artwork that is not made with the intention of being part of public history for future generations. **Marlene Dumas** is best known for her figural watercolour and oil compositions. Her works feature the ongoing oppression of apartheid, haunting portraits of segregation and intense imagery linked to pornography; still, her portraits often appear without context as she strikes at the epicentre of the psychology of her subject.

The majority of her works may be categorised as 'portraits', but they are not portraits in the traditional sense. Rather than representing an actual person, they represent an emotion or a state of mind. Themes central to Dumas' work include race and sexuality, guilt and innocence, violence and tenderness. Duma's artworks are expressionistic and thus they do not realistically resemble actual people.

It is the lack of context that disengages Dumas' artworks from the public eye or, rather the public's understanding. Dumas works primarily from photography and found imagery. Her references come from a wide and complex net of history, personal memory and popular culture. She has included personal images of herself, or her family, anonymous models, prominent political figures and imagery culled from print media and advertisements to explore sexuality, identity, and art history. This mishmash of imagery makes it difficult for the viewer to identify where the images originate from and thus it is not possible to view these works as being any kind of 'documentation'. They may be seductive, emotional and captivating, but they don't have enough context to make them public history.

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**All art is public history**

It could be argued that all artmaking in and of itself can be considered a form of public history and finished artworks are therefore documents in their own right. With this in mind, artworks may serve as evidence in referencing aspects of the human condition. Both what the artist experiences personally as well as what they see other people experience around them. Artworks preserve a moment in time that future generations can scrutinise.

Engaging with South African history, artist **Mary Sibande** explores ideas around race, gender, and labour through her artmaking. Using sculpture and photography, Sibande's art practice revolves around her alter ego, Sophie, who takes on a myriad of personas.

Sophie is typically a life-sized fibreglass figure that Sibande create using casts of her own face and body. The artist dresses Sophie in period costumes, which began as a maid's uniform and later evolved to include elaborate gowns. *I came apart at the seams*, at Somerset House, London, was her first solo exhibition. The artist explained that she chose a 'Western name' for Sophie as a reminder of the history in South Africa that led Black children to have Western names. As part of this exhibition, Mary Sibande presented a series of photographic and sculptural works exploring the power of imagination and constructive anger in shaping identities and personal narratives in a post-colonial world.

***I Came Apart at the Seams*** follows the transformative journey of Sibande's avatar, Sophie. Through these works, Sibande pays homage to the generations of women in her family who worked as domestic labourers. In sharing their previously untold stories, Sibande challenges stereotypical depictions of Black women in post-apartheid South Africa throughout history and today. Colour is a potent symbol in Mary Sibande's artworks. Through the colours blue, purple, and red, the artist imagines Sophie as a maid, a mysterious and empowered woman, and a powerful priestess, respectively.

Every aspect of this body of work is meant to serve the purpose of documenting the plight and stories of the South African domestic worker. 'Sophie' is still prevalent in contemporary South Africa and thus these works aren't just documentations of public history from the past but they are also documentations of public history for future generations as well.

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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 *(Please note: Write 6 facts to earn 4 marks per discussion of each artwork.)* | 12 marks | F<br>Please indicate MAX next to the sixth relevant fact to alert checkers that the candidate has achieved the maximum mark. |
| **Bloom's Taxonomy level 5–7 Evaluate. Appraise, argue, defend, assemble, construct, conjecture.** | Development of argument<br>***This aspect of the essay is marked using the rubric below.*** | 12 marks | DA<br>Do not 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 (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:**<br>• Introduction is erudite and show a clear understanding of the topic.<br>• The argument is complete and detailed, making unusual connections to more than one argument point to each of the selected artworks.<br>• It is **well-structured**, addressing all aspects of the question and drawing them together accurately and with insight.<br>• The candidate makes insightful links between facts and argument.<br>• The candidate addresses all the complexities of the question weighing up, constructing, juxtaposing, hypothesising, etc. | **12–11**<br>**(100–92%)** |
| **7** | **The very good response:**<br>• Introduction shows insight and a clear understanding of the topic.<br>• The candidate is able to make reference to more than one argument point to each of the selected artworks.<br>• The answer is well-structured and complete, addressing all aspects of the question and drawing them together accurately.<br>• The candidate makes informed links between facts and argument.<br>• The candidate grapples with the complexities of the question but may not be fully eloquent. | **10**<br>**(83%)** |
| **6** | **The good response:**<br>• Introduction shows an understanding of the topic.<br>• The candidate puts across valid arguments, making specific reference to more than one argument point to each of the selected artworks.<br>• The candidate makes clear links between facts and arguments in the body of the essay in most instances.<br>• The argument is well-structured. | **9**<br>**(75%)** |
| **5** | **The average response:**<br>• According to the introduction the candidate shows a general understanding of the theme.<br>• The candidate puts across the argument in a valid, but general way without addressing all aspects.<br>• Inconsistent arguments/the argument is not sustained across 3 artworks.<br>• Interesting arguments could be present, but could be without supporting facts.<br>• The essay relates to aspects of the topic, but the argument is not developed.<br>• There is a good attempt at structuring the essay. | **8***<br>**(67%)** |

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

**Total: 100 marks**

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