



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2016**

**VISUAL ARTS P2 (PRACTICAL)**

**MARKS:** 100

**TIME:** **TOPIC 1:** Must be done at school and/or at home during the 3<sup>rd</sup> term.  
[50]

**TOPIC 2:** Must be done during the 4<sup>th</sup> term under controlled conditions **ONLY** at school; a minimum of 6 hours and a maximum of 24 hours.  
[50]

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This question paper consists of 10 pages.

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**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of TWO sections.

TOPIC 1: SOURCEBOOK

TOPIC 2: THE ARTWORK

2. Answer ALL questions in TOPIC 1 and TOPIC 2.
3. This examination must be introduced and facilitated by Visual Arts teacher.
4. In this examination you will be expected to demonstrate the following skills:
  - Independently and creatively apply advanced approaches to generating ideas in response to a project brief
  - Demonstrate an advanced degree of technical skill in the use of a range of materials and techniques
  - Solve visual and conceptual problems in the creation of an imaginative and innovative artworks, using a personal, expressive visual language
  - Effectively manage time and the working process and present own work in a professional manner that enhances the expressive and conceptual impact of the work
5. Your final practical examination for Grade 11 represents the culmination of your Visual Arts studies this year.

Your creativity, originality and skills will be displayed. It is hoped that you will enjoy creating this artwork and that it will be fresh and original, and communicate personal experience.

**TOPIC1: SOURCEBOOK**

The sourcebook forms an important part of this examination. You may work on it both at school and at home. It provides insight into the way you form thoughts/ideas/views/opinions and alternatives you have investigated as well as other processes leading to the final work. Your sourcebook should communicate all thought processes leading to the making of the artwork.

**This sourcebook MUST be clearly marked as examination work and presented separately from your year work sourcebook.**

Direct copying from magazines, the Internet etc. is NOT allowed. Direct copying of an image that is not your own, **will be penalised**. This is a form of plagiarism and is unacceptable.

The sourcebook is part of your creative journey into developing the final artwork and should reflect your own original images to develop your own interpretation.

**The following should be used as checklist for your sourcebook:**

- Paste this examination brief into the front of your examination sourcebook.
- Proposal/Rationale, which could include mind maps, brainstorming, et cetera.
- Investigation, experimentation and research of approaches and/or ideas, which could include source material such as sketches, drawings, photos, images, collected poems, lyrics and research on artists that have inspired you. All material must relate to the development of **your own** work, substantiating **your** decisions.
- Transform source material and create personal and original preparatory/compositional sketches and drawings based on your sources.
- Process drawings.
- If your work is more process-orientated, you must include evidence of the creative process by documentation through original photographs, experiments and/or drawings and accompanying texts.

## TOPIC 2: THE ARTWORK

The examination work must be done in the presence of the Visual Arts teacher within the confines of the classroom.

### GENERAL GUIDELINES

1. You are required to produce ONE artwork in the **practical discipline that you have chosen this year**.
2. Your work may be presented as a single piece, or possibly in the form of a diptych, triptych or a series of works that read as one artwork.
3. The artwork may NOT be taken out of the classroom. This is regarded as an **examination irregularity**.
4. You may discuss the question paper with your Visual Arts teacher PRIOR to the start of the examination.
5. There are no restrictions on size, but the artwork must be manageable and durable in terms of transportation to an examination centre, if required by the province.
6. Remember the importance of art elements and principles such as **line, shape, colour, texture, tone, space, rhythm/movement, balance, harmony, proportion, gradation, variety** and **composition**.
7. There are no specific prescriptions regarding the style of the work. It can be naturalistic, expressionistic, decorative, symbolic, abstract, etc.
8. Select imaginative subject matter, themes, symbols and metaphors to create an expressive, emotional, conceptual or perceptual artwork.
9. You may incorporate other media to create mixed media work in any of the practical disciplines.

## THEME

# SOCIAL AND ENVIRONMENTAL AWARENESS

This theme is meant to inspire you and is open to a wide range of interpretation within your specific discipline. Your interpretation should be the culmination of the creative process you embarked on in Grade 10.

**You are free to choose between social or environmental awareness, or you can combine the two in your approach!**

## Dictionary Definitions

### Social

**1** : so·cial \ˈsō-shəl\ *adj* [ME, fr. L *socialis*, fr. *socius* companion, ally, associate; akin to OE *secg* man, companion, L *sequi* to follow — more at sue] (14c)

**2 a**: marked by or passed in pleasant companionship with one's friends or associates <leads a very full ~ life> **b** : sociable **c** : of, relating to, or designed for sociability <a ~ club>

**3** : of or relating to human society, the interaction of the individual and the group, or the welfare of human beings as members of society <~ institutions>

**4 a** : tending to form cooperative and interdependent relationships with others of one's kind : gregarious **b** : living and breeding in more or less organized communities <~ insects> **c** of a *plant*: tending to grow in groups or masses so as to form a pure stand.

### Environmental

**1**: the circumstances, objects, or conditions by which one is surrounded

**2 a**: the complex of physical, chemical, and biotic factors (as climate, soil, and living things) that act upon an organism or an ecological community and ultimately determine its form and survival **b** : the aggregate of social and cultural conditions that influence the life of an individual or community.

### Awareness

**1** : aware \ə-ˈwer\ *adj* [ME *iwar*, fr. OE *gewær*, fr. *ge-* (associative prefix) + *wær* wary — more at co-, wary] (bef. 12c)

**2** : having or showing realization, perception, or knowledge  
— aware·ness *n*

**syn** AWARE COGNIZANT CONSCIOUS SENSIBLE ALIVE AWAKE mean having knowledge of something. AWARE implies vigilance in observing or alertness in drawing inferences from what one experiences <*aware* of changes in climate>. COGNIZANT implies having special or certain knowledge as from firsthand sources <not fully *cognizant* of the facts>. CONSCIOUS implies that one is focusing one's attention on something or is even preoccupied by it <*conscious* that my heart was pounding>. SENSIBLE implies direct or intuitive perceiving esp. of intangibles or of emotional states or qualities <*sensible* of a teacher's influence>. ALIVE adds to SENSIBLE the implication of acute sensitivity to something <*alive* to the thrill of danger>. AWAKE implies that one has become alive to something and is on the alert <a country always *awake* to the threat of invasion>.

This theme can be descriptive, symbolic, or more metaphorical. Using your research material, find an original and creative solution to create a truly individual/personal interpretation of **Social and Environmental Awareness**.

**Artists have explored and interpreted this theme in their own way, devices and time!**

Study and explore the following artworks with an aim of getting inspiration and reference but also keeping in mind the meanings of the words, 'social', 'environmental' and 'awareness'.



**FIGURE 1:** Mollie Townsend, *Three Motswana Children*, oil on canvas, undated.



**FIGURE 2:** Lucy Wiles, *Mother and child*, water colour, undated.



**FIGURE 3:** Unknown artist, *Old lady carrying firewood*, banana leaf, undated.



**FIGURE 4:** Margaret Tredgold, *Mbira player*, paper cut-out, undated.



**FIGURE 5:** Pola Maneli, *All that Power*, oil, undated.



**FIGURE 6:** Willie Bester, *No to War*, Assemblage, 2004.



**FIGURE 7:** Bjargey Ólafsdóttir: **Red Polar Bear**

Bjargey Ólafsdóttir is a visual artist, writer and director from Reykjavík, Iceland. The Red Polar Bear is one of the 350 EARTH art projects that focuses on motivating people to think about their environment and how they can get involved in making it better. The Red Polar Bear was made out of organic red coloring to show how polar bears are in danger because of climate change.

(Image Source: flickr.com).



**FIGURE 8:** Helena Maratheftis, **Selfridges' Ocean Project.**

Helena Maratheftis is an artist, designer and illustrator who uses recycled plastic to create sea creature sculptures. She does this to draw attention to the dangers of polluting the oceans with plastic, as sea animals like turtles, often die from eating plastic debris. The plastic sculpture of a life-sized turtle featured here is a testament to that.

(Image Source: helenamaratheftis.com)



**FIGURE 9:** Aida Sulova, **Once Upon a Plastic Bag**

Aida Sulova is a street artist who started a campaign in order to remind people to dispose of their waste properly. The anti-plastic campaign is based in Kyrgyzstan and Sulova uses her art to convey this message. Using the garbage bin as her canvas, the large photograph of a man becomes a symbol of how the waste will eventually come back into our lives and affect us.

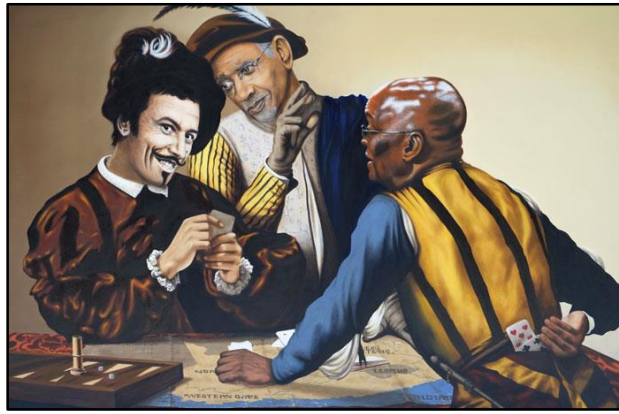
(Image Source: sulova.com)



**FIGURE 10:** John Sabraw, **Chroma Paintings**

John Sabraw is an artist and professor that fuses Science and Art together to create unique artworks. His paintings use toxic substances to emphasize the effects of coal mining pollution. He extracts the toxic sludge from polluted rivers and turns it into amazing artworks.

(Image Source: smithsonianmag.com)



**FIGURE 11:** Yiull Damaso, *The Three stooges*, oil on canvas, 2014.  
This painting features the artist, left, advised by Mac Maharaj, gambling against President Jacob Zuma.



**FIGURE 12:** Sam Nhlengethwa. *The Shebeen*, Hand-printed photolithograph, 2003.



**FIGURE 13:** Kami Brodie, *Papa and Martha*, oil and acrylic on canvas, 1992.

**Bear in mind, the attached pictures are not to be used for your own artworks produced by you for both TOPIC 1 and TOPIC 2! If used, a total new approach and new composition have to be explored!**

**Now reflect on your own interpretation of  
SOCIAL AND ENVIROMENTAL AWARENESS!**

**ASSESSMENT CRITERIA**

MARKERS WILL USE THESE CRITERIA FOR ASSESSMENT.

**TOPIC 1: SOURCEBOOK**

<b>CRITERIA</b>	<b>This includes the following:</b>	<b>Marks</b>
<b>Concept development</b>	<ul style="list-style-type: none"> <li>• Mind maps annotated sketches and drawings to show concept development</li> </ul>	10
<b>Research, investigation, Experimentation</b>	<ul style="list-style-type: none"> <li>• This should include some or all of the following:               <ul style="list-style-type: none"> <li>○ Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires you</li> <li>○ Research on artists that have inspired you</li> <li>○ Experimentation with media and/or different techniques</li> </ul> </li> <li>• All material must relate to the development of your work, substantiating <b>your</b> decisions</li> </ul>	15
<b>Process drawings</b>	<ul style="list-style-type: none"> <li>• At least 30% should be drawings to explain your concept development</li> </ul>	15
<b>Presentation and overall view</b>	<ul style="list-style-type: none"> <li>• Your sourcebook should consist of 8–10 pages</li> </ul>	10
	<b>TOTAL</b>	<b>50</b>

**TOPIC 2: THE ARTWORK**

<b>CRITERIA</b>	<b>This includes the following:</b>	<b>Marks</b>
<b>Choice and use of materials/techniques</b>	<ul style="list-style-type: none"> <li>• Suitability of material and technique according to the concept</li> <li>• Safe and manageable</li> <li>• Technical skill</li> </ul>	10
<b>Use of formal art elements</b>	<ul style="list-style-type: none"> <li>• The importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition</li> </ul>	10
<b>Overall impression of work-originality, creativity, innovation</b>	<ul style="list-style-type: none"> <li>• Generation of new, unique and novel responses/solutions</li> </ul>	10
<b>Interpretation and practical implementation of research</b>	<ul style="list-style-type: none"> <li>• Personal interpretation of a theme</li> <li>• Experimenting</li> <li>• Meeting new challenges</li> </ul>	10
<b>Completion and presentation of artwork</b>	<ul style="list-style-type: none"> <li>• Attention to detail</li> <li>• Task completed in allocated time</li> <li>• Presentation according to the task</li> </ul>	10
	<b>TOTAL</b>	<b>50</b>
	<b>GRAND TOTAL</b>	<b>100</b>

## ASSESSMENT CRITERIA FOR PRACTICAL WORK

<b>Outstanding</b>	90–100%	Exceptional ability, richness: insightful; fluent; high skill; observation and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references. <b>Outstanding and original presentation.</b>
<b>Excellent</b>	80–89%	Striking impact; most of the above; detailed; well organised and coherent; polished; skill evident; supported by original/unusual/relevant visual references; presentation original and considered; <b>some minor flaws evident.</b>
<b>Very Good</b>	70–79%	Well organised; as above, but lacks the 'glow and spackle'; good level of competence and selection of relevant visual references; obvious care and effort taken with original presentation; <b>some obvious inconsistencies/flaws evident.</b>
<b>Good</b>	60–69%	Interesting visual presentation; clear intent; convincing; simple direct use of medium; displays understanding but tend towards pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation; <b>distracting/obvious inconsistencies.</b>
<b>Average</b>	50–59%	Adequate; feels mechanical; derivative or copied; little insight; unimaginative; some visual reference not always clearly identified; fair presentation; <b>many distracting inconsistencies.</b>
<b>Below average</b>	40–49%	Enough material/works to pass; not logically constructed; some flashes of insight; limited selection of information; poor technical skills might be a contributing factor; little use of visual information; clumsy or careless presentation; <b>in need of support/motivation.</b>
<b>Elementary</b>	30–39%	Visually uninteresting; uncreative; limited/poor technical skill used; little attempt to present information in an accepting manner; little or no visual information/reference; general lack of commitment; <b>in need of support/motivation.</b>
<b>Weak Not achieved</b>	20–29%	Very little information; jumbled; not easy to view; <b>little or irrelevant work/visual information.</b> No effort made to present work in acceptable manner; in need of support/motivation.
<b>Very Weak Not achieved</b>	0–19%	Incoherent; <b>irrelevant, very little or no work;</b> lack of even limited skills being applied. No commitment/co-operation.



