



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P1  
FEBRUARY/MARCH 2018  
MARKING GUIDELINES**

**MARKS: 100**

**These marking guidelines consist of 18 pages.**

## 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 answers.
  - Credit must be given for lateral thinking.
  - Arguments and statements must be well-reasoned and qualified with reference to specific factors.
3. Questions and subsections must be numbered clearly and correctly. Bullets usually 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. Only ONE mark is allocated for the correct artist and title of work.
6. Where applicable, candidates may discuss both two- and three-dimensional artworks in any answer.
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.***

## GENERAL INFORMATION FOR MARKERS

- These marking guidelines are to serve as a guideline for markers and a teaching tool. Therefore, the marking guidelines for certain questions are in greater depth, so that the information may be used as learning material. Other parts of the marking guidelines may merely be a suggested guideline.
- **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.

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

<b>ACHIEVEMENT RATING CODE</b>	<b>TOPIC 3: VISUAL CULTURE STUDIES</b> ✓
<b>7</b> <b>Outstanding</b> <b>80–100%</b>	<ul style="list-style-type: none"> <li>• Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows outstanding ability in the use of appropriate Visual Arts terminology.</li> <li>• Demonstrates extremely well-developed writing and research skills in the study of art.</li> <li>• Shows exceptional insight and understanding and uses divergent approaches.</li> </ul>
<b>6</b> <b>Meritorious</b> <b>70–79%</b>	<ul style="list-style-type: none"> <li>• Demonstrates a well-developed ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows excellent ability in the use of appropriate Visual Arts terminology.</li> <li>• Demonstrates highly developed writing and research skills in the study of art.</li> <li>• Shows excellent insight and understanding.</li> </ul>
<b>5</b> <b>Substantial</b> <b>60–69%</b>	<ul style="list-style-type: none"> <li>• Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows substantial competence in the use of appropriate Visual Arts terminology.</li> <li>• Demonstrates well-developed writing and research skills in the study of art.</li> <li>• Shows a good level of insight and understanding.</li> </ul>
<b>4</b> <b>Moderate</b> <b>50–59%</b>	<ul style="list-style-type: none"> <li>• Demonstrates moderate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows moderate competence in the use of appropriate Visual Arts terminology.</li> <li>• Demonstrates competent writing and research skills in the study of art.</li> <li>• Shows a fair level of insight and understanding.</li> </ul>
<b>3</b> <b>Adequate</b> <b>40–49%</b>	<ul style="list-style-type: none"> <li>• Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows adequate competence in the use of appropriate Visual Arts terminology.</li> <li>• Demonstrates adequate writing and research skills in the study of art.</li> <li>• Shows an adequate level of insight and understanding.</li> </ul>
<b>2</b> <b>Elementary</b> <b>30–39%</b>	<ul style="list-style-type: none"> <li>• Demonstrates only basic ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows little ability in the use of appropriate Visual Arts terminology.</li> <li>• Demonstrates basic writing and research skills in the study of art.</li> <li>• Shows an elementary level of insight and understanding.</li> </ul>
<b>1</b> <b>Not achieved</b> <b>0–29%</b>	<ul style="list-style-type: none"> <li>• Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts.</li> <li>• Shows extremely limited ability in the use of appropriate Visual Arts terminology.</li> <li>• Demonstrates limited writing and research skills in the study of art.</li> <li>• Shows little or no understanding or insight.</li> </ul>

**CANDIDATE MUST ANSWER ANY FIVE QUESTIONS.**

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)

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**

1.1 Candidates must compare the different approaches of the artists by using the following guidelines in their discussion:

- **Subject matter:**

**FIGURE 1a:**

This is an everyday township scene portraying a busy street scene. The township is seen in the background, the curved road divides the foreground from the background. A large bus is placed in the centre of the artwork. Different pedestrians are seen crossing the road, standing on the pavement and at the bus stop.

**FIGURE 1b:**

This painting portrays the exterior of an exhibition space. The two art collectors are placed in the composition on the outside of a building. They appear very static and formal.

- **Influences:**

**FIGURE 1a:**

Bester uses his surroundings and everyday scenes of the township. He also collected and recycled debris and junk from junkyards and used it in his art works. This is a social issue addressed by Bester.

**FIGURE 1b:**

Influenced by Pop Art, photography and hard-edge painting.

- **Line, shape and colour:**

**FIGURE 1a:**

This is a bright and colourful painting. Various lines and shapes are seen throughout the busy composition. The geometric lines of the bus, bus stop, houses and pedestrian bridge contrasts with the curved line of the tarred road. The line of the horizon is formed in the background behind the houses. The picture plane is dominated by the blue colour of the road and the sky. He uses bright blues and oranges that contrast as well as red and green. Arbitrary colours are used.

**FIGURE 1b:**

Simplified, hard-edged shapes are used. Horizontal and vertical lines create stability in the composition. The shapes of the two human figures contrast with the formal geometric shapes of the garden and building. The vertical shapes of the two human figures, tree, totem pole and sculptures contrasts with the formal geometric shapes of the garden, pavement and building. The pale saturated blue sky contrasts with the neutral earthy colours of the foreground. The pink dress of the lady contrasts with the greenish colours of the sculptures, tree and garden.

- **Placements of the figures and buildings/structures:**

**FIGURE 1a:**

This is a scene with a pedestrian crossing, pavement, a bus dropping off people at a bus stop, a pedestrian bridge to the left of the scene, a shelter at the bus stop, some lorries and houses in the background and several human figures placed randomly. Some pedestrians are crossing the road; others are getting off the bus on their way home. Three uniformed figures are under a roof and facing the road at the bus stop

**FIGURE 1b:**

The stiff figures are static and formal on a paved area with a flat roofed building. They are surrounded by their possessions. A profile view of a middle-aged man is seen in a brown suit standing stiffly with his fists clenched while a full-figured matron like female in a robe, held closed with one arm, strikes a sensual pose that is gracious and confrontational. She faces forward and her eyes staring straight ahead. The façade of the modern building has two large glass windows. A totem pole and tree are seen to the right of the composition. Two sculptures are placed in the centre of the composition. The one in front of the male figure and the second one more to the back closer to the building.

- **Style of painting:**

**FIGURE 1a:**

Bester uses an expressive but figurative style of painting.

**FIGURE 1b:**

Hockney uses a stylised, hard-edged style. Smooth paint is applied in almost flat areas.

- **Mood/Atmosphere:**

**FIGURE 1a:**

This is a documentation of a friendly and happy everyday scene in a township. Bright colours create a busy atmosphere. Everyone is carrying on with their business of the day.

**FIGURE 1b:**

This painting is like a portrait study of these art collectors. A serene, static, quiet and calm atmosphere prevails. A formal and serious feeling is created.

**Candidates cannot receive full marks if no comparison is made. Markers must use the descriptive rubric to guide mark allocation.**

(8)

1.2 Candidates must write an essay on ONE South-African artist that depicts his/her surroundings and own experiences from everyday life. They can refer to the following:

- Subject matter
- Influences
- Art elements
- Composition
- Style
- Possible meanings/messages

(12)  
**[20]**

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

Karel Appel said that his emotional expressions occupy a middle position between order and chaos.

2.1 Candidates must discuss the statement above by referring to African and other influences in FIGURE 2a and FIGURE 2b.

They may include the following:

- **Shapes and symbols:**

**FIGURE 2a:** Irregular shapes created by colour, become angry faces. Finding meaning in the expressionistic application of paint, Appel used harsh outlines to emphasise what he saw in the middle of colours. These shapes of colours symbolise faces. Hard outlines, stylisation, naïve symbolic shapes and distortion, shows clear characteristics of Expressionism.

**FIGURE 2b:** Squares, and rectangles are put together to form expressive figures. It symbolises a large figure with a smaller figure on her lap and two smaller figures on either side of the large figures. Ethnic patterns can be seen on the clothing of the figures. Walter Battiss was influenced by the simplified shapes and symbols used by the Khoi-San artists, as can be seen in the tiny figures in the background. Decorative Ndebele patterns are used on the figures' clothing. Simplified figures and distortions indicate the influence of Expressionism. The end result has a Fauvistic feel to it reminding us of the paintings by Matisse.

- **Art elements:**

**FIGURE 2a:** The primary colours, red, blue and yellow dominate the picture plane. Purple, as the complimentary of yellow is used to create a contrasting background. Green as the complimentary of red is also used to create the faces. Balance is created through the use of the bright yellow on either side of the two dominating faces. The use of impasto and arbitrary colours give an abstracted quality to the painting

**FIGURE 2b:** The large, green figure in the centre forms the focal point. naïve lines are used to create the arms and face. Blue and orange, and green and red are used to form contrasts in the painting. Bright yellow used on the left, centre and right of the painting, forms a symmetrical balance. Texture is obtained by the numerous tiny, ant-like figures in the background.

- **Possible meanings/messages:**

**FIGURE 2a:** The message can be derived from the title, 'Angry Landscape'. The harsh colours and impasto paint is expressive and angry. The facial expressions of the two heads also portray anger indicated by bared teeth and large eyes.

**FIGURE 2b:** The title of the painting indicates a mother being the head of a tribe. On her lap is a childlike figure and on either side a female figure and a small male figure. This makes her the leader. It can also symbolise the fertility of women in general. The many tiny figures in the background are symbolic of the tribe. The message of a woman bearing children and being the nurturer of a nation is universal.

(8)

2.2 Candidates must discuss ONE artwork by ONE artist whose works are/were influenced by Africa.

They must use the following guidelines in their answer:

- Subject matter
- Influences
- Symbols
- Style
- Possible meanings/messages

(12)  
[20]



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

As a voice against political and/or social injustices in society, artists use a combination of media and symbolism to convey a deeper message.

3.1 Candidates must analyse FIGURE 3a and FIGURE 3b to comment on how these artists conveyed their voices of resistance.

They may use the following guidelines:

- **Subject matter:**

**FIGURE 3a:** In this artwork the mineworkers of South Africa and their lifestyles are portrayed. An image of a shanty township is illustrated in the background. On the left side of the artwork is an image of a steam train. In the centre of the artwork is the structure of a mine with the wheel of the cage taking the men down to the underground.

**FIGURE 3b:** In the centre of the painting is an image of a male figure dressed in a sleeveless vest and blue pants. He is lying on the lap of a female dressed in camouflage clothing. She wears glasses and a headscarf. In the background, composed in a semi-circle, are images of red roses, a fist and the barrels of 4 guns. In the top right corner of the artwork are the legs of a person, and just below an outlined image of a human figure. In the centre, on the right side are blurred images of presumably buildings.

- **Media and technique**

**FIGURE 3a:** Collage clippings of photographs and sketches were put together to create a layered composition, creating distorted images. He often paints or draws over his paper clippings (collé). The background is a painted landscape. A cut-out photograph of a locomotive engine and its carriages can be seen emerging from the horizon line. Many of the portraits are drawn and painted in a naïve and simplistic manner.

**FIGURE 3b:** The artist used oil paint and combined this with spray paint and stencilling. This is evident in the images of the guns and roses. Interesting vertical lines create texture in the background.

- **Symbolism:**

**FIGURE 3a:** The steam train symbolises either the transport of the mine worker or the transport of the raw materials excavated by the mine. The small structures in the background could represent the hostels that the mine workers had to live in, or the low cost housing in squatter camps. All the figures represent the life of the mine worker.

**FIGURE 3b:** The two figures symbolise a Pieta. The red roses symbolise hope, love, forgiveness or sadness. The guns are a symbol of violence and death.

- **Possible meanings/messages:**

**FIGURE 3a:** The use of photographs and clippings of drawings becomes a distorted, dreary scene where people march in and out to the mines to work. The artwork is a voice against the state of the working conditions of the labourers at the mines. The composition becomes fragmented scenes of life on the mines.

**FIGURE 3b:** The artwork evokes a feeling of sadness as the mother is holding her son who has died. It reminds one of the PIETA of Michelangelo where mother Mary holds Jesus on her lap after he has been taken from the cross. The boy could have been killed in the city during demonstrations or during the violence between the different gangs of urban squatter camps. (8)

3.2 Candidates must discuss the work of any TWO South African artists who use their art to convey messages of social and/or political issues.

They must use the following in their answer:

- Subject matter
- Influences
- Art elements
- Media and technique
- Possible meanings/messages

(12)  
**[20]**

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

The traditional African mask has always been used as a deeply spiritual expression for cultural and religious ceremonial reasons. Contemporary artists use the mask in many different ways.

4.1 Candidates must discuss how the traditional mask has been reinterpreted by referring to FIGURES 4a-d.

They may refer to the following:

- **Use of recycled materials**

**FIGURE 4a:** A piece of wood is carved to become a mask.

**FIGURE 4b:** Wooden carved mask with found material for the hair. The artist has juxtaposed the African mask against modern dress as seen in the photograph.

**FIGURE 4c:** He uses recycled materials to create his mask. He uses a gasoline/petrol canister. The mask also has rope, a woven basket, a key, pipe, metal clamp and shells for the eyes.

**FIGURE 4d:** Made from found objects and recycled material sourced from the streets of Nairobi. Material is recycled and repurposed to form a web like mask.

- **Techniques**

**FIGURE 4a:** The mask is carved by a specific person in the community. The craft is passed down in the family. Colour is applied after the mask had been shaped and been completed.

**FIGURE 4b:** Carved mask juxtaposed against modern dress. The photograph becomes the artwork.

**FIGURE 4c:** The mask (readymade) has been constructed from a petrol canister and found objects like a woven basket, keys, pipe, metal clamp, rope and shells.

**FIGURE 4d:** The photograph shows the portrait of a man with a mask on. Both the mask and the portrait become the artwork. The mask is constructed from found objects i.e. wire, nails, bottle top and metal strips.

- **Possible meanings/messages**

**FIGURE 4a:** African masks are used in rituals and ceremonies. They represent spirits of animals, ancestors, mythological heroes, mythological values or a form of honouring of a person in a symbolic way. The traditional African mask is worn during celebrations, dances and festivities and ritual ceremonies commemorating social and religious events. They are more often than not part of a unified experience, so while we see them as sculptural forms they can also be considered as a form of performance art, and understanding their function within this event is essential to appreciate their cultural, symbolic and aesthetic significance. African masks are high in demand from art collectors and museums the world over reworking their archival collections to present masks in a new and vibrant format which focus on the beauty and variety of form of the sculpture.

**FIGURE 4b:** There is a combination of Western society as seen in the suit and the African mask representing old African heritage. It addresses the idea of colonisation.

**FIGURE 4c:** The mask represents the consumer society/ throw-away society influencing the traditional as seen in the woven head piece.

**FIGURE 4d:** This construction of found objects has a light and delicate feel to it. The use of metal parts (wire, bottoms of tins, small metal strips and parts) that reflect light makes it a modern and fashionable piece. The different interesting found parts and objects are arranged to form features of a face. The artist could have been influenced by European art movements for e.g. Cubism, Expressionism and/or Surrealism. This mask could be worn by a model on a fashion runway as part of an outfit or worn as an accessory. (8)

4.2 Candidates must analyse the work of TWO South-African artists who represent rural art, crafts and/or spirituality.

- Influences
- Art elements
- Media and techniques
- Possible meanings/ messages

(12)  
[20]

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

In the Bible, the Tower of Babel was a tower built up to the heavens by rich, corrupt and materialistic people. God punished their pride by tearing down the tower and sentencing them all to speak in different languages.

In honour of Buenos Aires, which was named the 2011 World Book Capital, the artist Marta Minujín created a tower of Babel using 30 000 books donated from all over the world. Visitors are allowed to walk to the top of this structure.

5.1 Candidates must discuss Minujín 's artwork in FIGURE 5a by referring to the following guideline:

- **The significance of using books from around the world**

The artist collected 30 000 books from different countries and arranged them in a spiral tower. Books represent knowledge, education and language. The books were donated by readers, libraries and over 50 Embassies.

- **The size of the work**

This work is done on a large scale and the tower rises up in the air. The large scale might represent all languages of the world. It spirals up 25 meters into the air allowing visitors to view the city from above.

- **Display of the artwork in a public space**

It becomes part of the urban space and is accessible to everyone visiting the space. It is not isolated in an art gallery or museum.

- **Use of site**

The installation was placed in a public space (San Martin square) in order for the spectators to walk up the ramp to make them aware of the origins of different languages.

- **Interaction of the viewer**

The spectator can walk along the spiral form to the top of the tower.

**For teachers:** When the visitors ascend the tower they hear music composed by Minujín and the artist repeating the word 'book' in many languages. Once dismantled the literary enthusiasts will be invited to pick one book to take home with them and the remaining books will be called the Library of Babel.

- **Possible messages/meanings**

She wants everyone to be part of a whole (unified). Also that we can communicate through books and spread a message through the written word. The unification of the written word in one location is reminiscent of the original Tower of Babel, where everyone spoke the same language.

(8)

5.2 Artists often portray their own interpretation of stories and myths and use different material and techniques to tell a story.

Candidates must discuss ONE artwork from TWO different artists who use unconventional/ interesting media and techniques to tell a story.

They must use the following guidelines:

- Line, shape and colour
- Media and techniques
- Possible meanings/messages

(12)  
**[20]**

**QUESTION 6: POST-1994 DEMOCRATIC IDENTITY IN SOUTH AFRICA**

Zyma Amien's artwork pays homage to her mother and grandmother who worked in the textile industry. The textile industry has the reputation that they exploit women by paying them a minimum wage for long hours' work.

6.1 Candidates must discuss how Zyma Amien has portrayed in this exploitation in her work by considering the following:

- **Description of the work**

Amien pays homage to her mother and grandmother who worked in the textile industry. There are three white gauze overalls hanging against a white wall and three black sewing machines of different sizes are placed at the bottom of each overall. The sewing machines forcibly 'pin' the overalls to the floor reminiscent of those worn by female workers.

- **Colour**

The white gauze overalls are juxtaposed against the black sewing machines. White is symbolic of purity and peace and the black symbolic of the industrial oppression.

- **Symbolism**

Paying homage to someone is to give honour and respect. The title of the artwork evokes a feeling of sadness. The white overalls are symbolic of her mother and grandmother. Usually overalls are not white and made from heavy durable material whereas these overalls are white and made from a soft and feminine material. The sewing machine could be a reference to the male gender and could symbolise oppression seen in the textile industry.

(6)

6.2 Like Zyma Amien, many post-1994 democratic artists' work has developed from their own personal histories.

Candidates must discuss the work of any TWO relevant South African post-1994 democratic artists who explore their own identities.

They may refer to the following guidelines:

- Subject matter
- Influences
- Art elements
- Composition
- Style
- Possible meanings/messages

(14)  
**[20]**

**QUESTION 7: GENDER ISSUES: MASCULINITY AND FEMININITY**

Contemporary society has a more tolerant approach to gender issues, which has allowed artists to break with stereotypes.

- 7.1 Candidates must discuss why they think FIGURE 7a and 7b have broken with stereotypes.

Candidates can use the following guidelines to aid their response:

- **Visual appearance/body language**

**FIGURE 7a:** The male is portrayed as a soft, shy young man looking down at his hand. Introverted and self-absorbed.

**FIGURE 7b:** The young man is looking at the viewer with self-confidence and bravado. Standing with his hands on his hips, he shows off his muscular, tattooed body. He is placed as if on a stage and is prancing and preening for the adulation of the viewer.

- **Style and technique**

**FIGURE 7a:** An impressionistic feel is given to the painting by the use of light and soft colours. The work is gestural, expressive, and painterly. Short brushstrokes and the use of spray paint reminds one of graffiti. The soft colours give a feminine image of the young man.

**FIGURE 7b:** Bold, realistic colours are used. The detail given to the figure almost reminds one of a photograph. Super realistic, meticulous application of paint with no visible brushstrokes. The background reminds us of wall paper which is very decorative and two-dimensional. The motifs of the wallpaper seem to be repeated in the designs of the tattoos. The realistic use of oil paint is almost like a photograph.

- **Mood and atmosphere**

**FIGURE 7a:** A very sad tranquil mood is created. The figure seems very relaxed and reserved and not aware of the viewer.

**FIGURE 7b:** Happy, jovial and playful atmosphere is created by the bright colour and decorative pattern on both the body and the background.

- **Interpretation of gender issues**

Candidates' own interpretation of gender issues and motivation thereof can be accepted.

(10)



7.2 Society has prejudiced ideas on masculinity and femininity.

Candidates must debate their viewpoint of this issue in a discussion of the work of TWO artists who commented on gender aspects in their work.

They must use the following as a guideline:

- Subject matter/Themes
- Influences
- Media and techniques
- Style
- Possible meanings/messages

(10)  
**[20]**

**QUESTION 8: ARCHITECTURE IN SOUTH AFRICA**

Francois van der Merwe Architects and PKA International Architects designed an intelligent green-star-rated government building in Tshwane that combines both the new and the old. A portion of the Agrivaal building was preserved and the new building 'clips' into the old building, therefore protecting South Africa's heritage.

8.1 Candidates must analyse any TWO buildings they have studied this year, by answering the following:

- **Do you think it was a good idea of PKA International Architects to incorporate part of the old Tshwane building into the new design for the Agrivaal headquarters? Substantiate your answer by referring to your own examples.**

Yes, because heritage is preserved and it creates a sense of the history/sense of the past. Old buildings are often built using beautiful traditional materials such as solid woods, old brick, sandstone, marble, mosaic work etc. Candidates don't need to agree with the statement as long as they substantiate their response.

- **What structures have your chosen architects used in their buildings?**

Candidates own information to be given with substantiation.

- **Do you think that architects should maintain parts of the old building when building/designing a new structure? Substantiate your answer.**

Yes, and only if the maintained part of the building has historical value. Often a design has to adjust to the original design of the historical building. Candidates could incorporate old and new building styles/materials etc. Candidates own information to be given with substantiation.

- **Does your selected building reflect South Africa's heritage? Substantiate your answer.**

Candidates own information to be given with substantiation.

- **Materials**

Candidates own information to be given with substantiation.

- **Style**

Candidates own information to be given with substantiation.

- **Possible influences**

Candidates own information to be given with substantiation.

[20]

**TOTAL: 100**