



CHIEF DIRECTORATE – CURRICULUM MANAGEMENT

**GRADE 12 LEARNER SUPPORT
PROGRAMME**

**REVISION AND REMEDIAL TEACHING
INSTRUMENT:
ANSWERS**

SUBJECT: VISUAL ART – FIRST PAPER

June 2009

This document consists of 14 pages.

Strictly not for test/examination purposes

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. This exam paper consists of TEN questions. Learners must answer any FIVE questions for a total of 100 marks.
2. It is MOST IMPORTANT that allowance is made for the learner in many instances. Learners must be given credit for providing their own opinions and ideas in answers. Credit must also be given for lateral thinking. However it is also important that arguments and statements are well reasoned and qualified by reference to specific factors.
3. Question and sub-sections must be numbered clearly and correctly.
4. Information and art works discussed in an answer must not be credited if repeated in other answers but art works may be cross-referenced.
5. Learners must name the artist and title of each artwork mentioned where applicable.
6. Learners may discuss both two and three-dimensional art works in any question where appropriate.
7. **It must be remembered that many learners will be discussing these examples, never having seen them before. We therefore cannot expect factual, academic information. They should draw upon their own experiences, cultures and interpretations of the artworks, within the context of the question. Therefore markers need to be open-minded and flexible in the marking process.**

GENERAL COMMENT FOR MARKERS

- Learners must answer all their questions in FULL SENTENCES or PROPER PARAGRAPHS where applicable. Point form answers cannot receive marks.
- Markers must refer to the Visual Arts SAG document rubric to obtain a guideline to help them assess the levels of achievement.

Assessing learner's ability to analyse and respond to examples of visual culture

ACHIEVEMENT RATING CODE	LEARNING OUTCOME 4: VISUAL CULTURE STUDIES
<p style="text-align: center;">7 Outstanding 80-100%</p>	<p>Demonstrated exceptional ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts. Shows outstanding ability in the use of appropriate visual arts terminology. Demonstrated extremely well-developed writing and research skills in the study of art. Shows exceptional insight and understanding and uses divergent approaches.</p>
<p style="text-align: center;">6 Meritorious 70-79%</p>	<p>Demonstrates well-developed ability to respond to and analyse art works in relation to cultural, social, political and historical contexts. Shows excellent use of appropriate visual arts terminology. Demonstrates highly developed writing and research skills.</p>
<p style="text-align: center;">5 Substantial 60-69%</p>	<p>Demonstrates substantial ability to respond to and analyse art works in relation to cultural, social, political and historical contexts. Shows substantial competence in use of appropriate visual arts terminology. Demonstrates well-developed writing and research skills Shows good level of insight and understanding.</p>
<p style="text-align: center;">4 Moderate 50-59%</p>	<p>Demonstrates moderate ability to respond to and analyse art works in relation to cultural, social, political and historical contexts. Shows moderate competence in the use of appropriate visual arts terminology. Demonstrates competent writing and research skills in the study of art Shows fair level of insight and understanding.</p>
<p style="text-align: center;">3 Adequate 40-49%</p>	<p>Demonstrated adequate ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts. Shows adequate competence in the use of appropriate visual arts terminology. Demonstrates adequate writing and research skills.</p>
<p style="text-align: center;">2 Elementary 30-39%</p>	<p>Demonstrates only basic ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts. Shows little ability in the use of appropriate visual arts terminology. Demonstrates basic writing and research skills.</p>
<p style="text-align: center;">1 Not achieved 0-29%</p>	<p>Demonstrates little or no ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts. Shows extremely limited ability in the use of appropriate visual arts terminology. Demonstrates limited writing and research skills. Shows little or no understanding or insight.</p>

QUESTION 1**EMERGING BLACK VOICE 1950s and 1960s**

Figure 1a: George Pemba, **The Return of the Prodigal Son**, 1960

Figure 2b: Ephriam Ngatane, **Reading The Newspaper**, Undated

1.1 Figure 1a

- Culturally, family members and relatives usually come together in support of the family
- Human forms are seated around the table; some are standing, in a family setting
- Work is also based on Biblical parable of the Prodigal son, but done in a contemporary South African context, this being seen through the dress code and family setting, and the fact that only men are present, which references the Black culture more than the White culture.

Figure 1b

- Artist has chosen to highlight a clearly black middle/working class person reading a newspaper, while a tired and burdened man sits quietly with him; both are in intimate unity in the desire to keep abreast of current news in their locality and country.

(3)

1.2 Differentiation: Style, composition, art elements, space. Each point must show differentiation between the two.

Style: Figure 1a – Naturalistic representation where shapes, composition and subject matter look real, whereas Figure 1b is Expressionistic in its bold, loose outlines and broadly painted areas where there is no detail

Composition of 1a is tightly ordered around an oval, whereas the two men in 1b form a more vertical arrangement; it looks more random. In Figure 1b – two human forms on chairs cover the bigger portion of the format.

Art elements in Figure 1a – Images/shapes show a good contrast of light and darkness (tone), and in Figure 1b the bright and flat colours dominate the artwork with strong outlines, but not much tonal variation.

Illusion of space in Figure 1a is shown by oval table which creates a foreground with the figures behind, and the window behind that. In Figure 1b the figures occupy a shallow space in front with almost no space at the back, created by the loosely mixed colours that are painted in broad panels that do not denote any space.

(8)

1.3 Learners may choose any other artist and artwork from South Africa. Marks are given to the reasons of their choice, which must be related to the specific painting.

Must include:

- Name of the artist
- Title of the work
- Relevance of the artwork(s) to the question, that is, the good use of art elements, imagery, style, and composition.

(9)

[20]

QUESTION 2

SEARCH FOR AN AFRICAN IDENTITY

Cecil Skotnes, *Face*

Alexis Preller, *Study for an African Head*

2.1 Learners must compare both works in order to how each of the artists explores the theme of ‘African identity’ in his artwork.

<u>Skotnes</u>	<u>Preller</u>
Medium: Engraved wood reminiscent of African wood-cutting and sculpture	-Wood is also here used as a base format for painting. (2)
Colours: flat earth brown and yellow in the face commonly used among many indigenous African societies. e.g. San Art, Xhosa dress.	-Green background and orange yellow skin all similar to colours in the Skotnes work. The red around the head is re miniscent of the A tribe. (2)
Forms: Simplified features outlined in thick black line. Oval face, half oval eyes, linear mottled chest patterns. hair – echoing the shape of African masks	Forms show the naturalistic features of a beautiful young African girl. - Head partly abstracted by elongation to represent side view of an African head.
Hair: Black elongated hair falling around the face.	-Hair strands are arranged in an African plait cascade down the left side of the head. Any two (2)
Decorative Patterns and designs: -Linear mottled patterns running down the chest and -thin chequered and cross-cuts in yellow, black and red-brown earth colours – which tend to suggest African indigenous dress patterns, e.g. Xhosa dress decoration with bead work.	-The hair is suggested by an arc through the middle of the head on which is vertical spikey striated patterns. This is also representative of African tribal headgear. (2)

(8)

2.3 Learners are expected to choose any artist who explores his/her own cultural identity and discuss TWO art works of that artist. They must include the following information:

- Name of the artist
- Titles of the art works (If they have any)
- Relevance of the artworks to the question, i.e. use of art elements, content, imagery, theme, etc.

(12)
[20]

QUESTION 3**ART AND POLITICS: RESISTANCE ART IN THE 70s AND 80s**

3.1 **Figure 3a:** Manfred Zylla, **Games**, Acrylic and Hessian, 1985.

Figure 3b: Vuminkosi Zulu, **Awaiting Trial**, etching on paper, 1976.

Zylla's work (Figure 3a)

Message/meaning of the work

Subject matter shows a group of black youths as targets of military subjugation in a game called 'Killer'. Those who benefited most from apartheid, the white establishment, are represented by a group of money-grabbing parliamentarians, which includes two former apartheid ministers of finance; their vision being obscured by bank notes painted across their faces.

Symbolism in the message is ambiguous: apartheid was constructed on white greed for money and power as represented by the bank notes and the high rise buildings; and was based on violence and the domination of the black majority. It is ironic because games do not have a negative connotation, yet this work does. Innocent black youths are targeted in a circular composition that traps them.

(6)

3.2 Pain and suffering in Zulu's work (Figure 3b)

Composition

- The composition is made of horizontal and vertical lines with the upper part of the work showing small and big upside down human heads, against a dark background. The grid squashes the pained people. Or the grid could represent prison bars, as was typically done to black people. Or the composition could show typical overcrowding.

Style

-Expressionism through distortion and exaggeration of shapes (heads and bars) shows the trauma.

Art elements

Vertical and horizontal lines interspersed with distorted human heads protruding through the spaces in between, shows the pain. Dark and light contrasts highlight the starkness of pain.

Message

Harsh treatment given to those who were against government during the 70s and 80s, and were in prison and awaiting trial.

Detention without trial was one of the many ways to destabilize unity and collective approach employed by black South Africans against the government of the day. Any relevant message by learners.

(8)

3.3 Learners must analyse one artwork of any South African/European/Western artist that responded to the system of apartheid and or other issues affecting their society. Name of artist, and title to be included.

(6)

[20]

QUESTION 4**CRAFT AND APPLIED ART**

4.1 How craft market has changed. Refer to specific type of item, materials used:

- Rubber tyre sandals is an example; never used rubber until recent times; tin cans to make items;
- Use of plastics and waste products is vague – tin cans for little windmills, table mats, etc.
- Many items for fun and decorative purposes, not only utilitarian as in mugs, cradles, bowls, etc, now plastics, metals (copper) are used too, not only clay, wood, paint, beads.
- Many items now have African and Afro-game-farm type of character for the overseas tourist trade
- An individual can now use better technology/tools to produce more and thus be more productive and cost effective.

Accept any relevant, market related and awareness of contemporary crafts.

(4)

4.2 Doll's cradle is obviously smaller than the Kiowa piece, but both are equally nicely decorated. The former has a rounded head and tail board, wound with beads, whereas the latter has two curved rocking feet made from wood, and a hood-like canopy at its head.

The feet to the doll's cot are straight and rounded, and the mattress part is quite close to the floor, making this similar to the Kiowa cot, that is almost touching the floor. The size of the doll's cot is small enough to fit comfortably on a child's lap, and so fits its intended purpose well.

Both cots are beautifully decorated, the Durban one with wool, wire, beads and small blankets. The North American one is decorated with inlay and paint in colours that are warm earthy mustards, greens and browns. This is more in keeping with its useful purpose, whereas the doll's cot is very bright and playful, quite fitting for its purely playful purpose.

The decorative patterns on the South African one are typical of geometric African bead work, while the Kiowa one has more curvi-linear patterns. Both are aesthetically pleasing, and suited to their shape.

Both are still relevant in today's world, although one does not find many rocking cradles anymore, because mothers these days do not like to bend down so low, and the pram with wheels and suspension is a better option.

(7)

- 4.3 In what ways is the Ardmore pot better or worse as a functional or pretty piece?
- It is equally lovely to look at, very decorative and brightly coloured.
 - The lively curvi-linear patterns, stripes and bright yellow, greens and charcoal/black are authentically South African, and flow in good harmony around the shapes, lid and handles of the pot.
 - The handles are big and easy to hold, but the protruding heads might pose a problem in getting in the way of one's hands.
 - The zebra that forms the handle of the lid, is functional and fun.
 - Candidate can comment on any few design features, and link these to whether it is more or less functional or beautiful than the other pieces. (4)
- 4.4 Choice of any craft or applied art item. One mark for the name by which the item is clearly identifiable; one mark for overall description, and three marks for shape, materials and durability. (5)

[20]

QUESTION 5**ART AND POWER-MEMORIALS AND MONUMENTS**

- 5.1 1 to 1½ page essay on 3 to 5 monuments/memorials. CANDIDATE MAY NOT REFER TO THE TWO GIVEN ILLUSTRATIONS.
- any suitable 3 or 4 or 5 other monuments, named correctly.
 - well described, and then must link to:
 - Artistic general consciousness as best they can deduce
 - Political or social realities
 - Achievements (12)
- 5.2 Hector Petersen Museum – analysis:
- Urban, where the unrest occurred; concrete pipes and streams are a simple reminder of the healing power of nature.
 - Plain cement walkway leads to strong verticals to left, above and right of main entrance. Prison-like; forbidding; austere. No decoration and that speaks of Petersen's difficult life or that of the student's uprising. It is shut to the outside/wider world, just like H.P.'s world.
 - The white tri-partite ventilation grid forms another strong contrast – very modernistic and soulless; very linear; in symbolic terms it could refer to the seeking for freedom.
 - Windows on this main facade are severely flattened and form a disproportionately small scar in the fortress of very "boring" red brick wall of the main right side facade.
 - Evocative? Perhaps. In a forbidding negative sense.
 - Not really "artistic", but it is Powerful. It is a severely uncompromising building.
 - The stone walling and landscaped area seen at last frame, lends a softer, earthy impression; rooted to the bedrock ... expressive of age old core solidity; imposing/edifies Petersen's life well.
 - One mark for each relevant analytical type comment about a specific design feature. (5)

5.3 Controversy of the Xhosa warrior

- The spear is traditionally one used by Zulu's, not Xhosa's and they have not used these weapons for many decades.
- Half-nakedness reflects the clothing of many, many decades ago and thus is not reflective of modern people, not even those who did fight and die in the political battles of apartheid years.
- Too tall and lanky to be Xhosa; more like the Zulu in build.

(3)
[20]**QUESTION 6****ROLE OF FORMAL AND INFORMAL ART CENTRES**6a Lucas Sithole – **Batshelene**6b Vuminkosi Zulu – **Three ox-heads**

6.1 Candidate to refer to both works, in a balanced way.

Lucas Sithole was trained at Polly Street, and would have had the influence of Skotnes and Khumalo in developing an expressionist style with a passion for African themes - this comes through in the title "Batshelene" which is African. Details of elongated head, pronounced jaws and lips, shortened forehead and large eye sockets, show a similar influence of Skotnes and his referencing African tribal ancestor figure sculptures. Skotnes also introduced Sithole to tinting of the wood as can be seen in Figure 6a.

Vuminkosi Zulu - This work indicates the training that encouraged artists to use imagery that is typically of Africa (ox). Woodcarving was African and this work is done in wood.

(5)

6.2 Batshelene: Good, because overall harmony of shape is organic and suits the wood medium well. The detailing of the hair has been left largely untouched, and this adds to the textural/simplicity and ethnic quality of the work; the verticality of this piece is imposing and authoritative; the rich dark colour tones enrich the normal wood colour and make the work more internationally appealing.

Three-ox heads: The big contrast between the narrow vertical shape and the broad spreading horizontals of the horns creates a dynamic interplay of forms in space. The horns are inwardly looking but outwardly reaching, possibly hinting at introspection and extroversion. A work that searches the self while simultaneously speaking of a connection to the outer world.

(4)

6.3 How the choice of wood influences nature of the work:

- Original shape of wood
- Length and size of the piece of wood
- Hard/soft/knotted nature of the wood

(3)

6.4 Name of work – (1 mark)

Background/training:

Candidates must reference specific aspects of chosen school.

- Impressionism – seen in some of the township style works of Polly Street.
- Expressionism – seen through the harsh line and expressionist typical colour of Mbatha and Ngatane and any other suitable artist.
- Decorative ceramic – seen in brightly coloured and heavily decorated Ardmore School and could be related to the Fauves.

How the work succeeds:

- Technical expertise in chosen medium
- Handling of colour harmonies
- How decorations suites the shapes in ceramics
- How textural finishes give character to a sculpture

(8)
[20]

QUESTION 7 MULTIMEDIA

Visual Sources: Moshekwa Langa (Untitled) – ‘Skins’
Moshekwa Langa (Untitled) – ‘Word Tower’

- 7.1 The installation can be read as skins hanging after a massive slaughter. It could also speak of many carcasses, the place itself could be read as an abattoir or even a place where genocide has taken place.

Any other logical interpretation

(3)

- 7.2 Yes – But this time slaughter would have to be interpreted within the context of the rural environment of kwa-Ndebele and the respective events or practices taking place at the time in that community that allude to slaughter, destruction, killing, genocide, etc

For instance: Slaughter that goes hand-in-hand with celebration in African feasts.

(3)

- 7.3 **Content:** maps of words presented in an assortment of colours that seem to run from top to bottom. (1 mark)

Composition: On a flat two dimensional surface Langa places flat unfitting mostly linear jigsaw maps of word that horizontally weave in and out to accommodate the words leaving spaces in-between to reveal the background. (2 marks)

Colour: The map pieces that seem to float against a sea-blue background are made up of different colours such as: yellow, orange, brown, cream, blue, etc.

(1 mark) (4)

7.4 Langa is living in Amsterdam. The writing is Langa's free-hand writing meaning what he is writing is directly coming from his thoughts. Much of what is legible on the jig-saw is about people, places, teams in South Africa for instance: "George Mohlasedi", "Mamelodi Sundowns", "Gilbert Maake".

7.5 Merits:

- The work becomes open-ended and can be read to mean more than the artist's proposed meaning/s.
- The artist will be given undue credit; this may boost the artist's image and result in promotion of his sales.
- Open-endedness in the meaning of works is regarded as part of desired contemporary art practice.
- Any other logical merit.

De-merits:

- Not giving title to a legibly complex artwork may be given a wrong interpretation, thus robbing it of its intended reception and appreciation.
- The work may be subjected to damaging criticism, thus ruining the artist's reputation.
- This may bring down the artist's sales.

Any other logical demerit. (Any four with at least one from each) (4)

7.6 Langa uses whatever material he finds at his disposal; both conventional and non-conventional. For instance in Figure 7a he uses cement bags, vaseline, turpentine, cigarette butts, "jeyes", etc, In his "Home movies: Where do I begin?" he uses video. (Learner should be given an extra mark for giving another example.

(3)
[20]

QUESTION 8**ART AND THE SPIRITUAL REALM**

8.1 Two aesthetic characteristics and how they add to spirituality of work.

- Strong curved, convoluted snake image focuses attention on the primitive and iconic nature of aboriginal spiritual practice.
- Two black dots with white surrounds is like the “eye” of conscience; schematic representation of swallowed human in snake’s belly shows the warning quality of aboriginal faith, i.e. honour the universe or else meet a terrible fate.
- The halo: smooth behind an idealised head of serious expression, makes one aware of the calmness of meditation/prayer.
- Head is disproportionately large, but in good balance and this focuses on the head as central to spiritual prayer/spiritual life.
- The floral patterns at the bottom are aesthetically pleasing, almost reminiscent of the Christian trefoil icon
- Like an African Earth mother figure, it stands out strong and black against the two “white” bubbles of earth and heaven. There is good strong visual contrast that makes one aware of heaven and earth, and how mother earth/God provides.
- The whiteness of heaven and earth hints at the more spiritual quality as opposed to the dark forms.
- Another good/well delineated form is the cubistic quality of the face – possibly hinting at pain/suffering, almost like a Christ figure.

Accept any relevant artistic merits (e.g. evocative shapes that relate to spiritual matters) (3x2) (6)

8.2 One choice from the 3 illustrations as to which has most spiritual appeal, plus 2 reasons:

- their reasons must show that they
 - a) are seeing the spiritual nature of the work and
 - b) are specifically referring to different aspects from those mentioned in 3.1 to support the choice.

(2)

8.3 Either Mabasa OR Hlongwane. ONE WORK ONLY.

1 MARK for correctly naming the work

5 MARKS for good insightful comments about the work

NB: NOT MERE DESCRIPTION.

(6)

8.4 Open choice of artist – imagery, line, shape, and colour – to portray spiritual message.

1 MARK for artist and work

4 MARKS for aspects mentioned above

1 MARK for tying it up to a spiritual MESSAGE

(6)
[20]

QUESTION 9

GENDER ISSUES

Figure 9a: Penny Siopis, **Dora and other woman**, oil pastels on paper, 1988

Figure 9b: Langa Magwa, **Iziphandla Bracelet Sculpture**

9.1 Issues of abuse, shame, woman's place in history: Dora, half-naked woman, standing clothed with a sheet onto which is pinned postcards of Saartjie Baartman. These two women were objects of cruel curiosity by "medical fraternity". They are placed in a chaotic room in which pictures of Baartman, shoes, a lemon, a jewel box and other objects are scattered. This reflects a hysteric or mad society that uses odd bodies and psychoses as objects of interest, without a care for their privacy.

Both women had been abused emotionally.

(4)

9.2 Message – Dora and Saartjie reflect misrepresentation of cultural identity, gender and race. Inhumanity to women.

(2)

9.3 Izipandle bracelet showing gender: Medium: most of the materials hint at hunting, which is traditionally a male activity. The overall big shape is like a kraal, and references cattle, again a male dominated thing, and the patterning of these two bracelets includes spear shapes, eyes and a general organic river-bed type shape – thus making the objects identifiable for men as well as women.

Although not overtly feminine, the bangle speaks of a deeper, earthly identity that males and females can call their own.

(4)

9.4 The life size quality symbolises the male protectiveness in society, or any relevant social quality.

(2)

9.5 Learners' analysis of an artwork by any artist, South African, African or International artist who reflects any gender related issues. Answer must include name, title, some art elements, imagery, stylistic qualities and suitable compositional shapes.

(8)
[20]

QUESTION 10**CONTEMPORARY ARCHITECTURE**

- 10.1 Brave combination and impact on surrounding area because of steel and natural rock occurring at two ends of the spectrum

The local stone has been dressed to a certain extent, and used in the lower level walls; it is natural and thus links well to the surrounds (2)

The heavy steel roof, window frames and deck balustrade make an uncompromising contrast to the natural surroundings that is perhaps at odds with the rustic beauty of the countryside (2) (4)

- 10.2 the sloped roof: Late Modernist sloped rooflines were typical

Horizontality of other roof parts refer to Modernism/International Style/De Stijl in its purism of line

“Hi Tech” architecture in the visibility of steel girders and plain steel rectangular shapes of the balcony. ANY TWO. (4)

- 10.3 Three noticeable/unusual design features

- The conical tower, made from terracotta stained plaster and “red” face brick is like the beacon of new direction, of new beginnings. Its slanted, steel grid opening to the sky is very futuristic as are the small circular windows and the circular brick surround to the first floor level door that faces into the communal patlelo (courtyard) area. Like a space ship almost. Colour wise it is warm and inviting, typical of Africa and representative of Africa/This tower has a sun-dial function also.
- The big slope-shaped wing out to the left of the tower is also very futuristic (although it does reference Late Modernism with the sloped façade), but here the row of small porthole windows, below which is a projection rectangle in darker grey that is a walkway to and from the interior of this building. It is abstract and forbidding; closed looking and a bit austere – perhaps suitable for a “legislative” building, where serious legal work happens. The patterns in this walkway wall, which are angular, could denote the pain of our past history.
- A third unusual/noticeable feature is the use of circular windows; the whole complex is suggestive of a ship of multi-shapes, reaching out to the surrounding areas.

Candidate could also mention the box-like shape at the left, darker than the right wing – possible representing blacks and whites. The possible symbolism of circular windows as all seeing “eyes”. (6)

- 10.4 Any building studied

Must name the building properly (1 mark)

4 marks for good selection of facts about the building

1 mark for a solid link to one of the post-1930 movements

(6)
[20]

TOTAL: 100