



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P2

PRACTICAL

22 JULY–25 OCTOBER 2013

MARKS: 50

TIME: SECTION A must be done during the third term. SECTION B must be done during the fourth term under controlled conditions **ONLY** at school, 18 hours.

**This question paper consists of 16 pages and a 2-page addendum.
This question paper must be printed in full colour.**

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections:

SECTION A: SOURCEBOOK/WORKBOOK/JOURNAL
SECTION B: THE ARTWORK
2. Answer ALL the questions in SECTION A and SECTION B.
3. Your teacher must introduce and facilitate this examination.
4. In this examination you will be expected to demonstrate the following skills:
 - Independently and creatively apply advanced approaches and generate 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 final art practical examination for Grade 12 represents the culmination of your art studies this year. Your creativity, originality and skill will be displayed. May you enjoy creating this artwork and may it be fresh and original, and communicate personal experience.
6. Read the ADDENDUM with information about your working process at the end of this question paper.

SECTION A: SOURCEBOOK/WORKBOOK/JOURNAL

The sourcebook forms an important part of this examination. There are no restrictions on size, and it can be presented in any form. You may work on it both at school and at home. It provides insight into the way you form ideas, how many alternatives you have investigated, as well as other processes leading to the final work. Your sourcebook should clearly communicate your thought processes.

You MUST clearly mark this sourcebook as examination work and present it with your final artwork.

Direct copying from magazines, the Internet, et cetera 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.

In your sourcebook you should VISUALLY tell the 'story' of how your final artwork was CONCEIVED, DEVELOPED and PRODUCED. This should be done through drawing, writing, experimenting, pasting, et cetera. This journey through time should reflect your INDIVIDUALITY and CREATIVITY as an art learner.

The following is merely a guideline of things you could include in 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 work, substantiating your decisions.
Personalise and create 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.

SECTION B: THE ARTWORK

The examination work must be done in the presence of the Visual Arts teacher within the confines of the art room using a minimum of 6 hours and a maximum of 18 hours.

GENERAL GUIDELINES

1. You are required to produce ONE artwork in the **practical discipline that you have chosen this year.**
2. You may present your work as a single piece or possibly in the form of a diptych, triptych or a series of works that read as one artwork.
3. **You may NOT take the artwork out of the examination venue. 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, but no discussion of work may occur during the examination period.
5. There are no restrictions on size, but the artwork must be manageable and durable in terms of transportation to the examination centre, if required by the province.
6. Remember the importance of the elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.
7. There are no specific prescriptions regarding the style of the work. It can be naturalistic, expressionistic, decorative, et cetera.
8. You may incorporate other media to create mixed media work in any of the practical disciplines.

ASSESSMENT CRITERIA

MARKERS/EXAMINERS COULD USE THE FOLLOWING CRITERIA AS A GUIDE WHEN MARKING:

SECTION A: SOURCEBOOK/WORKBOOK/JOURNAL

CRITERIA	
Concept development	10
Research, investigation, experimentation, et cetera	15
Process drawings	15
Presentation and overall view	10
TOTAL	50

SECTION B: THE ARTWORK

CRITERIA	
Choice and use of materials/techniques	10
Use of formal art elements	10
Overall impression of work – originality, creativity, innovation	10
Interpretation and practical implementation of research	10
Completion and presentation of artwork	10
TOTAL	50

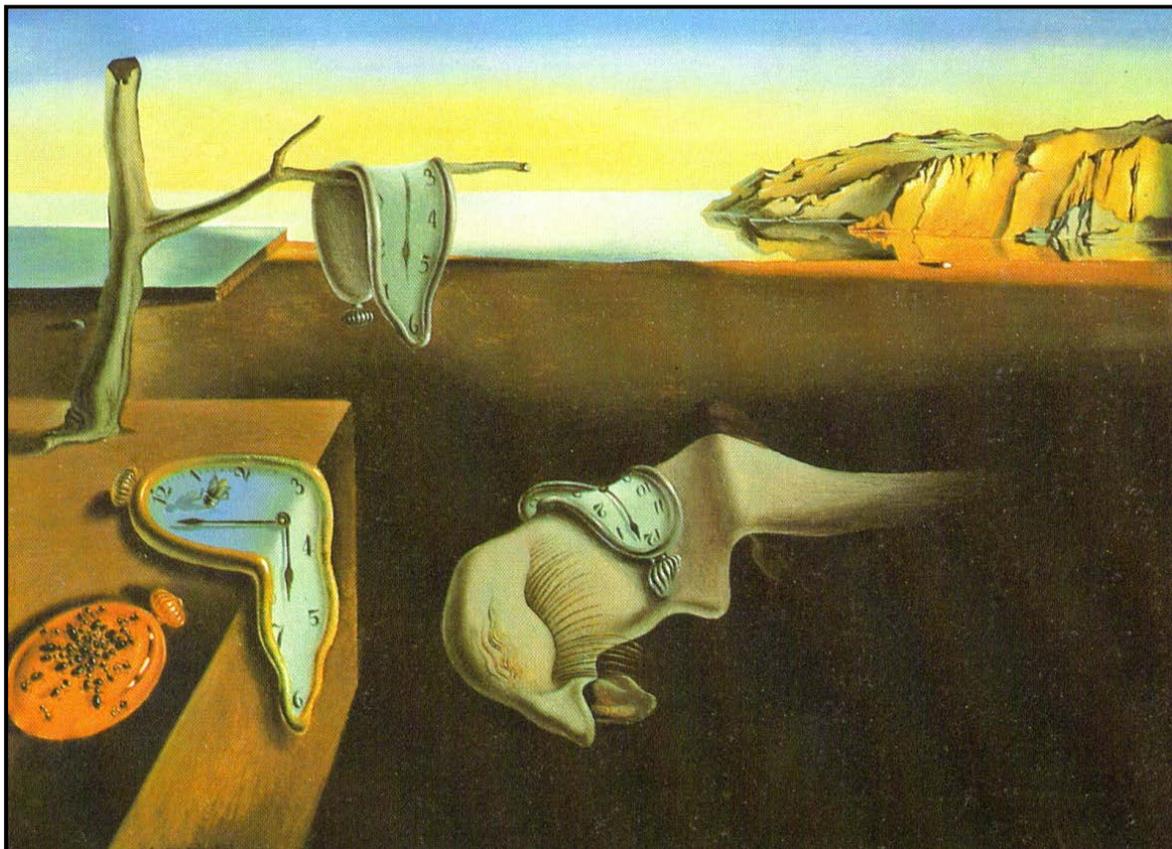
FINAL MARK: SECTION A (50) + SECTION B (50) = 100 (reworked to 50)	50
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ASSESSMENT CRITERIA FOR PRACTICAL WORK (FET)

Outstanding	90–100	Exceptional ability; richness; insightful; fluent; high skill; observation and knowledge powerfully expressed; supported by an <u>original</u> or <u>unusual</u> selection of relevant visual references; outstanding and original presentation.
Excellent	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; some minor flaws evident.
Very good	70–79	Well organised, as above, but lacks the 'glow and sparkle'; good level of competence and selection of content; supported by a good selection of relevant visual references; obvious care and effort taken with original presentation; some obvious inconsistencies/flaws evident.
Good	60–69	Interesting visual presentation; clear intent; convincing; simple direct use of medium; displays understanding but tends towards the pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation; distracting/obvious inconsistencies.
Average	50–59	Adequate; feels mechanical; derivative or copied; little insight; unimaginative; some visual references not always clearly identified; fair presentation; many distracting inconsistencies.
Below average	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; in need of support/motivation to pass.
Weak	30–39	Visually uninteresting; uncreative; limited/poor technical skill used; little attempt to present information in an acceptable manner; little or no visual information/reference; general lack of commitment; in need of support/motivation to pass.
Very weak Fail	20–29	Very little information; jumbled; not easy to view; little or irrelevant work/visual information ; no effort made to present work in an acceptable manner; general lack of commitment/cooperation.
Unacceptable Fail	0–19	Incoherent; irrelevant, very little or no work ; lack of even <u>limited</u> skills applied; no commitment/cooperation.

THEME

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.

TIME

Salvador Dalí, *The Persistence of Memory*, oil on canvas, 1931.

Time is a measuring system used to sequence events from the past through the present into the future. For centuries, periodic events and periodic motion have served as units of time. Examples include the motion of the sun across the sky, the phases of the moon, the swinging of a pendulum, hourglasses, candles in a church and the beating of a heart. Two measuring instruments for time is the calendar, a mathematical abstraction for calculating large periods of time, and the clock (watch), a concrete mechanism that measures the passage of time. Another form of measurement consists of placing historical events in chronological order.

Time has also been an important subject in religion, mythology and science. The concept of time is linear with a beginning (creation) and end (the second coming of Christ). Many other religions such as Hinduism and Buddhism see time as cyclical – a cylindrical wheel. Life goes through cycles of creation, destruction and rebirth.

Time questions the 'when'.

To everything – turn, turn, turn
There is a season – turn, turn, turn
And a time for every purpose under heaven

A time to be born, a time to die
A time to plant, a time to reap
A time to kill, a time to heal
A time to laugh, a time to weep

To everything – turn, turn, turn
There is a season – turn, turn, turn
And a time for every purpose under heaven

A time to build up, a time to break down
A time to dance, a time to mourn
A time to cast away stones
A time to gather stones together

To everything – turn, turn, turn
There is a season – turn, turn, turn
And a time for every purpose under heaven

A time of war, a time of peace
A time of love, a time of hate
A time you may embrace
A time to refrain from embracing

To everything – turn, turn, turn
There is a season – turn, turn, turn
And a time for every purpose under heaven

A time to gain, a time to lose
A time to rend, a time to sew
A time to love, a time to hate
A time of peace, I swear it's not too late!

Lyrics of the song *Turn, Turn, Turn*.
Adaption of words from the book of
Ecclesiastes 3:1–8.
Music by Pete Seger, 1966.



Reproduction from *The Time Machine*
by HG Wells.

Time travel

The term 'time travel' was popularised by HG Wells in his book, *The Time Machine*, in 1895. In this book, a time machine was used to travel backwards and forwards in time. 'Time travel' is a concept that means to be able to move forward and backward in time. This has become a popular theme in literature and films.

One may ask if 'time travel' is theoretically possible.

**Have you ever wondered what it would be like to wake up in a different era?
Why be bound by Newtonian laws and linear perceptions?
Embrace quantum physics and take a spin through time.**



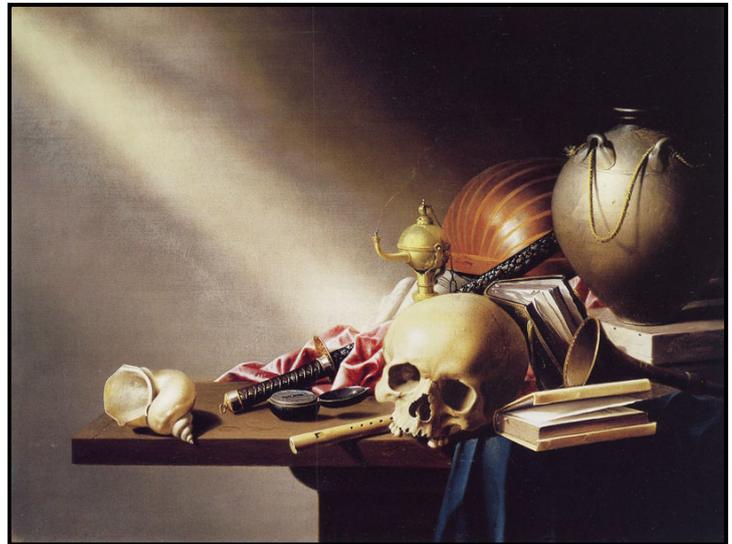
Simon Vouet, *Time Vanquished by Love, Hope and Beauty*, oil on canvas, 1627.

Father Time is the anthropomorphised depiction of time that is usually depicted as an elderly bearded man carrying a scythe and an hourglass.

(Anthropomorphism is when a human form, characteristics or behaviour is given to inanimate objects or natural phenomena.)



Hans Holbein, *The Ambassadors*, oil on oak, 1533.



Harmen Steenwyck, *Still Life of the Vanities of Human Life*, oil on canvas, 1640.

The table behind the ambassadors is laden with instruments such as sundials and quadrants, which were used to tell the time. The distorted skull between the figures is a reminder of death.

The Dutch Baroque still lifes were commonly known as **Vanitas**. Objects symbolising the brevity of life were very popular. In this work the skull is symbolic of death, the chronometer (the timepiece that resembles a pocket watch) and the extinguished gold oil lamp mark the length and passing of life. These works were a reminder that people should not worship earthly riches.

Time is an undeniable fact of human life. Many artists have captured the different stages of human life and the passage of time.



Rembrandt, **Self-portrait with Lace Collar**, oil on canvas, ca. 1629.

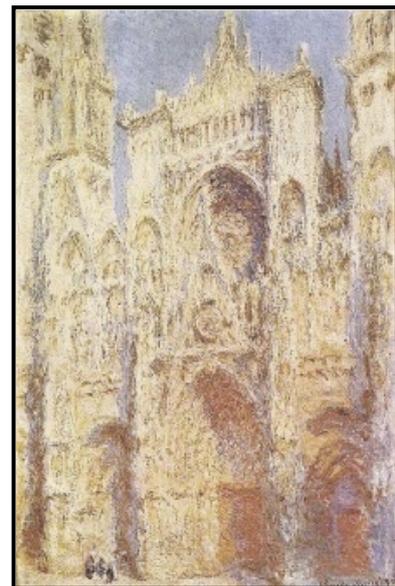


Rembrandt, **Self-portrait**, oil on canvas, 1659.



Rembrandt, **Self-portrait**, oil on canvas, 1669.

Rembrandt depicts the effect of time as seen in his **Self-portraits**.



Claude Monet, **Rouen Cathedral series**, oil on canvas, 1892–1894.

The **Rouen Cathedral series of paintings** consists of more than thirty paintings which Monet created between 1892 and 1893, and then reworked in his studio in 1894. Monet was impressed with the way light imparts a distinctly different character on the subject at different times of the day and year, as atmospheric conditions change. He realised that light and intensity change almost every second of the day. He painted the same scene over and over again at different times of the day to show the changing atmospheric conditions.



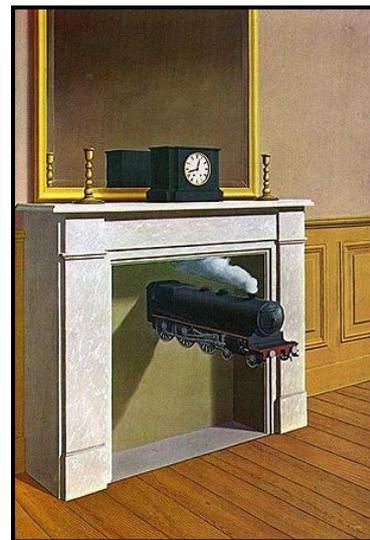
Eadweard Muybridge, *Animal Locomotion*, collotype, 1887.

Eadweard Muybridge is known for his pioneering work on locomotion, which used multiple cameras to capture motion in the passage of time in stop-action photographs.



Giacoma Balla, *The Flight of the Swallows*, tempera, 1913.

Futurists were interested in capturing motion and the passing of time.



René Magritte, *Time Transfixed*, oil on canvas, 1939.

A Surrealist interpretation of time.

The most basic division of **time** is the **past, present and future.**

Past

'History is a set of lies people have agreed on.' – Napoleon from his *Memoirs* in 1823.

How would you re-interpret history?



Tony Scherman,
Bonaparte Dreaming of Napoleon, encaustic on canvas, 1998–1999.



Tony Scherman,
Bonaparte: Waterloo 18.6.1815, encaustic on canvas, 1995–1997.



Tony Scherman,
Napoleon's Last Shave: St. Helena, encaustic on canvas, 1995–1997.

These three works form part of a series of monumentally scaled portraits of important stages of Napoleon Bonaparte's life. Napoleon lived before the age of photography, and Scherman metaphorically chronicles the life of Napoleon using only the image of his face.

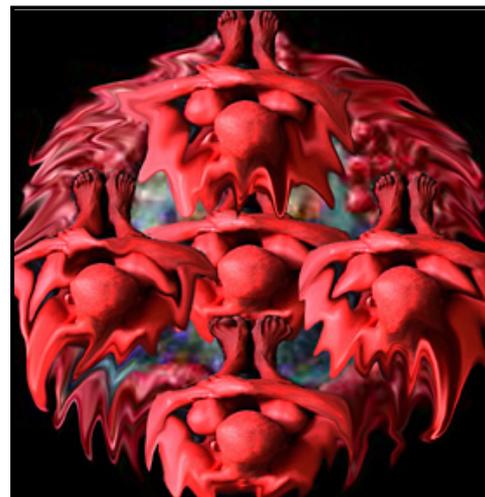


Peter Buggenhout, ***The Blind Leading the Blind***, household dust, hair, wood, polyurethane, foam, aluminium, polyester and polystyrene, 2007.

Present

This is the only time that we are totally part of.

How do you see the present?



Churchill Madikida, *Virus*, video still-printed with pigment ink on fibre paper, 2004.

Virus is a video work which portrays a man hunched in a foetal position. He is in the middle of an HIV cell. As the video progresses, his image morphs and disintegrates until there is nothing left but abstractions. The soundtrack is a song sung by Madikida's late sister. It nostalgically remarks on a place lost but remembered and yearned for. When the video is finished, it loops back to the start and begins again. The optical effects are captivating and the video is beautiful to watch, with its rich reds and decorative patterns. This is misleading as Aids is not meant to be beautiful. The work shows the endless mutations of the Aids virus and how it alters the body of its human host. At the end of the projection, a huge pulsing wall of sick neon dots reflects the disturbing pace of the spread of the virus in a human body.

Future

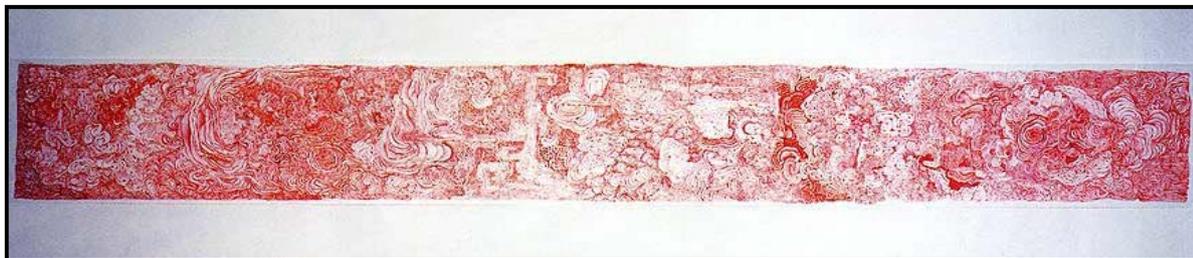
The future is the unknown.

What is your vision of the future?



Adam Letch, ***Leaving the Body***, photographic emulsion on paper, 2002.

Other interesting interpretations of time include the following works:

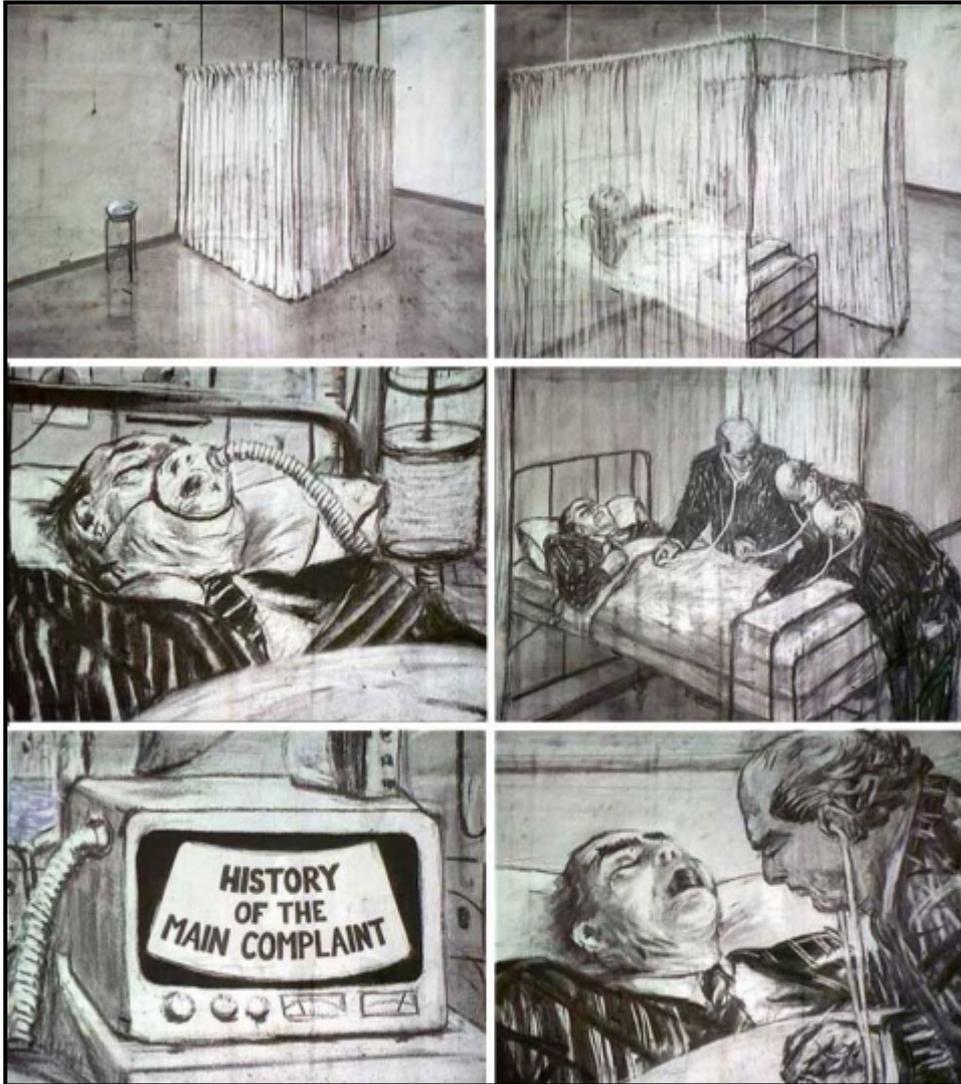


Tim Hawkinson, ***Wall Chart of World History from Earliest Times to the Present***, ink, graphite on rag paper, 1997.

Hawkinson has devised various ways of measuring time. This seemingly absurd charting of the rise and fall of empires is modelled on the digestive system of the body.

The artwork appears to be an elaborate improvisational drawing of intestines, Pre-Columbian motifs and a labyrinth of inner and outer space. This drawing is akin to a timeline with no beginning and no end.





William Kentridge, *The Main Complaint*, production stills from animation, 1996.

To help you get started, consider the following:

Which smell takes you back in time?

I'd like to have witnessed ...

What era would you like to visit?

What would you take along on a spin through time?

What futuristic device do you wish you had now?

What modern convenience would you take as a gift on a visit to your ancestors?

This theme is open to many interpretations. It can be descriptive, symbolic, conceptual or more metaphorical. Using your research material, find an original and creative solution to create a truly individual interpretation of **TIME**.

Teachers must facilitate the initial brainstorming/research process.

1. Begin by conceptualising in the form of a mind map using the word **TIME** in your sourcebook/workbook/journal.
2. Consider the following in relation to the idea of **TIME**:
 - An occasion, a point in time, a moment in time, an instant, era or phase
 - Re-interpreting history
 - Past, present and/or future
 - The different generations – grandparents, parents, children
 - Four seasons
 - The marking of time in different cultures
 - The ravages of time – ageing, decaying, et cetera
 - Time as the fourth dimension
 - The traces that time leaves behind – adding things or taking them away
 - Symbols related to time
 - Time is money
 - Time and space
 - Behind the times
 - A time bomb, time travel
 - There is a time for everything
 - A sequential approach to time
 - Using fragmentation and/or a combination of images to express time
 - A personal approach to the meaning of time
3. Using the guidelines below, create an artwork in which you share your stories, ideas, emotions, visions and thoughts related to the theme of **TIME**. Your teacher may facilitate this process:
 - Intentions, aims or ideas that you wish to convey
 - Images that would best express your intentions
 - Exploration of and experimentation with materials and techniques
 - Process drawings such as preparatory/compositional sketches and drawings based on your sources
 - Media that could successfully communicate these ideas
 - Techniques that would be the most appropriate for use in expressing your media and your ideas
 - Size, format and presentation that would best suit your ideas

At this stage, **time is on your side**, but start immediately, because **the clock is ticking**.

TOTAL (100 : 50

ADDENDUM

SECTION A: SOURCEBOOK

- **There are no specific guidelines for the size, format, layout and 'look and feel' of the sourcebook. Individuality and creativity must be emphasised at all times.**
- The sourcebook must document and show the process from the beginning to the end. A clear link between the final artwork and the visual/written information in the sourcebook should be evident. Place more emphasis on preparatory sketches, drawings, experimentation of technique and materials that have been used in the final piece. For inspiration, refer to the sketchbooks of Leonardo da Vinci, Eugène Delacroix, Vincent van Gogh, Marlene Dumas, et cetera. Beware of superficial unrelated decoration.

SECTION B: THE ARTWORK

- As this is an examination, **THE CANDIDATE IS NOT ALLOWED TO REMOVE ANY WORK FROM THE EXAMINATION ROOM.** All materials needed for the examination must be brought into the examination venue, but note that NO work may leave this venue. Failure to work under examination conditions will be deemed an irregularity.
- The candidate is encouraged to produce an artwork based on the medium he/she has investigated in his/her Grade 12 year.
- Creativity and individuality must be emphasised. The artwork should be an expression of the candidate's interests/ideas and concerns at the level of an 18/19-year-old.
- A successful artwork is a combination of concept and realisation. Beware of illustrative work. Emphasis should be placed on the aesthetic qualities, 'freshness' and energy of the artwork.
- The artwork need not only be naturalistic. There are other styles, such as expressionism, abstract, decoration, stylisation, abstraction, et cetera.
- In all digital/multimedia/new media work, concept development and realisation must play an important role. When marking, evidence of the candidate's thought processes leading to the final realisation of the concept should be visually evident.

Note the following criteria if working with photography:

DARKROOM PHOTOGRAPHY

- Produce a set of at least FIVE related photographs.
- The candidate must do all the development of both the film and the negatives at school under the supervision of the teacher.
- Place all contact sheets, test strips and records of the processes in the sourcebook.
- Give careful consideration to the presentation of this work.

DIGITAL PHOTOGRAPHY

- Produce a set of at least FIVE related digital prints. The candidate may only rework and/or adapt these at school.
- The digital size must be at least A4 in size.
- Place the digital images on a disk (CD) and insert the disk into the front of the sourcebook.
- Submit the sourcebook, with supporting information, with the final artwork(s). The sourcebook should include the following:
 - The program used (for example Adobe Photoshop 7)
 - All digital software procedures. The candidate must keep a record of screenshots that illustrate all the editing decisions made.
 - The tools the candidate used to manipulate his/her images, in other words, adjustments made, filters used (distort, noise, render, sketch), et cetera
- Give careful consideration to the presentation of this work.