



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

VISUAL ARTS P1

MAY/JUNE 2025

MARKING GUIDELINES

MARKS: 100

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PRIVATE BAG X895, PRETORIA 0001
18 -06- 2025
APPROVED MARKING GUIDELINE
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These marking guidelines consist of 21 pages.



Approved by Umalusi External Moderator: L
van Vollenstee

INSTRUCTIONS AND INFORMATION

Read the following instructions carefully before commencing marking:

1. These marking guidelines consist of EIGHT answers. Candidates had to answer any FIVE questions for a total of 100 marks.
2. It is MOST IMPORTANT that allowance is made for the candidates in many instances:
 - Candidates must be given credit for providing their own opinions and ideas in their answers where applicable. No negative marking.
 - Credit must also be given for lateral thinking.
 - It is also important that arguments and statements are reasoned/motivated/substantiated and qualified by reference to source/s/artwork/s.
3. Questions and subsections must be numbered clearly and correctly. Bullets act as guidelines to help structure candidates' answers.
4. Information and artworks discussed in one answer must not be credited if repeated in other answers but artworks may be cross-referenced.
5. Where applicable, candidates must name the artist and title of each artwork mentioned. Only ONE mark is allocated for the correct artist and title of work. **ONE mark must be deducted if no comparison is made.**
6. Where appropriate, candidates may discuss both two-dimensional and three-dimensional artworks in any question.
7. ***Remember that many candidates will be discussing these examples, never having seen them before. Markers 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.***

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GENERAL INFORMATION FOR MARKERS

These marking guidelines serve as a guideline for markers as well as a teaching tool. Therefore, the guidelines for certain questions are in greater depth, so that the information may be used as learning material.

NOTE: Markers are encouraged to reward candidates for what they know, rather than penalise them for what they don't know.

- Although the information for the questions is given in point form, candidates must use an essay/paragraph format discussing their information in a holistic manner.
- Candidates must answer all the questions in FULL SENTENCES or PARAGRAPHS, according to the requirements of each question. Answers in point form cannot receive full marks. Full marks cannot be given if the title or artist is incorrect.
- Markers must refer to the Visual Arts CAPS document page 45 for a guideline to assess the levels of achievement.

Joseph

Joseph

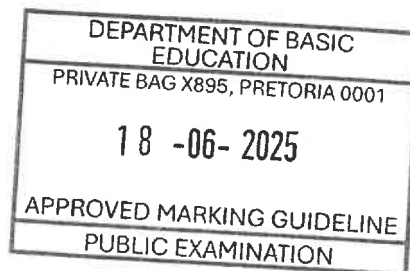
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Assessing candidates' ability to analyse and respond to examples of visual culture

ACHIEVEMENT RATING CODE	TOPIC 3 VISUAL CULTURE STUDIES
<p>Outstanding 80–100%</p>	<ul style="list-style-type: none"> • Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows outstanding ability in the use of appropriate visual arts terminology. • Demonstrates extremely well-developed writing and research skills in the study of art. • Shows exceptional insight and understanding and uses divergent approaches.
<p>Meritorious 70–79%</p>	<ul style="list-style-type: none"> • Demonstrates a well-developed ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows excellent ability in the use of appropriate visual arts terminology. • Demonstrates highly developed writing and research skills in the study of art. • Shows excellent insight and understanding.
<p>Substantial 60–69%</p>	<ul style="list-style-type: none"> • Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. • Shows substantial competence in the use of appropriate visual arts terminology. • Demonstrates well-developed writing and research skills in the study of art. • Shows a good level of insight and understanding.
<p>Moderate 50–59%</p>	<ul style="list-style-type: none"> • Demonstrates moderate ability to respond to and analyse artworks in relation to their 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 a fair level of insight and understanding.
<p>Adequate 40–49%</p>	<ul style="list-style-type: none"> • Demonstrates adequate ability to respond to and analyse artworks 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 in the study of art. • Shows an adequate level of insight and understanding.
<p>Elementary 30–39%</p>	<ul style="list-style-type: none"> • Demonstrates only basic ability to respond to and analyse artworks 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 in the study of art. • Shows an elementary level of insight and understanding.
<p>Not achieved 0–29%</p>	<ul style="list-style-type: none"> • Demonstrates little or no ability to respond to and analyse artworks 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 in the study of art. • Shows little or no understanding or insight.



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MARKERS MUST ONLY MARK THE FIRST FIVE QUESTIONS ANSWERED AND IF A CANDIDATE DOES MORE THAN THE REQUIRED NUMBER OF QUESTIONS ONLY THE FIRST FIVE WILL BE CREDITED.

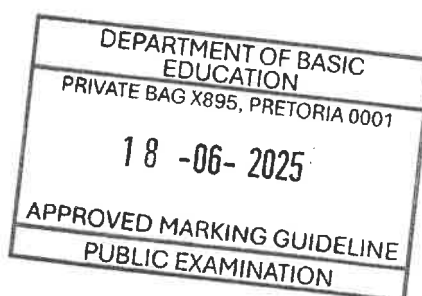
CANDIDATES MUST ANSWER ANY FIVE QUESTIONS IN ANY ORDER.

The following mark allocation must be adhered to when only ONE artwork/artist has been discussed instead of TWO.

- 6 marks (max 3)
- 8 marks (max 5)
- 10 marks (max 6)
- 12 marks (max 7)
- 14 marks (max 8)
- 20 marks (max 12)

If no comparison -1 mark

Due to the colour differences of the question papers from the different provinces, the provinces have to adapt the marking guidelines for interpretation.



QUESTION 1: THE VOICE OF EMERGING ARTISTS

Both Durant Sihlali and George Pemba's artworks give us an insight into the daily lives of people in Africa.

FIGURE 1a: Durant Sihlali, *Pimville location*, watercolour painting, 1971.

FIGURE 1b: George Pemba, *Unemployed*, oil on board, 1986.

1.1 Candidates must write an essay in which they must discuss **FIGURE 1a** and **FIGURE 1b**.

They must use the following guidelines:

- **Describe how each artist portrayed daily life**

FIGURE 1a depicts an outdoor scene in an informal settlement. There is a female figure with a baby on her back and a dog walking towards the shacks. Two children are playing on a drum while two adults are leaning against a wagonlike structure.

FIGURE 1b is an interior view with a father figure towering over two small children. One kneels on the floor and holds a spoon above a bowl of porridge, while the other child hunches next to him and looks away. An older woman sits on a bench and faces the children. It appears to be a mealtime.

- **Colour and line**

In **FIGURE 1a**, Sihlali uses complementary colours of ochres and purples. Yellow in the building on the left and the dog as well as purples on the right in the shadows and shacks are complimentary colours.

The use of whites in large areas of the composition adds to the brightness of the painting. This, together with the soft pastel colours gives a light and somewhat romanticised mood that belies the reality of the scene. The work is more impressionistic because of the light falling on different areas of the work. It is a moment in time and shadows in blue and purple.

FIGURE 1b reflects a darker space due to the dominant use of browns in the background. The whites used in the clothing of the figures draws attention to each of the individuals, who have warm colours like ochres as highlights on their skin. Cool blues are used as shadows in the man and children's shirts and in the woman's scarf on her head. Bright green on the cabinet contrasts the complementary colour of red that was used on the teacup and patch on the man's pants.

The landscape format of **FIGURE 1a** creates a strong horizontal line and the structures of the shacks create repetitive vertical lines. There are diagonal lines in the rooftops and in the legs of the dog and walking figure which creates a feeling of movement. The use of watercolour resulted in an expressive composition with blurry outlines.



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In **FIGURE 1b** there are solid dark outlines around the figures and the objects in the background. The strong vertical line of the standing male figure creates a feeling of dominance. His upper body is bent forward and therefore creates a diagonal line that reflects the difficult situation of being unemployed. This is repeated in the bent posture of his wife. The strong diagonal line of the upper body creates stress and could enhance the stressful situation of unemployment. The work is more expressive because of the emotions and proportion of the little boys against the father and mother. It is a desperate and helpless situation.

- **Depth/space**

In **FIGURE 1a** depth is created through the use of linear perspective. The lines of the base of the shacks and the roof top are diagonals that converge on a vanishing point. The shacks become smaller towards the background. There is open space in the sky and in the foreground.

The interior view of **FIGURE 1b** shows an enclosed space as the figures are in close proximity to one another. The use of brown on the figures and the wall behind flattens the picture space to some degree. However, some illusion of depth is created through the shadows of the figures on the floor, the kitchen cupboard and the curtain in the background. The diagonal line of the bench that the woman is sitting on and the line of the floor are at different angles, which also creates the illusion of depth.

- **Style**

Both artworks are figurative as it reflects real life scenery, but do not depict it in realistic detail. **FIGURE 1a** is expressive because of the washes of watercolour painting and loose brushmarks that suggest impressions of the figures with blurred and soft edges.

In **FIGURE 1b** the solid application of paint and use of tone create bold strongly defined figures. There is some simplification of form in the shapes of the facial features, particularly the boy on the left on the ground.

- **What are the stories told in each painting?**

In **FIGURE 1a** shows people going about their daily life. This is a specific area that the artist documented from a distance. It appears to be calm and peaceful. **FIGURE 1b** depicts the pressures of unemployment on a family as the father and mother watch over the two small children while they are eating from a single bowl. The enclosed space of the room reinforces the idea that they are trapped in poverty. The two adults' postures reflect the desperation and helplessness they are faced with. Their desperate poverty can also be seen with the sparse furniture inside the home.



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(10)

1.2 Candidates must discuss the artwork of any **TWO** artists (ONE artwork per artist) who captured scenes from their day-to-day life. They must use the following guidelines:

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- Description of the specific place/surroundings of the scene
- Formal art elements
- Style
- Meaning/messages

(10)
[20]



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QUESTION 2: SOUTH AFRICAN ARTISTS INFLUENCED BY AFRICAN AND/OR INDIGENOUS ART FORMS

Alexis Preller (**FIGURE 2a**) and Maggie Laubser (**FIGURE 2b**) were influenced by African cultures in their artworks. Both artists depicted a person and a bird.

FIGURE 2a: Alexis Preller, *Herdboy (Boy with a Flute)*, oil on canvas, 1962.

FIGURE 2b: Maggie Laubser *Bird, head and house in a landscape*, oil on board, 1957.

2.1 Candidates must write an essay in which they discuss **FIGURE 2a** and **FIGURE 2b** in the following:

- **The similarities between FIGURE 2a and FIGURE 2b**

Both paintings show a figure with simplified mask like features together with a bird. Both paintings have surrealist elements in terms of the interaction between the figures and their surrounds.

In **FIGURE 2a**, the full-length figure in traditional attire appears to be floating in front of a rocklike structure, playing a flute and drifting in a space with an unusual bird. **FIGURE 2b** shows the orange crane merging with the simplified female head. The pathway flows towards her chest.

- **Composition**

Both have a rectangular portrait format with the figures placed slightly off centre. The figures in both compositions are the focal points owing to their enlarged scale. Both works are balanced since objects on the right-hand side balance the figure to the left.

In **FIGURE 2a**, there is a darker grey blue strip on the right-hand side with the figure in a larger open space on the left. The bird overlaps the two strips.

In **FIGURE 2b**, the portrait of a woman and a crane on the left is balanced by the distant house and pathway to the right. This painting is cropped at her chest.

- **Colour**

FIGURE 2a: The colours are generally cool and muted with minimal contrasting warm colours. A large part of the background is a very light shade compared to very dark tones used for the figure and rock in the foreground. The contrasting tones emphasize the figure.

FIGURE 2b: The painting has a variety of contrasting warm orange and brown with turquoise and green cool colours. The lightly toned cloud in the background emphasizes the brightness of the rest of the colours and creates depth in the composition.

- **Influences of African and/or Indigenous art forms**

FIGURE 2a is simplified and stylised in a style that is similar to some traditional African sculptures. The patterns on the clothing and the jewellery relates to African adornment. The bird is simplified into geometric shapes that looks like

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the decorative patterns seen in African art.

FIGURE 2b is dominated by a head that resembles an African mask with a turban. The turquoise line divides the face in the middle that can represent the nose and the mouth is omitted. The eyes are looking downwards and are boldly outlined.

- Explain why **FIGURE 2a** is described as stylised and **FIGURE 2b** as expressive

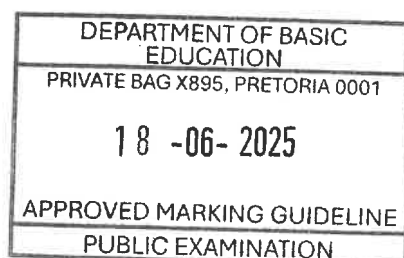
In **FIGURE 2a**, the figure becomes a decorative symbol in which the body parts are distorted. The head is small with broad shoulders, thick arms with a narrow waist. The hips and feet are exaggerated and larger than the torso. The flat decorative shapes that the figure is divided into adds to the feeling of stylisation.

In **FIGURE 2b**, the painting is expressive due to the visible brushmarks that can be seen in the head, hand, clouds and the greenery. The colours are bright and contrasting reminding one of German Expressionism. The dark outlines emphasises and flattens the shape.

(8)

2.2 Candidates must discuss the artwork of **TWO** South African artists (**ONE** artwork per artist) who were influenced by indigenous African and/or Indigenous art forms. They must use the following as guidelines:

- Composition
- Formal art elements
- Media and technique
- Influence of African and/or indigenous art forms

(12)
[20]


QUESTION 3: SOCIO-POLITICAL ART, INCLUDING RESISTANCE ART OF THE 1970s AND 1980s

Kufa Makwavarara's artwork depicts loan sharks who have been corrupted by their obsession with money.

FIGURE 3a: Kufa Makwavarara, *Mashonisa (loan shark)*, oil painting, date unknown

3.1 Candidates must discuss how Makwavarara depicts 'loan sharks' in **FIGURE 3a**. They must refer to the following as guidelines:

- **The transformation of the figures**

The people in **FIGURE 3a** appear in a process of transformation in which they are becoming dehumanised. The extended hands of the light brown figure on the right looks almost mechanical in the way in which the bones stick out. The blue and silver lips of the figure to their right also has a mechanical or robotic feeling. The sunken cheeks of the light brown figure appear skeletal, and their hollow eyes reinforce the monstrous qualities. The two figures in front of the painting extend their arms like zombies haunting the dead as they move towards the light of the ATM. The swirling shapes on the arms and breasts of the dark brown and red figures are pronounced and could be inspired by African traditional patterns. They have multiple possible readings: they look like coils that have embedded in the skin, or they could be seen as exaggerated scarification practices, or even, a type of armour like a bullet proof vest.

- **Symbolism of the accessories, hats and body adornments**

The jewellery is excessive. The accessories such as those with dollar signs refer to Hip Hop culture, with a focus on brand names that refer to status symbols. The Orlando Pirates shirt refers to soccer culture and potentially to sports betting. The razor blades reference drug culture. The knuckle duster and razor blades jewellery also refer to street violence. The man in the front has a ring on almost every finger, bracelets and layers of necklaces. The gold and diamonds of the jewellery speaks to an obsession with wealth which is reinforced by the dollar signs on his necklaces and the many bank cards in his hat. The Sassa cards in his hat have been stacked up as if he has collected them illegally, while the necklace that says "bossing" points to an obsession with power. The ID book may show on identity theft. The shark on the light brown figure's necklace is a play on the word 'loan shark' but also carries the connotations of a shark which is often characterised as dangerous and capable of harm. The dark brown figure on the right wears a bracelet with spikes sticking out that is equally threatening. In the jewellery, we see a love for money, greed and the way the loan sharks elicit fear to feed their material desires.

- **Use of colour**

Blues, browns, ochres and red dominate the composition. The colours in the painting are saturated. We see dark, rich browns on the skins of four of the figures, with heightened rich blues on their skin that seem to reflect the blue light of the atm. We also see heightened colour in the orange – red colour of the skin of the man on the left. The orange complements the blue of the figure's nipple

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cover.

● **Why does Makwavarara paint loan sharks as a socio-political issue?**

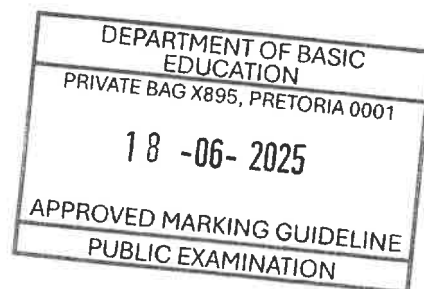
Makwavarara points to issues of poverty, corruption and greed in society. He shows the loan sharks as ominous monsters who prey on people in need and their lack of knowledge. They seem to abuse their position, and rather than help people, they seek out money and material goods. It is a socio-political issue as they have the power to frighten and harm people in society.

(8)

3.2 Candidates must discuss **TWO** South African artworks (ONE artwork per artist) that draw attention to socio-political issues in our society.

- Socio-political issues addressed
- Formal art elements
- Medium and techniques
- Message/meaning

(12)
[20]



QUESTION 4: ART, CRAFT AND SPIRITUAL WORKS MAINLY FROM RURAL SOUTH AFRICA

Moshe Chauke's work is inspired by his childhood memories of growing up in rural Limpopo. He has no photographs of his family and so he tries to create his own through his drawings.

FIGURE 4a: Moshe Chauke, *Bomba Ra Xintu*, (Pride of heritage), charcoal and pastel, 2019.

4.1 Candidates must describe and explain how the artist depicted his childhood memories by referring to the following:

- **The circle and the figure:**

The circular shape looks like a yellowish sun or a moon in which a rural landscape with traditional huts, trees and some electric poles is portrayed. The circular shape could represent a bubble since the sides of the circle are shaded. There is a contrast between the colour of the circle and the black and white figure. It may suggest a contrast between a fond memory and her current circumstances as more difficult.

The landscape is open and desolate, with no people visible.

The large female figure in traditional attire dominates the composition. She is wearing a t-shirt and a loose cloth that is tied over her one shoulder. She is carrying a round clay pot containing either water or traditional beer. She is adorned with traditional bangles on both arms and leg. The artist depicted the figure as if she is walking towards us but her arm obscures her face from the view. Her leg that is forward, the flowing folds of the clothing, and the position of the arms creates a feeling of movement. The figure overlaps with the circular shape and cast a very dark shadow towards the right-hand side of the composition.

- **The negative white space:**

The negative white space that surrounds the figure and the circular shape takes up a large part of the composition. The white focusses the viewer's attention to the figure and the yellowish circle. The white area around the figure could represent isolated memories that focus on a specific event or person without details around them. The black and white figure reminds us of a black and white photograph, because the artist had no photographs of his people.

The white space also defines the space the woman is in. It is ambiguous and undefined, creating a feeling of emptiness and isolation.

- **Symbolism of the images:**

The combination of the yellow circle and the figure creates an almost dreamlike place. The depiction of the rural landscape in the yellowish circle gives the impression that the artist is remembering that environment. It looks like a view finder that focuses a spotlight into his childhood memory. There is symbolism of the electrical poles amongst




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traditional huts. It may signal the traditional way of life that has been disrupted by technology.

The pot and traditional decorations symbolize traditional heritage.

The figure who was once a part of the landscape is now separated. This separation is enhanced by the depiction of the figure in black and white.

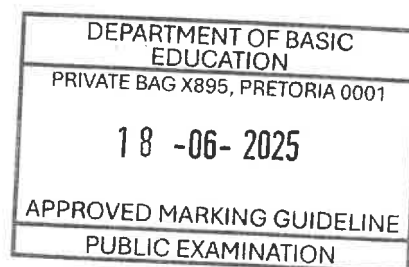
The dress of the figure represents pride and connection to heritage. (8)

- 4.2 Candidates must write an essay in which they discuss the artwork of any **TWO** artists (ONE artwork per artist) who creates art, craft and/or spiritual works.

They should use the following guidelines:

- Formal art elements
- Media and technique
- Influences and inspiration
- Meaning/messages

(12)
[20]



QUESTION 5: MULTIMEDIA AND NEW MEDIA – ALTERNATIVE CONTEMPORARY AND POPULAR ART FORMS IN SOUTH AFRICA

German-born artist, Anselm Kiefer is known for his large scale works that examine issues from history. He combines painting, photography, found objects and sculpture in his installation in **FIGURE 5a**. The viewer can walk through the space and become part of it.

FIGURE 5a: Anselm Kiefer, *Winterreise (Winter Journey)*, installation, emulsion, oil, acrylic, shellac, charcoal on canvas and wood with lead objects, metal, resin, wood, burnt books, cardboard and charcoal, 2015–2020.

FIGURE 5b: Anselm Kiefer at work in his studio.

5.1 Candidates must write about how they think the viewer would experience the installation in **FIGURE 5a**

- **They must discuss the title of the artwork in relation to the installation**

The idea of winter is evoked in the title, *Winter Journey*. Evident are dark bare trees, covered in a white frost-like substance, on both sides of the installation space. The floor space and all the objects are covered in greys and whites that create an icy and wintery feeling. The idea of a journey is reflected in the tunnel like space that lies behind the foreground. It gives the idea that the viewer can walk further into the exhibition space and engage with different parts of the exhibition like experiences along a journey. A journey is something that is not finished. It could refer to a specific season in someone's life.

- **Use of colour, light and mood**

The limited monochromatic use of greys, whites and black creates a grim, uninviting and cold mood. The corner areas of dark trees create an ominous, shadow space. The bright white painted areas can represent snowfall and draws your attention to the ground as an invitation to continue walking through the installation. There appears to be natural light coming in at the back of the exhibition. The mood created with colour and light is one of isolation as you navigate a seemingly abandoned space with some light at the end of the tunnel. The bed is austere. It does not look like a bed which you could hide from the cold, under a warm blanket. There is no escaping the Winter in this desolate place. The room with trees on the inside creates an eerie feeling as though the winter is not just cold outside but also inside.

- **Technique and texture on the walls and the floor**

He depicted the trees on the walls that appears like burnt and tarnished shapes on the wall surface. The white areas in the background and the floor seems to be painted in thick textured brush marks. The entire exhibition space appears to be rough, tattered and torn surfaces that is in

Anselm Kiefer



a state of decay.

- Compare how the experience of an installation is different from viewing a traditional two-dimensional artwork.

The installation allows the viewer to be surrounded by or engulfed by the painted walls, floors and other objects in the exhibition space. The life-sized bed and three-dimensional shapes of mushrooms adds to the strange experience of being in the space. It creates a feeling of being lost in a cold desolate forest. The experience of an installation is completely different from looking at a two-dimensional artwork. The viewer is immersed in the installation with sight, sound and movement, which engaged more senses of the body than a two-dimensional artwork, where there is primarily a visual interaction.

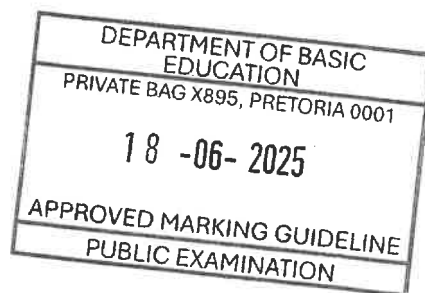
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5.2 Candidates must analyse the work of **TWO** contemporary artists (ONE artwork per artist) who use unconventional materials and techniques to express ideas and experiences.

They must use the following guidelines:

- Brief description of the artwork
- Influences
- Media and technique
- Meaning/messages

(10)
[20]



QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA

Identity is our understanding of ourselves. Our identity is made up of puzzle pieces that include where we live, our experiences, family, ethnicity, race and culture.

When we try to understand our identity, we might see that the pieces do not fit together.

Roman Bearden (**FIGURE 6a**) was an American artist, author, and songwriter who worked with many types of media including collages that depict American life.

Lunga Ntila (**FIGURE 6b**) is a South African photographer who works with digital collages. She explores themes of identity and healing.

Continuities: Unbroken or consistent existence over time.

FIGURE 6a: Romare Bearden, *Continuities*, collage and photcollage on board, 1969.
FIGURE 6b: Lunga Ntila, *Ndimamele (Listen to me)*, digital collage, 2022.

6.1 Candidates must discuss how the artists in **FIGURE 6a** and **FIGURE 6b** reflect their identity

They should use the following guidelines:

- **Imagery and use of colour**

FIGURE 6a looks like an image of a family. In the center is a smartly dressed man with a hat who holds a young child up to his chest. **FIGURE 6a** shows the head of an adult girl on the baby's body. Next to him is a woman. There is a donkey behind the wall that they stand next to. There is a lot of muted colour in the image with the grey backdrop, grey suit and part grey of their skin. The male and female also have brown skin in part, and these desaturated colours are offset by the rich red block in the background, the woman's belt and the line on the ground. There is also the primary colour of blue used in the woman's legs and a line behind the figure which adds a playful element to the artwork. The red is also added under the man's feet.

In **FIGURE 6b** we see a single figure. She poses with her right foot outwards and her hand behind her head, while making eye contact with the viewer. She is dressed in traditional clothing with a pronounced neck piece. The colour of the figure is mainly in black, which contrasts the white fabric. The deep black of her clothing merges into the background. The bright red lipstick and accessories stand out from the black and white.

- **Relationship between the figures and the background**

In **FIGURE 6a** the people appear to be waiting on the outside of a building. It is not clear if this is their home, but the broom next to the woman suggests that this could be a domestic space, or a dusty space, that they take responsibility for. They seem unaware of the presence of the donkey behind them. It is a rural area, because of the donkey and two small chicks in the front right.

In **FIGURE 6b**, the figure merges with her background. Her torso, upper arms

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and the base of her skirt are the same colour as the black of the background. She is almost invisible, except for the cultural clothing, accessories and her lipstick that stand out and bring her into view.

- **How the pieces fit together or do not fit together**

In **FIGURE 6a**, the collaged pieces come from different sources. Bearden has cut out hands, eyes and parts of the child's face from photographic sources that are brought together with flat cut out pieces of paper, such as the brown shapes of the skin. The photographic elements help to make the figures recognisable as figures. It is clear that there is a disconnect between the pieces of the figures' faces, part grey, part brown and part photographic imagery. Bearden left the stuck on and cut out parts as discrete entities. He did not try to integrate the different pieces.

In **FIGURE 6b** there are parts of her face which do not align, similar to the fragmentation we see in Bearden's work. Her right eye is stuck on as a block and slightly higher than where her eye would be and her nose is made up of two parts.

- **Expression of identity or of a sense of self**

The people in **FIGURE 6a** are made up of different collaged parts. Their identity is not just one part, but we start to see the many parts that make up who they are. It is interesting that the man, woman and child all share the part grey of their faces, which suggests their familial connection and potentially, the continuity of their identity. The woman and man have brown shapes as parts of their face and the woman's arms

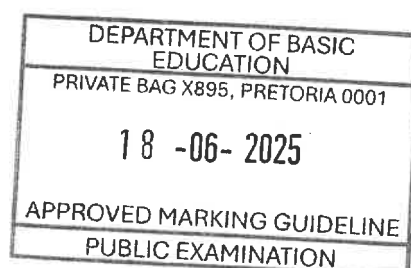
The fact that the figure in **FIGURE 6b** is merged into the background suggests that she may be struggling to find or assert herself. There is also discomfort in the misalignment of her facial features, which suggests she may still be in the process of exploring her identity and coming to understand herself. The red lipstick, potentially western influence, clearly stands out in the picture. However, her traditional beaded necklace is the same colour and suggests that Ntila has started to find ways to reconcile seemingly disparate parts of her identity.

(10)

6.2 Candidates write an essay about **TWO** artists who express their identity in Post-1994 democratic South Africa. (ONE artwork per artist).

They should refer to the following:

- Description of the artwork
- Formal art elements
- Materials and techniques
- Artists' expression of identity

(10)
[20]

QUESTION 7: GENDER ISSUES

'Men act and women appear' John Berger

The art critic John Berger, was talking about how traditional artworks depicted women as passive and men as active.

FIGURE 7a: Billie Zangewa, *Ma Vie En Rose (My life in Pink)*, embroidered silk tapestry, 2015.

FIGURE 7b: Bambo Sibiyi, *Zibuya Ngokuzolala Uma Zishukana Umqondo, (they come back to sleep if they are mentally exhausted)*, mixed media on canvas, 2018.

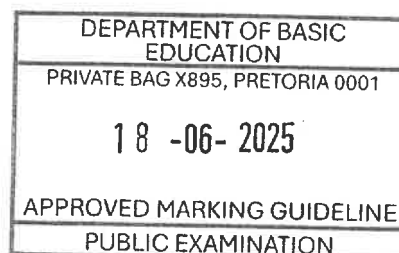
- 7.1 Candidates must answer the following question in an essay:
Do the artworks in **FIGURE 7a** and **FIGURE 7b** refer to the idea of women as passive and men as active?

They should refer to the following guidelines:

- **Actions, clothing and appearance of the figures**

In **FIGURE 7a**, the woman carries her small child on her hip while she is multitasking in the kitchen: she picks up a container from the counter with one hand, while holding a container in her other hand. The woman is dressed informally in her night gown and she is barefoot. Her body is turned away from the child on her hip towards the countertop. She appears to be active, within the home environment, contradicting the traditional views of women who were shown lying down.

In **FIGURE 7b**, two men are engrossed in the game of chess while four other men congregate around them. One of the men has a beer bottle in his hand and he leans over the shoulder of one of the chess players. He seems interested in the next move. The one chess player and two of the onlookers wear hardhats that are associated with construction or mine-work. Some wear overalls that are worn by manual labourers, but the chess player who wears a blue beanie is dressed in an overall that has an intricate decorative print that looks like pajamas rather than work clothes. The onlooker in the centre of the composition sits in deep concentration with his hands folded. The stereotypical view of men as active is not visible in the artwork since the men sit and play in a leisurely way. However, those in work clothing suggest that they have been involved in action as labourers.

- **Significance of the surroundings (activity within the setting)**

The woman in **FIGURE 7a** is in a kitchen, usually associated with women. We see kitchen implements such as a toaster, kettle, liquidiser and a stove with a pot on it, as well as a shelf with condiments like spices. In **FIGURE 7a** the use of pink on the walls and the floor of the kitchen is important because of the stereotypical association of pink with girls.

In **FIGURE 7b**, the men playing chess are sitting on low seats with the chess board placed on a crate between them. They are manual workers taking a break. They look as if they are sitting outside. The background has a repetitive two-dimensional decorative pattern that looks like contemporary wallpaper that is usually seen inside decorated homes. It could also be concrete blocks.

- **Use of material and style**

In **FIGURE 7a**, Zangewa created the artwork using silk and embroidery. These materials are traditionally associated with sewing that is seen as a feminine activity. She depicted the figures and kitchen in naturalistic proportions. The forms are represented in a flattened two-dimensional style.

In **FIGURE 7b**, Sibiya used paint and drawing materials on cardboard. Some areas in the composition were painted in naturalistic detail showing finely graded tonal values, texture and three-dimensional depth. Areas at the bottom corners of the composition have unfinished flat surfaces with expressive mark making that depicted the outlines of the forms.

- **The importance of white in each composition**

The use of white in some of the objects in **FIGURE 7a** creates a visual pattern that leads the eye throughout the composition. The white gown and clothing of the child draws attention the two figures as a focal point.

In **FIGURE 7b** the artist used white as highlights on the clothing and chess pieces. The crisp white linear pattern behind all the figures is in stark contrast to the working-class figures. It frames them and emphasises the negative space of the composition.

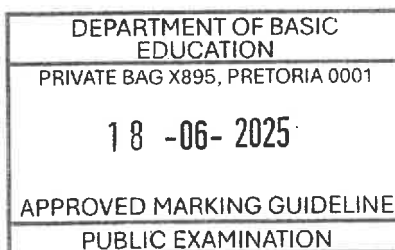
(10)

7.2 Candidates must discuss how artists addressed ideas about gender by analysing **TWO** specific artworks (ONE artwork per artist).

You should use the following to guide your response:

- Gender issues addressed
- Formal art elements
- Materials and techniques
- How the artists try to make the viewer think about gender issues

(10)
[20]



QUESTION 8 ARCHITECTURE IN SOUTH AFRICA

Wilderness Bisate is made up of six spacious villas that are like bird's nests that are perched upon the trees. They also mimic the volcanic peaks that stand in the distance. The architects pay respect to traditional Rwandan architectural techniques while incorporating contemporary elements.

Bisate: means "pieces" in Kinyarwanda, which refers to a volcano's natural erosion.

FIGURE 8a and 8b: Nick Plewman Architects, *Rwanda Lodge, Rwanda Wilderness Bisate (Africa)*, photographs taken by Crookes and Jackson, 2018.

FIGURE 8c and 8d: Nick Plewman Architects *Rwanda Lodge, Rwanda Wilderness Bisate*, six spacious bird's nest-like villas perched upon the lush greenery.

8.1 Candidates must write an essay by referring to FIGURES 8a, 8b, 8c and 8d by using the following guidelines:

- Identify any **TWO** materials the architect has used in the construction of the buildings

Candidates can select any **TWO** materials.

In **FIGURES 8d**, we see thatch grass/straw on the outside of the structure with glass windows and wooden poles as struts.

In **FIGURES 8a** and **8b**, we see the use of stones or rocks in the fireplace. Concrete is used on the floors and the steps.

- Explain the function of any **TWO** materials used

The thatch grass/straw forms the outer covering of the structure in **FIGURE 8d**. This makes the structures fit in with the environment as they look like nests that belong in trees. It is also visible on the inside creating the ceiling. The thatch is also present on the walls of the dome as seen in **FIGURE 8b**. The thatch is environmentally friendly. The building material retains heat at night and is cool during the day.

The concrete has been used to create steps and flooring. The concrete floor has been polished. The floor has not been tiled but left in its natural state (truth to materials). It provides a solid and steady base to the nest and smooth surface as a counterpoint to the textured ceiling. The stairs create a sunken living area.

In **FIGURE 8d**, we see wooden poles that are used for support and to elevate the structures above the ground while doing minimal damage to the ground beneath since deep foundation are not needed.

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- **Pattern and shape of the buildings**

The buildings are circular/domed shaped and look like nests, bee hives or a volcano erupting. The ceiling and walls have repeated curvilinear lines to create height and support of the dome. It also emphasises the visual effect of a nest. The top of the ceiling creates an oculus or eye which could simulate the crater of the volcano. It also looks like a sun and diffuses the light.

- **Discuss the connection between the buildings and the environment.**

The structures are surrounded by lush dense vegetation. The use of natural materials makes them look like they belong in the environment as opposed to being imposed onto the environment. They merge and blend into the forest.

(8)

8.2 Candidates must discuss TWO buildings/structures that they have studied that has inspired them due to the innovative use of materials and building techniques. They should use the following guidelines:

- Design of structure
- Influences
- Function
- Explain how the materials and building techniques were used in an innovative way

(12)
[20]**TOTAL: 100**

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