



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2018

VISUAL ARTS P2 (PRACTICAL)
22 JUNE – 21 SEPTEMBER 2018

MARKS: 100

TIME: **TOPIC 1:** Must be done at school and/or at home during 2nd term. [50]
TOPIC 2: Must be done during the 3rd term under controlled conditions
ONLY at school; a minimum of 12 hours and a maximum of 24
hours. [50]



This question paper consists of 22 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections.

TOPIC 1: SOURCEBOOK

TOPIC 2: THE ARTWORK

2. Answer ALL the questions in TOPIC 1 and TOPIC 2.
3. This examination must be introduced and facilitated by the Visual Arts teacher.
4. In this examination you will be expected to demonstrate the following:
 - 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 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 preparatory visual arts practical examination for Grade 12 represents the culmination of your Visual Arts studies this year.**

Your creativity, originality and skills will be highly displayed. May you enjoy creating this artwork and that it will be fresh and original, and represent personal experience.

6. Read ADDENDUM A (General) and ADDENDUM B which contain guidelines for new media/multimedia, digital art, digital photography, installation and performance art.

TOPIC 1: SOURCEBOOK

Conceptualised by the development and realisation of creative ideas.

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 have formed ideas, alternatives you have investigated as well as other processes leading to the final work. Your sourcebook should clearly communicate your thought processes, leading to the making of the artwork.

You should visually tell the story of how your artwork was CONCEIVED, DEVELOPED and PRODUCED through drawing, experimentation and writing. It should reflect your INDIVIDUALITY and CREATIVITY as a Visual Arts candidate.

Clearly mark this sourcebook as examination work and present it with your final artwork, TOPIC 2.

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 utmost importance is placed on the process of TRANSFORMATION of the source material.

If you need to use appropriate borrowed images, you must combine them with your own original images to DEVELOP YOUR OWN INTERPRETATION.

The source book is part of your creative journey to develop the final artwork and should reflect your creativity as an art candidate by being exciting aesthetically and by being creative in its presentation.

TOPIC 2: THE ARTWORK

The making of creative artworks, the management of the process and presentation, following safe practice.

The examination work must be done in the presence of the Visual Arts teacher within the confines of the classroom using a minimum of 12 hours and a maximum of 24 hours.

GENERAL GUIDELINES

1. You are required to produce ONE artwork in the **practical discipline 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

Transformation

Transformation is change in form, appearance, nature or character.

- It is an act or process of transforming
- It is a state of being transformed
- It is the process of changing from one qualitative state to another

Synonyms include the following:

change	revision	metamorphosis
alteration	amendment	renovation
modification	mutation	makeover
variation	evolution	revolution
conversion	transfiguration	transmutation

Transformation as a process of transformation from one state to another can apply to an individual or an organisation or the product or service supplied by the organisation. When related to higher education, transformation usually refers to the transformation of the student via learning or the transformation of the institution so that it is better able to provide transformative outcomes, that is, transformative learning or research.

In South Africa, transformation has a particular meaning related to the political transformation of society: higher education having a transformative role in moving from apartheid to an inclusive society.



FIGURE 1: Marco Cianfanelli, *Nelson Rolihlahla Mandela*, metal, undated.

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

The following artworks and poems reflect how Transformation can be seen and interpreted in different scenarios, circumstances and situations by other people. Use these examples as a source of inspiration to your own personal visual journey towards your individual interpretation of the theme.

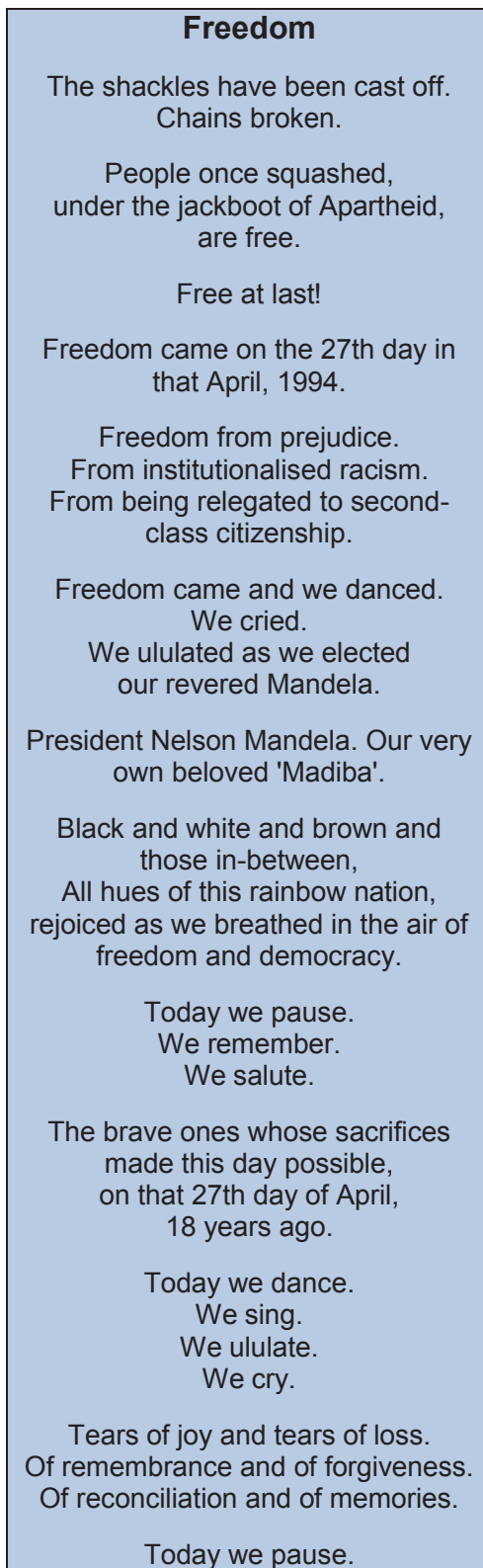


FIGURE 2: Afzal Moolla, *Freedom*, poem, undated.

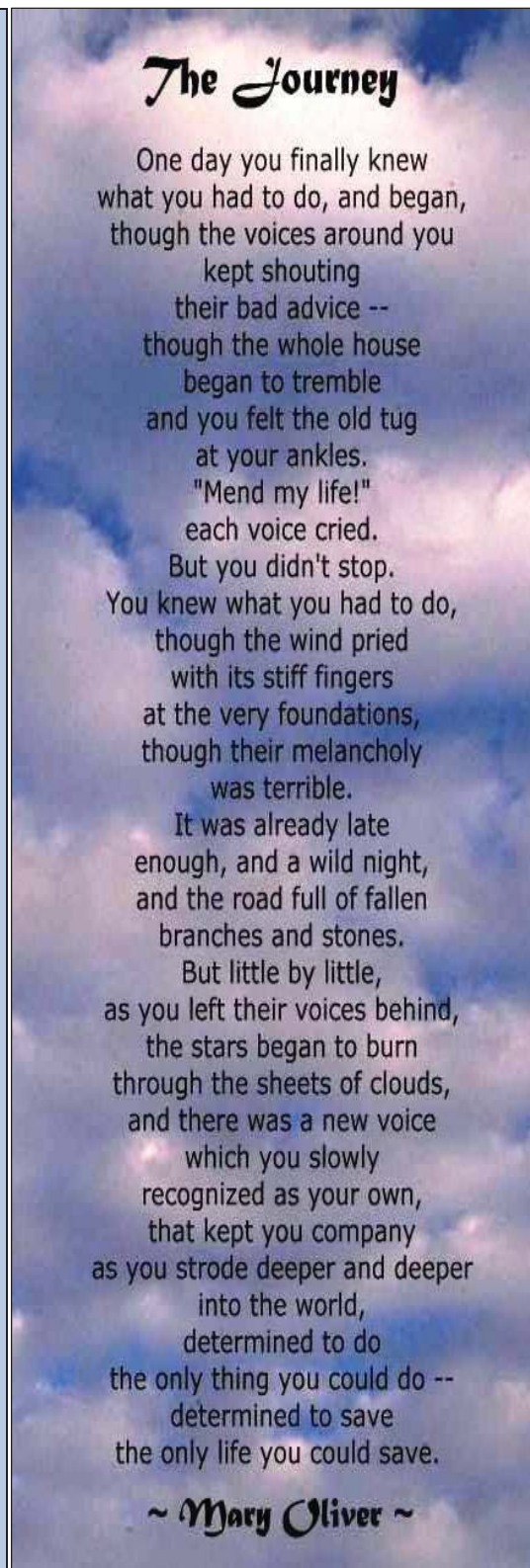


FIGURE 3: Mary Oliver, *The Journey*, poem, undated.



FIGURE 4: Sandile Goje, *Meeting of Two Cultures*, linocut, 1993.

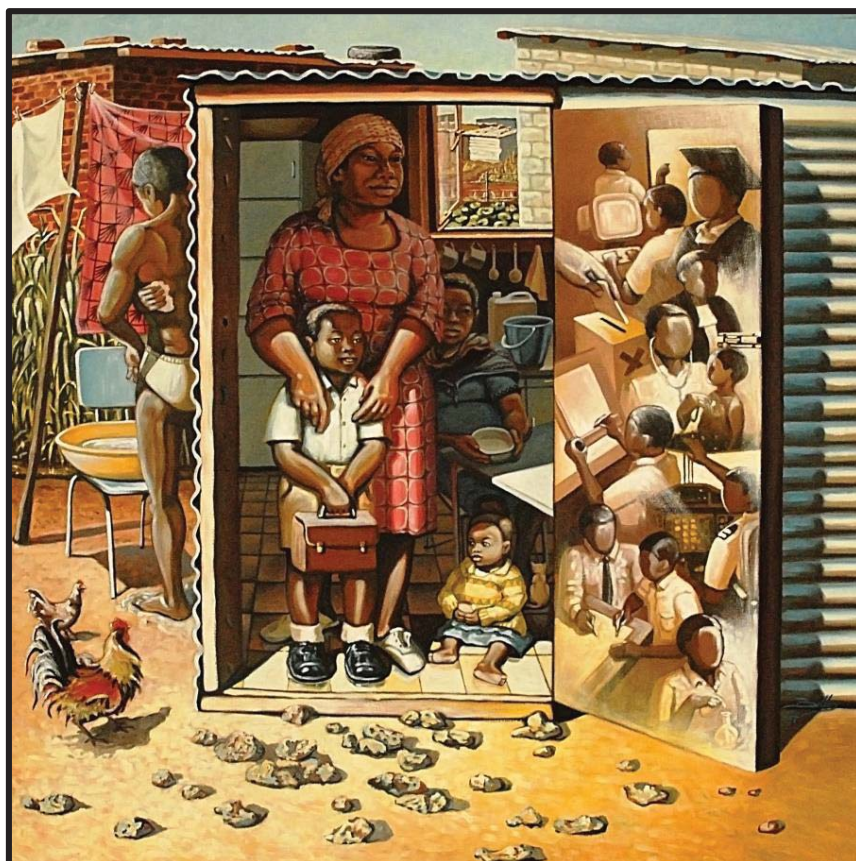


FIGURE 5: Richard Bollers, *Education Opened All Doors*, oil on canvas, undated.



FIGURE 6: Salvador Dalí, *Metamorphosis of Narcissus*, oil on canvas, 1937.



FIGURE 7: Teha Malasi, *Fragile Earth*, oil on canvas, 2008.

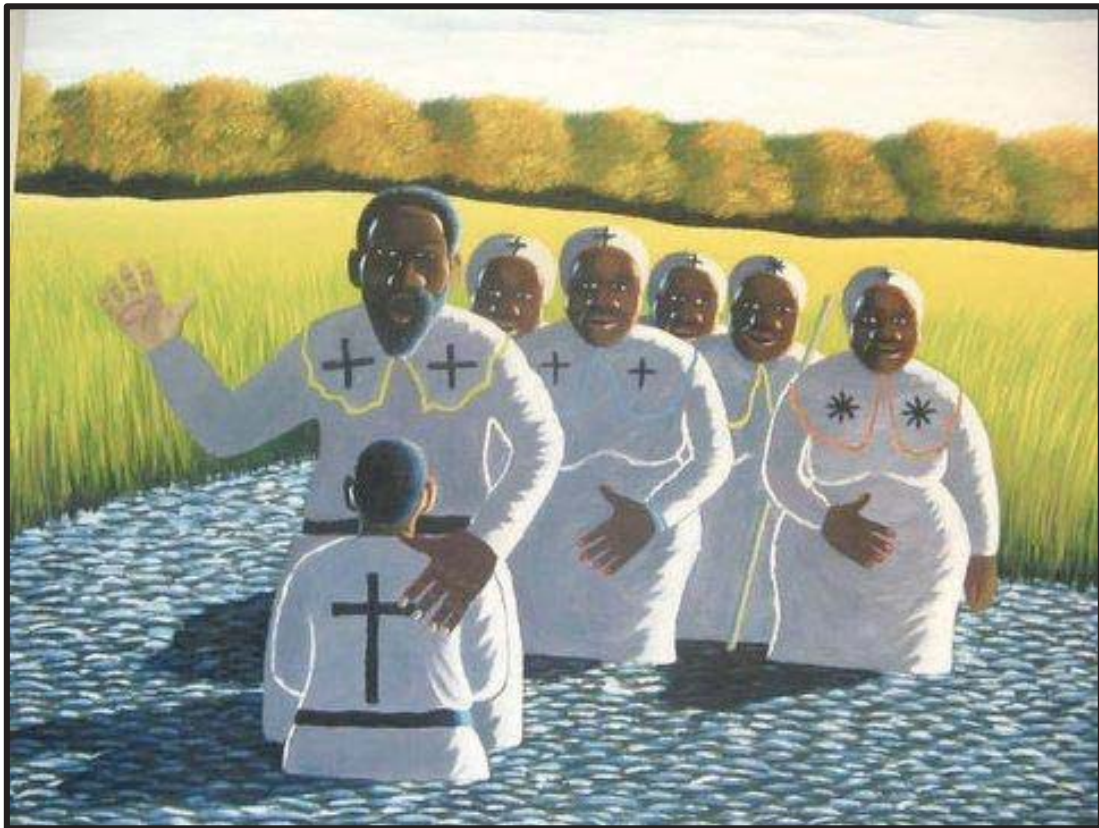


FIGURE 8: Sibusiso Duma, *When We Were Young*, acrylic on board, undated.



FIGURE 9: Jude Papaloko Thegonus, *Spiritual Transformation*, oil on canvas, undated.



FIGURE 10: Denice Bizot, *Shovel Art*, rusty shovel heads, undated.



FIGURE 11: John Lauteilch, *New Heaven and Earth*, oil on canvas, undated.

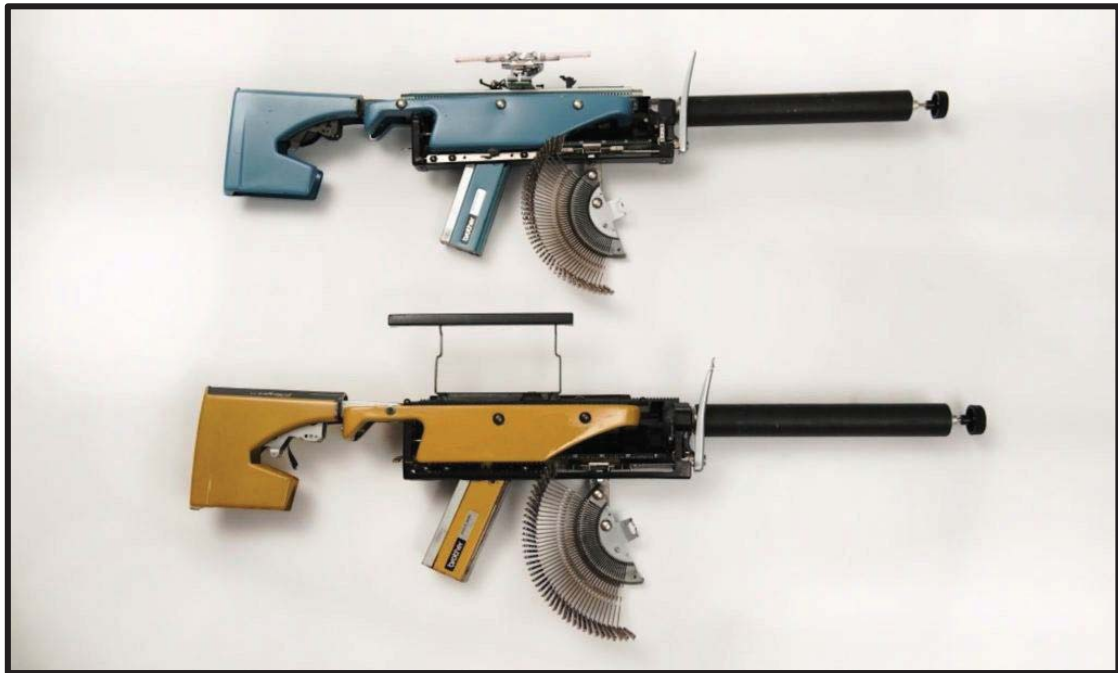


FIGURE 12: Eric Nado, *Typewriter-Guns*, plastic, wire and metal, undated.

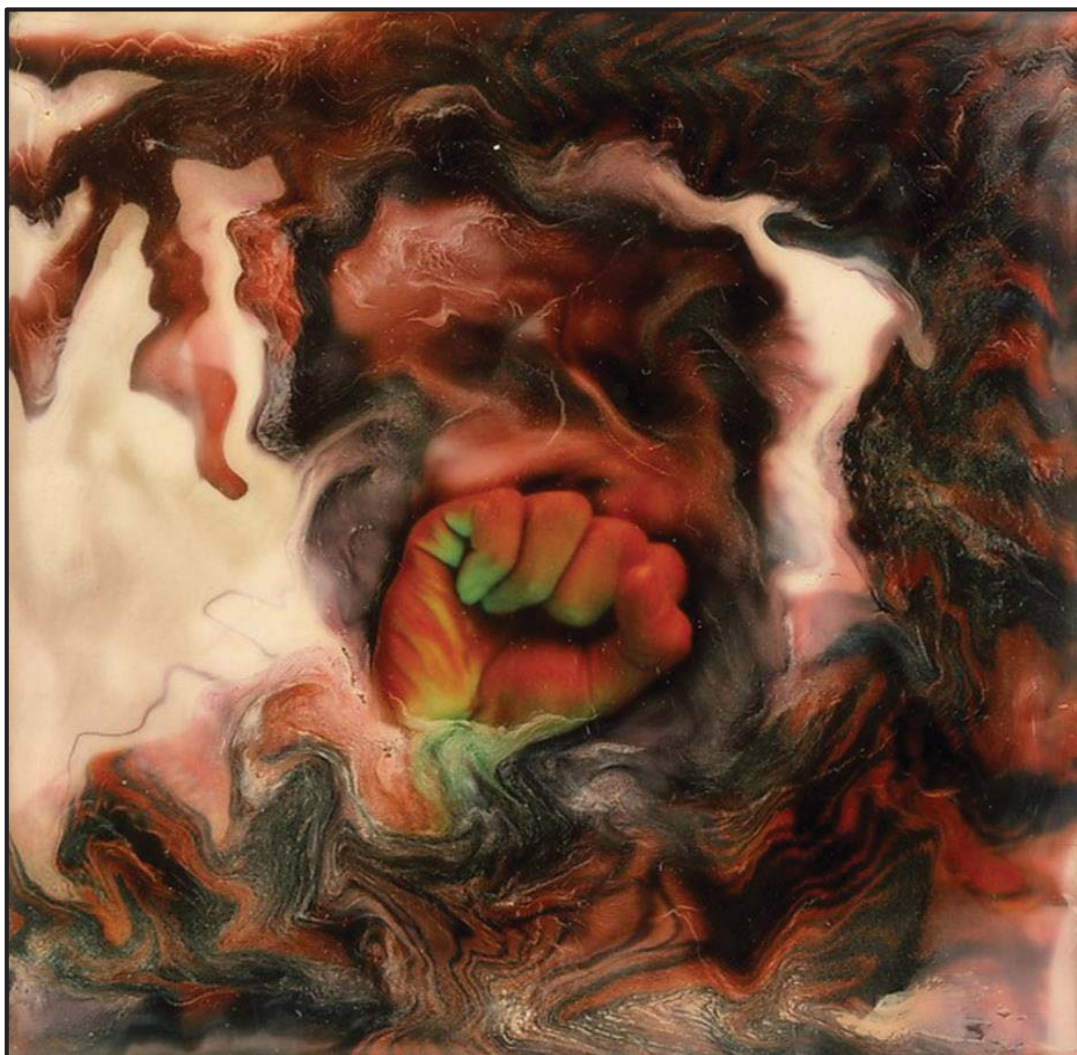


FIGURE 13: Lucas Samaras, *Photo-Transformation*, polaroid print, 1973.



FIGURE 14: W. Kentridge, *Art in a State of Grace, State of Siege, State of Hope*, silkscreen, 1988.

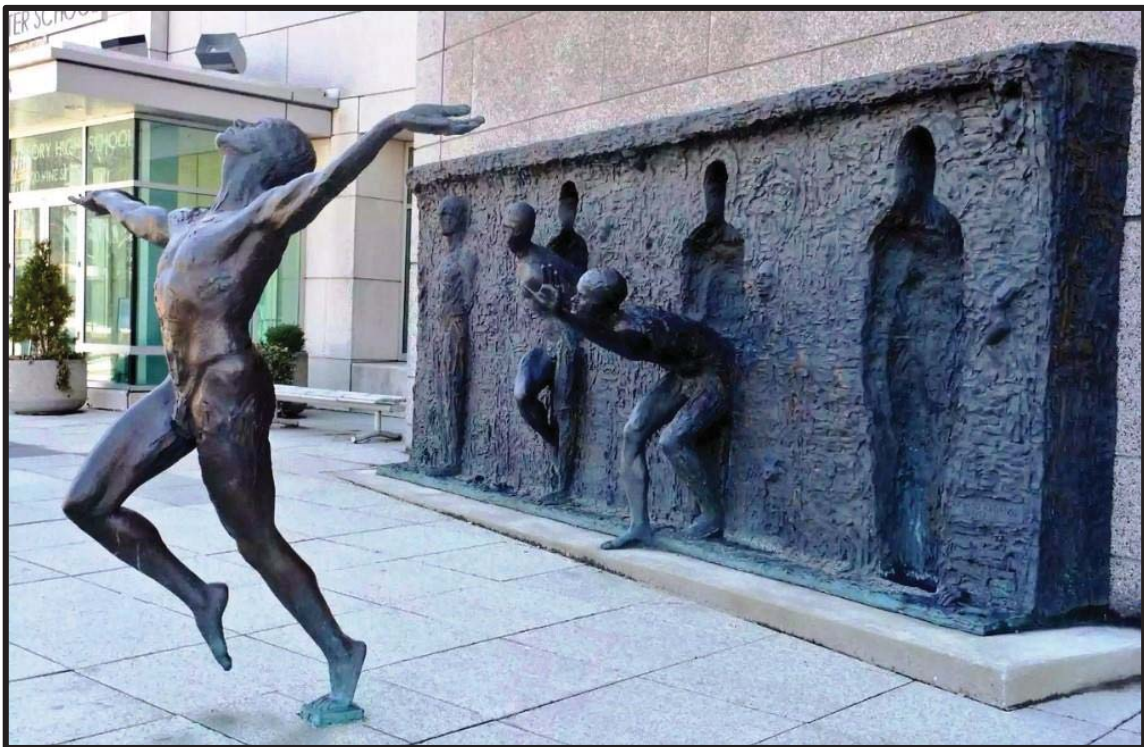


FIGURE 15: Zenos Frudakis, *Freedom*, bronze, 2001.



FIGURE 16: Alper Dostal, melting *"Persistence of Memory"*, digital photography.

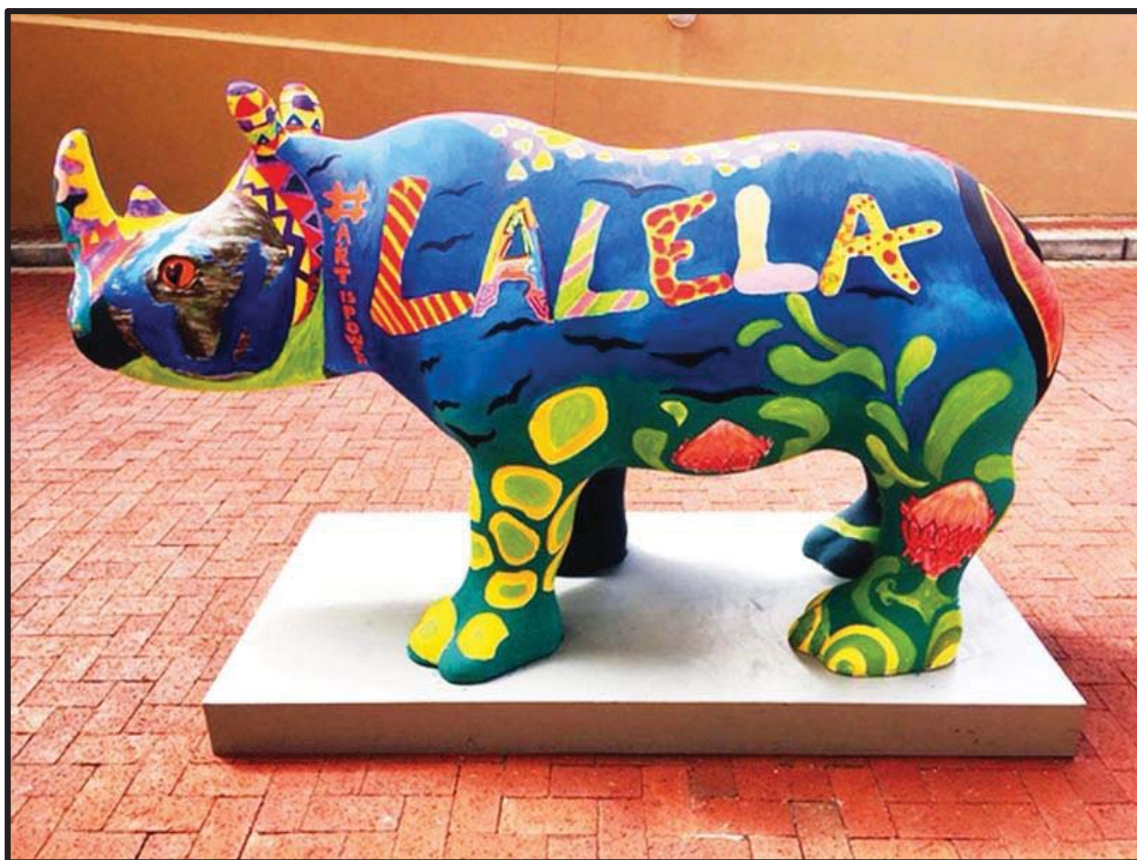


FIGURE 17: Unknown artist, *Lalela (listen) Rhino*, undated.

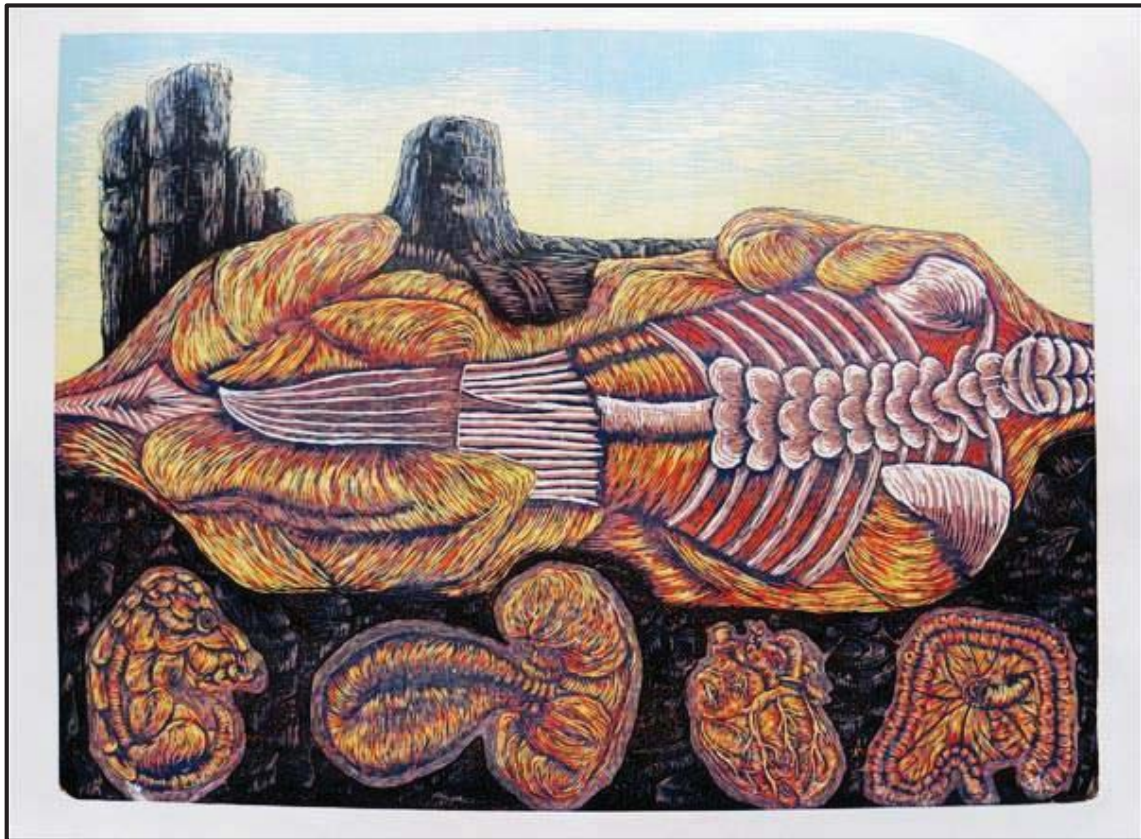


FIGURE 18: Partha Dutta, *Transformation*, woodcut, 2014.



FIGURE 19: Carl Fredrik Reuterswärd, *Non Violence*, bronze, 1985.

Bear in mind, attached pictures and poems are not to be used for artworks produced by you for both TOPIC 1 and TOPIC 2 but to inspire you in your own conceptual development. If used, a total new approach and a new composition have to be explored.

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 **TRANSFORMATION**.

Teachers must facilitate the initial brainstorming/research process.

Begin your work by conceptualising a mind map in your sourcebook using the theme **TRANSFORMATION**.

Using the guidelines below, create an artwork in which you share ideas, thoughts, interpretations and emotions related to TRANSFORMATION.

- Intentions, aims or ideas that you wish to convey
- Images that would best express your intentions
- Exploration of and experimentation with materials and techniques, which must include at least ONE tonal drawing relevant to the theme
- At least 30% should be drawings/sketches to explain your concept development, which should include tonal drawings
- Media that could successfully communicate these ideas
- Techniques that would be the most appropriate to use in expressing your media and your ideas
- Size, format and presentation that would best suit your ideas
- See the assessment criteria on pages 16, 17 and 18

You could consider the following in relation to **TRANSFORMATION**:

- Social, economic and political experiences
- Objects
- Landscapes
- People
- Symbols and metaphors
- Nature
- Culture
- Identity
- Recycling

Now reflect your own interpretation of **Transformation!**

TOPIC 1: SOURCEBOOK

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

TOPIC 2: THE ARTWORK

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

FINAL MARK: TOPIC 1 (50) + TOPIC 2 (50) = 100

ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90 – 100	<ul style="list-style-type: none"> • The candidate generated many ideas; tried unusual combinations or changes before choosing one final idea; made connections to previous knowledge; mastery of problem-solving skills. • Effort is far beyond that is required. • The WOW factor is evident. • The work shows great innovation. • The work as a whole is confident and evocative; it engages the viewer with outstanding qualities. • The work clearly demonstrates original vision, variety of innovative ideas and/or risk-taking and inventive articulation of a broad range of elements and principles. • Content/conceptual richness of the work is excellent. • Outstanding and original presentation; exceptional ability, creative richness; insightful; fluent; high skill; observation and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references.
Excellent	80 – 89	<ul style="list-style-type: none"> • 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; some minor flaws evident. • Most of the above, but without the WOW factor. • Often excellent technical abilities, but not as innovative OR very innovative, but lacking technical richness.
Very Good	70 – 79	<ul style="list-style-type: none"> • Well organised; as above, but lacks the 'glow and sparkle'(less convincing in terms of imagination, creativity and innovation); good level of competence and selection of relevant visual references; obvious care and effort taken with original presentation; some obvious inconsistencies/flaws evident. • Good evidence of effort and commitment. • Interesting/innovative/creative, but not technically resolved • Technically good, but lacks conceptual richness or vice versa
Good	60 – 69	<ul style="list-style-type: none"> • The work demonstrates some originality; 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; distracting/obvious inconsistencies. • Sound level of competence.
Average	50 – 59	<ul style="list-style-type: none"> • Adequate; feels mechanical; derivative or copied; little insight; • Unimaginative; some visual reference not always clearly identified. • Fair presentation; many distracting inconsistencies. • Average level of technical competence; possibly limited commitment in terms of time and effort. • Imagery is copied from another source with little transformation of images. • Little evidence of trying anything unusual. • Scope of work is narrow and repetitive.

Below average	40 – 49	<ul style="list-style-type: none"> • Enough material/works to pass; not logically constructed. • Limited selection of information; poor technical skills and/or lack of time on the task might be contributing factors. • Little use of visual information, clumsy or careless presentation; in need of support/motivation to pass. • Imagery is copied from another source with very little transformation. • Composition is weak and underdeveloped; no evidence of planning or incomplete planning.
Elementary	30 – 39	<ul style="list-style-type: none"> • Just enough material to pass. • 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; in need of support/motivation to pass. • Insufficient time on task. Standard below the acceptable. • Poor solutions to problems; artwork is copied and superficial. No evidence of original thought.
Weak Not achieved	20 – 29	<ul style="list-style-type: none"> • Very little information; jumbled; not easy to view; little or irrelevant work/visual information. • No effort made to present work in acceptable manner; in need of support/motivation. • Very poor skills level. • Project very weak or incomplete. • Poor artistic decision-making; candidate put in little effort.
Very Weak Not achieved	0 – 19	<ul style="list-style-type: none"> • Incoherent; irrelevant, very little or no work; lack of even limited skills being applied; no commitment/co-operation. • Work incomplete. • Poor artistic decision-making/learner, no effort made.

ADDENDUM A: GENERAL

1. The candidate is required to produce ONE artwork in the PRACTICAL OPTION he/she HAS CHOSEN THIS YEAR. Specialised options include drawing, painting, sculpture, printmaking, multimedia work, photography, installations, new media, et cetera.
2. Some candidates need the freedom to work across disciplines. This is in keeping with contemporary practices. A specialised focus on painting could include the exploration of three-dimensional work and new media.
3. Candidates' artworks are marked according to the set criteria for the subject, Visual Arts, and not according to the specialised option.
4. Contemporary artists pull from an infinite variety of materials, sources and styles to create art. Contemporary artists working within the postmodern era embrace the notion of 'artistic pluralism', the acceptance of a variety of artistic intentions and styles
5. Today's contemporary art world shows a cross-over/integration of media/technique, which means our pre-conceived ideas and techniques are constantly changing. Practical work should always be informed by contemporary art practice. This must be kept in mind when marking examination work.
6. Creativity and individuality should be stressed

Note the difference between plagiarism and appropriation:

- **Plagiarism** is copying someone else's image/artwork **directly**. This includes paintings, digital images, three-dimensional work and photography.
- **Appropriation** is using found imagery in a new context; the image forms part of your greater original composition.
- It is preferable that you use your own photography, which will allow you to consider the mood, message, viewpoint, et cetera. Painting from your own photographs is acceptable.
- It is advised that you consult many different sources which will deepen your level of investigation; own drawings from direct observation, reference books, magazines etc.
- Note that images taken from the internet are often of poor quality, like low resolution, superficial context etc. and should be used sparingly.
- When evaluating your ideas, eliminate those that are 'cheesy'(e.g. pink hearts and sweet things), insincere(e.g. world peace) or overtly pretty or lacking in substance (for example a bunch of roses)

The **SOURCEBOOK** must support your final artwork. Imagery used in your final artwork should be evident in your sourcebook. All imagery should show some development in your sourcebook. Concepts often develop from experimentation with materials and techniques. A sourcebook should show a personal involvement in your working process and should result in a visually pleasing/exciting piece.

ADDENDUM B: NEW MEDIA/ MULTIMEDIA/DIGITAL ART

SOURCEBOOK: NEW MEDIA/ MULTIMEDIA/DIGITAL ART

- Concept development and realisation must play an important role in the new media/multimedia/digital art works. Evidence of the candidate's thought processes leading to the final realisation of the concept in his/her work should be visually evident.
- The sourcebook must show evidence of:
 - **Relevant source material** – own source generated with the use of software or created by hand and digitised through various input devices.
 - **Concept development** (thumbnail sketches, writing and/or storyboard).
 - **Research on artists** following similar approaches.
 - **Documentation of programs** used, e.g. screenshots, etc.
 - **At least 30% should be drawings to explain concept development.**

ARTWORK: NEW MEDIA/ MULTIMEDIA/DIGITAL ART

- All new media/multimedia/digital art must emphasise artistic voice over technical skill. In other words, it is not the skill of the candidate in a computer program that is assessed, but the aesthetic use of it. Therefore, research of contemporary artists are vital to create an own artwork. (Candidates must distinguish between using these new media for Visual Arts or Design, for example music videos, etc.)
- The use of computer applications as a tool to realise concept, expressive and formal concerns (similar to how a painter would use his brush to paint)
- Candidates must consider conceptual, aesthetic, expressive and formal concerns as fundamental to the approach, including sensitivity to the context.
- Personal control and execution of work
- **Presentation is important**
 - In art galleries and museums, video art and animations are usually presented on a large surface to engulf the viewer with a total sensory experience. Although this is mostly not possible at a school, the candidate must consider the impact of the work on a computer screen.
 - In two-dimensional digital work, the final work cannot be only an A4 size print. It has to be either a series of at least 3–5 A4 size works that relate in narrative OR printed at least in A2 and mounted.
- In animation/video art, space, time, movement, narrative, chronology, interaction of image and sound must be considered
- **Candidates must consider the soundtrack in animation/video art carefully. Often the sound track gives a 'music video' feel to the work and contradicts the message. Candidates can create their own sounds.**

DIGITAL PHOTOGRAPHY

- The minimum requirement is FOUR A4-related digital prints OR something similar in size, for example three A3 size prints or one A2 or larger print.
- The photographs should be conceptualised and presented as one artwork, for example following a narrative.
- Place the digital images on a CD and insert it into the front of the sourcebook.
- All digital software procedures must be documented thoroughly in the sourcebook.
The candidate must keep a record of screenshots that illustrate all the editing decisions made. This is the only way to validate digital work as authentic, because so much digital work is available to download on the internet.
- The sourcebook should include the following:
 - The program used (e.g. Adobe Photoshop 7)
 - All digital software procedures. The candidate must keep a record of screenshots that illustrate all the editing decisions.
 - The tools that the candidate used to manipulate his/her images, that is, adjustments made, filters used (distort, noise, render, sketch), etc.
- Candidates should carefully consider the presentation of the work.
- Candidates selecting this option must familiarise themselves with contemporary developments in fine art digital photography.
Photography, both traditional and digital, is not a technical exercise, but encompasses questions of aesthetics, intent, etc. in the assessment criteria.

Assessment of photography

- Interpretation and communication of the theme. Candidates should be able to establish relationships between images.
- The work must reflect a high degree of originality and strong creative qualities. It should read as fine art; therefore conceptualisation in the sourcebook is essential.
- Images must relate to each other and the theme. No random selection.
- Formal art elements and principles must be applied.
- Photography may be combined with other media.

INSTALLATION

- Installations break away from the traditional drawing, painting, printmaking and sculpture by creating three-dimensional spaces that viewers can enter and be surrounded by an artist's processes and visions.
- It should be in line with contemporary developments in fine art practices.
- Two and three-dimensional elements within the environment.
- Candidates may use ready-mades
- Viewer interaction with space is important.
- Sensitivity to viewer reception and interaction on multiple sensory levels.
- Installation artworks must be resolved fully, both technically and conceptually.
- There should be extensive research and concept development in the sourcebook to justify the artwork.

PERFORMANCE ART

- Plan, document and rehearse performance pieces thoroughly.
- Make drawings throughout the process of conceptualising the performance.
- Document performance art photographically, videographically and with drawings and words.
- Pay careful attention to the subtle differences between Performance Arts as Visual Arts and Performance Arts as Dramatic Arts.
- For the final examination, the documentation of the performance and not the actual performance will be assessed due to the nature of the examination and moderation.

TOTAL: 100

