NATIONAL SENIOR CERTIFICATE EXAMINATION
SUPPLEMENTARY EXAMINATION – MARCH 2019

VISUAL CULTURE STUDIES: PAPER I

MARKING GUIDELINES

Time: 3 hours | 100 marks

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

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, 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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Credit may be given to any of the points given below or any other relevant and valid argument that the candidate has raised

QUESTION 1 VISUAL LITERACY

1.1 Level 4 Application

Any well-substantiated answer will be accepted, for example:

In Image A, the illusion of space has been created by the use of linear perspective as objects and the room recedes into the picture plane. Also space is created by overlapping objects.

In Image B the illusion of space has been created by tilting the picture plane, by overlapping and by placing objects that are close in front of the objects that are further away. Also, scale plays an important role in creating space as it is implied that objects that are larger are closer, while smaller objects are further away.

1.2 Level 3 Describe and compare

Any well-substantiated answer will be accepted, for example:

Image A depicts a contemporary British home in which a modern-day woman is seated holding her baby. She is not a religious figure, just an ordinary woman cuddling her baby.

In Image B, the representation on the wall is of a contemporary black mother and child. Traditional representations by Western Europeans would depict white women in either biblical or Renaissance clothing. This mother is also not a religious figure, rather a portrait photograph of the artist's mother or sister holding a baby.

1.3 Level 5 Analysis

Any well-substantiated answer will be accepted, for example:

She layers her materials using paint, charcoal, pencils, fabric, paper transfers, and collage. She uses a variety of sources, such as the commemorative fabric of her mother and magazine clippings from Nigerian magazines. Her dress is definitely Western in style and not traditional, even though the heavily patterned fabric is probably Nigerian. She is seated in a Westernised apartment and the furniture is Western. The upright back of the couch and the lace doyly on the arm of the couch are suggestive of a conservative, old-fashioned, firmly established, Westernised home.

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1.4 Level 2 Understanding: Interpreting facts

Any well-substantiated answer will be accepted, for example:

She does not engage with the viewer, rather turning her back, thus alienating herself. She appears to be focusing on the image of her mother and child. Her pose is reflective, suggesting that she misses or longs for her family.

1.5 Level 5 Analysis

Any well-substantiated answer will be accepted, for example:

Traditionally, women are sewers and homemakers. Sewing is seen as a lowly craft associated with women. Men historically are the art makers, such as painters and sculptors and are associated with the high arts. Perry, a male artist, crosses the divide by choosing to work in a medium associated with women.

QUESTION 2 CONCEPTUAL AND INTERNATIONAL CURRENT ART (ESSAY)

Content: • **18 Marks** • **3 Artists and artworks** • **Maximum of 4 fact marks per artwork** **Circle the correct number for marks allocated for artist and artworks, and facts per artwork.**					
Relevant *selection in relation* to topic of: • **artists** • **artwork with description**	1 mark for correctly selecting and naming an artist, artwork and description. **Symbol for marking protocol**: **RA**				**3 2 1 0**
	1 mark for correctly selecting and naming artwork – the title must be followed by a brief description of the artwork. **Symbol for marking protocol: RW**				**3 2 1 0**
Relevant factual content: **Symbol for marking protocol: RF**	Selection of correct factual knowledge is excellent; factual evidence is outstanding. 6 or more relevant facts **4 4 4**	Correct factual knowledge is provided, but with some gaps. 4–5 facts **3 3 3**	Factual evidence is flawed; there are significant gaps and omissions. 2–3 facts **2 2 2**	Factual evidence is severely limited; with serious errors or is incorrect. 1 fact **1 1 1**	No factual content. 0 facts **0 0 0**

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:** • 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 point to each of the selected artworks. • It is **well-structured**, addressing all aspects of the question and drawing them together accurately and with insight. • The candidate makes insightful links between facts and argument. • The candidate addresses all the complexities of the question weighing up, constructing, juxtaposing, hypothesising, etc.	**12–11** **(100–92%)**
7	**The very good response:** • Opening statements shows insight and a clear understanding of the topic. • The candidate is able to make reference to more than one argument point to 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 fully 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 to each of the selected artworks. • The candidate makes clear links between facts and arguments in the body of the essay in most instances. • The argument is well structured.	**9** **(75%)**
5	**The average response:** • The candidate shows a general understanding of the theme/argument in the opening statements. • The candidate puts across the argument in a valid, but general way without addressing all aspects. • Inconsistent arguments/the argument is not sustained across 3 artworks. • Interesting arguments could be present, but could be without supporting facts. • The essay relates to aspects of the topic but the argument is not developed. • There is a good attempt at structuring the essay.	**8** **(67%)**
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 in a vague way without addressing all aspects. • Makes simple, underdeveloped links between fact and argument. • Muddled arguments could be present, and usually without supporting facts. • Shows an attempt to structure the essay but is not entirely successful.	**7–6** **(58–50%)**
3	**The weak response:** • Shows flawed and very incomplete responses to the topic. • Opening statements are vague and unfocussed 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 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 unfocused. • Is inaccurate or simplistic. • Not enough artworks discussed to build an argument. • No attempt at an argument. • Argument unrelated to the topic. • No structure to support the argument.	**3–2** **(25–17%)**
1	**The poor response:** • Presents 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, but indicates only partial understanding. • Not enough artworks discussed to build an argument. • No structure to support the argument. • No argument present.	**1–0** **(8–0%)**

Candidates may argue for or against the statement or both sides of the argument. Any well-substantiated answer will be accepted, for example:

Process Art dealt primarily with the evolution of an artwork over time, rather than creating a lasting impression. Process Art countered the timelessness and structural stability of Minimal Art with impermanence and unpredictability (chance). (RF) Artists interested in Process used organic materials (food) as well as natural forces such as gravity, temperature and atmosphere and allowed their work to deteriorate with effects of time. (RF) Like the Abstract Expressionists, the act of making the artwork – the process whereby it came about – was as interesting as the finished result, or perhaps even more interesting. (RF) Art became a record of its own making and was unconcerned about leaving a lasting artwork. (DA) Perhaps the concept/idea leaves a lasting impression as we remember and discuss Process Art, (DA) but the actual artwork is seldom lasting, existing possibly only through photographic evidence. (RF)

Dieter Roth's (RA) ***40 Suitcases Filled with Cheese*** is an exhibition of 40 pieces of luggage each filled with a different variety of cheese. (RW) During the exhibition the cheese rotted and the suitcases leaked, attracting hordes of flies. Temperature, humidity, light and the presence of insects and bacteria would continue to alter the objects after the artist declared them finished. (RF) Roth said his art should be ever-changing – like a landscape or like man himself, who grows old and dies. (RF) Roth believed that the uncontrolled developments gave his works autonomy, distinct from the meaning-making in which artists normally engage. Roth 'made' art that relied not on the artist, but on the works' environmental conditions interacting with their organic ingredients. (RF) Because his work was so process-driven, he had little concern about capturing the viewers' attention, much less captivating them. (DA) His very concept, which addresses the impermanence of art, is in stark contrast to the statement where artists are looking for ways to have an impact on the viewer. (DA)

However, it could be argued:

The French artist, ORLAN (RA) is a performance and multimedia artist who uses an element of shock and an elaborate story, and widely publicised performances to create a lasting impression on her audiences. (DA) In a series of live-streamed surgical operations, she transformed her face. (RA) With each successive surgical intervention, she risked deformation, paralysis, even death. (RF) She is her own self-portrait and her face is both

the subject and object of her art, (RF) and she states: "This is my body, and this is my software". (RF) In 1971 she "baptised herself" Saint-ORLAN (RF) and in an ongoing work titled ***The Reincarnation of St-ORLAN*** (RW) she had a series of seven carefully choreographed and well-documented surgical operations to alter her face, feature by feature.

ORLAN based her altered facial depictions on women who have idealised feminine beauty: nose from a sculpture of *Diana*; mouth of Boucher's *Europa*; forehead of Leonardo's *Mona Lisa*; chin of Botticelli's Venus; eyes of Gerome's *Psyche*. ORLAN's goal in these surgeries was to acquire the ideal of beauty as suggested by the men/artists who painted women throughout the history of art. (RF)

During the operations/performances, a local anaesthetic was used, so ORLAN remained conscious throughout the entire operation. (RF) Specially dressed for the occasion by a fashion designer, she directed the proceedings. The operating room, entirely redesigned, became ORLAN's studio. She surrounded herself with images of relevant historical artworks. (RF) Thus she aestheticises the operating theatre, ensuring that her performance is not regarded as surgery. (DA) During the operation/performance, she read from texts such as the psychoanalytic text *La Robe* in which the author describes the skin as deceptive; or from sacred Kali texts, where the body is considered a sack or costume to be shed. (RF) To ORLAN the staging of her performances in theatre parallel Baroque religious art: the light emanating from above; the surgeon as God; the assistants like celebrants at a mass. (RF) This link/reference to Baroque art creates a dramatic setting in which the artwork is performed, thus the Baroque drama is used to optimise her story. (DA)

Each surgery has been captured on video and fed to live international audiences via satellite link-ups. (RF) Photos and film footage were widely exhibited in galleries in Europe, USA and Australia, as well as bloody dressings, flasks of body fluids and, on one occasion, several kilos of fat that were removed from her body by liposuction. (RF) This fat was subsequently exhibited inside small reliquaries (containers for holy relics), in reference to the Catholic tradition of preserving mementos of the saints.

Most viewers however, find her work distressing: uncomfortably close to non-art, to pathology, and to profound psychological disturbance. (DA) While some people offer their bodies to science when they die, the French performance artist, ORLAN, has already offered her body to art while still alive. (RF) Her performances parody ideas such as religious martyrdom, suffering and pain; and the willingness of contemporary women to alter their bodies for some imagined or idealised notion of beauty. Many critics comment on her love of attention and her aspiration to achieve superstar status; suggesting her art is all for money or publicity. (DA) However, ORLAN feels that plastic surgery is one of the areas in which man's power can be most powerfully asserted on women's bodies. (RF) She raises difficult questions about women and beauty; about feminism and its attitude to plastic surgery; about the mystification and power of the medical profession; about personal identity and whether it is linked to the body image. (DA)

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QUESTION 3 TWENTIETH CENTURY ART FROM DADA UP TO BUT EXCLUDING CONCEPTUAL ART OF THE 1970S

Marks will be awarded to relevant and correctly selected artists and titles of artworks with a brief description.

3.1 Level 3 Understanding: Interpret facts

The rebellious nature in Image C is seen in Schwitters' use of collage, where he has randomly combined magazine and newspaper clippings to construct a composition. He is making use of ready-made imagery, rather than using traditional art-making techniques, to make his art. The face on an officious-looking man in uniform has been placed, apparently randomly, upside-down and at an angle showing Schwitters' disregard for authority. By overlapping clippings, he challenges the tradition of creating the illusion of space. He uses seemingly senseless words/text in the composition.

3.2 Level 6 Evaluate: Compare

Pop Art was certainly influenced by Dada but there are some distinct characteristics in Pop Art that differ from Dada. Schwitters' technique of collage could have influenced Pop Art as this was a technique used by many Pop artists. Also Dada's use of ready-made, printed material from magazines or newspapers influenced Pop Art. While the intention of Pop Art was to celebrate modern consumerism, Dada was seen as a reaction to the horrors experienced during World War 1. While both movements were looking for a new form of expression, the inherent nature of Dada was to mock centuries of established art traditions: it was anarchic, nihilist and anti-art.

3.3 Level 2 Remembering: Recall (2); Level 4 Application: Defend (3)

Richard Hamilton's ***Just what is it that makes today's homes so different, so appealing*?** depicting a "Modern" apartment decorated with a snobbish female nude and her partner, a muscle man in a typical "you-too-can-be-strong" pose. While Hamilton's work uses printed material collage, which was a technique favoured by the Dada artists, he deliberately, rather than randomly, selects and juxtaposes images from magazines and comics to construct a new composition. His work is also a celebration of post-war consumerism, including images of modern-day marvels such as wall-to-wall carpeting, a vacuum cleaner, a comic book. There is a portrait of Ruskin, the father of modern aesthetics, on the wall behind the figures almost to affirm their taste and lifestyle. His work does not carry the anarchic, anti-art and cynical nature of the Dada artists.

QUESTION 4 RESISTANCE ART IN SOUTH AFRICA (1976–1994)

Marks will be awarded to relevant and correctly selected artists and titles of artworks with a brief description.

4.1 Level 2 Remembering: Recall

1 mark per artist (2)
1 mark per artwork with brief description (2)

For Example:

Norman Catherine, ***Dog of War*** – this etching portrays a hybrid mixture of man and animal. The creature is wearing a policeman cap and his tongue is shown as a snake.

Level 4 Application: Explain (8); Level 5 Analysis: Identify (4)

5–6 marks per artwork

Norman Catherine's ***Dog of War*** portrays an authority figure creating a scene of devastation with mutilated bodies all around it. This hybrid creature shows how the figures of authority were seen as wild "dogs" during the apartheid era, running violent and left unchecked by their masters. Sharp, razor-like teeth bite and claws cut, causing pain and harm. The nightmarish creature represents a chilling commentary on police brutality although Catherine does not literally depict policemen. He uses the dog as a metaphor for police brutality so that from the outside, or to the authorities, it would appear he is just painting a vicious dog-like creature. Thus, by using a metaphor, he was able to resist, expressing his protest to the oppression of apartheid, and ensured his work was not banned.

4.2 Level 6 Evaluating: Defend

It would be more difficult to impose strict censorship laws today. We have a well-established constitution, which advocates the freedom of speech that did not exist under the apartheid government. The extensive use and availability of technology through Internet, cellphones, satellite communication and even television allow for fast dissemination of information, and exchanges between people make it difficult to censor. Also exchange between ourselves and the rest of the world, through travel, trade and media. Also the presence of social media such as Facebook and Twitter – where so many people are encouraged to share their thoughts from their own private devices – would make censorship difficult. If censorship were to become a reality, the use of cellphones, computers, access to the Internet would have to be clamped down on.

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QUESTION 5 POST-APARTHEID (POST-APRIL 1994) SOUTH AFRICAN ART

Marks will be awarded to relevant and correctly selected artists and titles of artworks with a brief description.

5.1 **Level 2 Remembering: Recall (4)**

1 mark per artist (2)
1 mark per artwork with brief description (2)

Protected by Theory by three-member visual art collective who exhibit as a single artist Avant Car Guard: (Zander Blom, Jan-Henri Booysens and Michael MacGarry). The work ***Protected by Theory***, is a photograph depicting the three artists posing in an art studio. They are suited up with armour made of pages from old books and are surrounded by art easels and a plaster copy of a Greek sculpture.

Level 3 Application: Identify (10)

(5–6 marks per artwork)

The Avant Car Guard group are most definitely cultural borrowers as their artwork relies heavily on historical reference for conceptual value. There is a strong link between their outfits and the nonsensical costume worn by the Dada artist Hugo Ball. There is a Greek plaster cast in the background. Their costumes are made of art history textbooks, referencing history, theory and ideas of the past. The easels also reference traditional ways of creating art and is subverted by using non-traditional photography and performance to create the work. The title of the work, as well as the fact that it was a collaboration of three artists, makes the viewer aware that the work is eclectic.

5.2 **Level 6 Evaluating: Interpret**

Artists borrow ideas to make new connections and to present new ways of documenting and seeing or engaging with their environment. They use past histories and reinvent ideas to create new truths. The viewer can often make these visual links, and the artist is able to place their work in a context. Ideas become more complex when artworks are eclectic. Artworks ask more questions and are less didactic and allow viewers to make their own connections.

Total: 100 marks

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