



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2015

VISUAL ARTS P2

MARKS: 100

TIME: TOPIC 1 and TOPIC 2 are started and must be done during the 2nd term, using a minimum of **6 hours** and a maximum of **24 hours**. TOPIC 2 is done under controlled conditions, ONLY at school.

This question paper consists of 13 pages.
This question paper must be printed in full colour.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections.

TOPIC 1: SOURCEBOOK/WORKBOOK/JOURNAL

TOPIC 2: THE ARTWORK

2. Answer ALL questions in TOPIC 1 and TOPIC 2.
3. This examination must be introduced and facilitated by your 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.
 - Create imaginative and innovative artworks, using a personal, expressive visual language.
 - Solve visual and conceptual problems in the creation of imaginative and innovative artwork, 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. It is hoped that you will enjoy creating this artwork and that it will be fresh and original, and represent personal experience.
6. Read the ADDENDUM with information about your working process at the end of this question paper.

TOPIC 1: SOURCE BOOK/WORK BOOK/JOURNAL

The source book 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 your thought processes.

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

Direct copying from magazines, 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 into developing the final work and should reflect your own original images to develop your own interpretation.

The following is merely a guideline of things you could include in your sourcebook:

- This examination brief must be pasted into the front of your examination source book.
- Include at least ONE page of your written proposal/rationale.
- Include at least FOUR pages of investigation and research of approaches and/or ideas which must include source material such as sketches, drawings, photos, images, writings, and research on artists that have inspired you. All materials must relate to the development of your work, substantiating your decisions.
- It is important to personalise and create original preparatory/compositional sketches and drawings based on your sources.
- Include at least TWO compositional drawings/collages/assemblages.
- Include a reflection in writing (at least ONE page) on how you have experienced, managed and completed your project.
- If your work is more process-oriented, include evidence of the creative process by documentation through original photographs, experiments and/or drawings.

TOPIC 2: 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 24 hours.

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. **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 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, abstract, conceptual, et cetera.
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.

RHYTHM/MOVEMENT

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.

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 **Rhythm/Movement**.

Consider the following definitions:

Rhythm: The regular or measured flow of sound, as in music, poetry, or some kind of prose, or of action, as in dancing; ... harmonious correlation of parts of a work of art; symmetry.

Movement: Act of moving; change; part of a machine which moves.

Rhythm/Movement: Refers to ways of combining art elements to produce a sense of flow or movement in an artwork. It may be achieved through repetition, alternation or progression of an element.

Painters, sculptors and even graphic artists have explored and interpreted this theme in their own way, devices and time!

Study and explore the following pictures with an aim of getting inspiration and reference but also keeping in mind the meanings of words, **rhythm and movement** as given above.

MOVEMENT ...

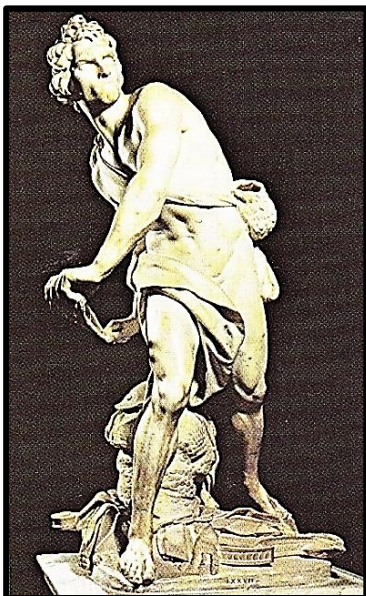


FIGURE 1: Bernini, **David**, 1623, marble.

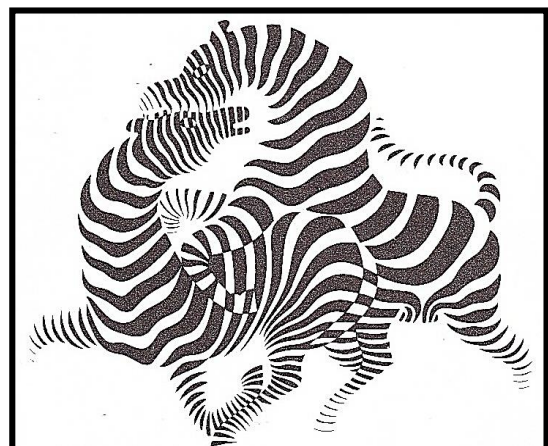


FIGURE 2: Vasarely, **Zebras**, 1938.

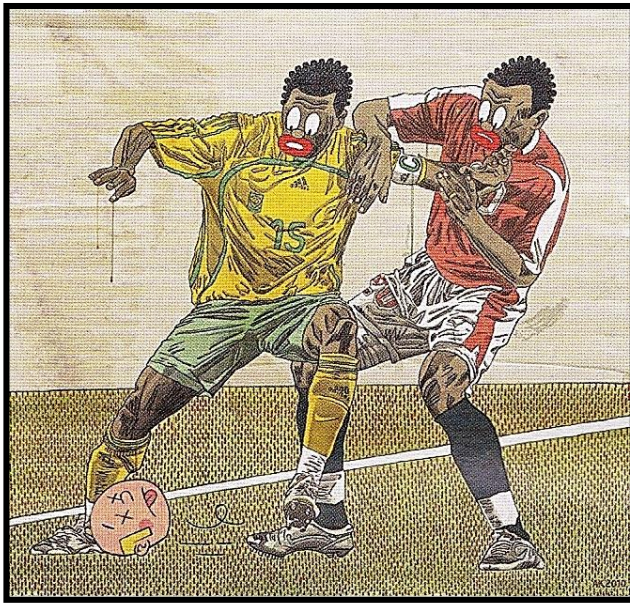
MOVEMENT ...

FIGURE 3: Kenameyer, **Untitled**, 1910, ink and acrylic.

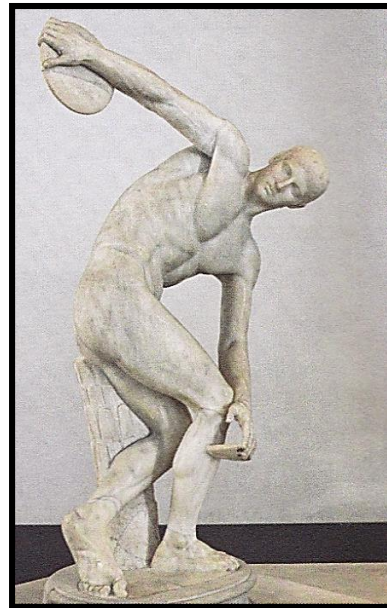


FIGURE 4: **Discobolos**, 460–450 BC.

MOVEMENT ...

FIGURE 5: Boccioni, **The City Rises**, 1910–11, oil.

RHYTHM ...



FIGURE 6: John Muafangejo, **Hope and Optimism**, 1984, linocut.

RHYTHM ...

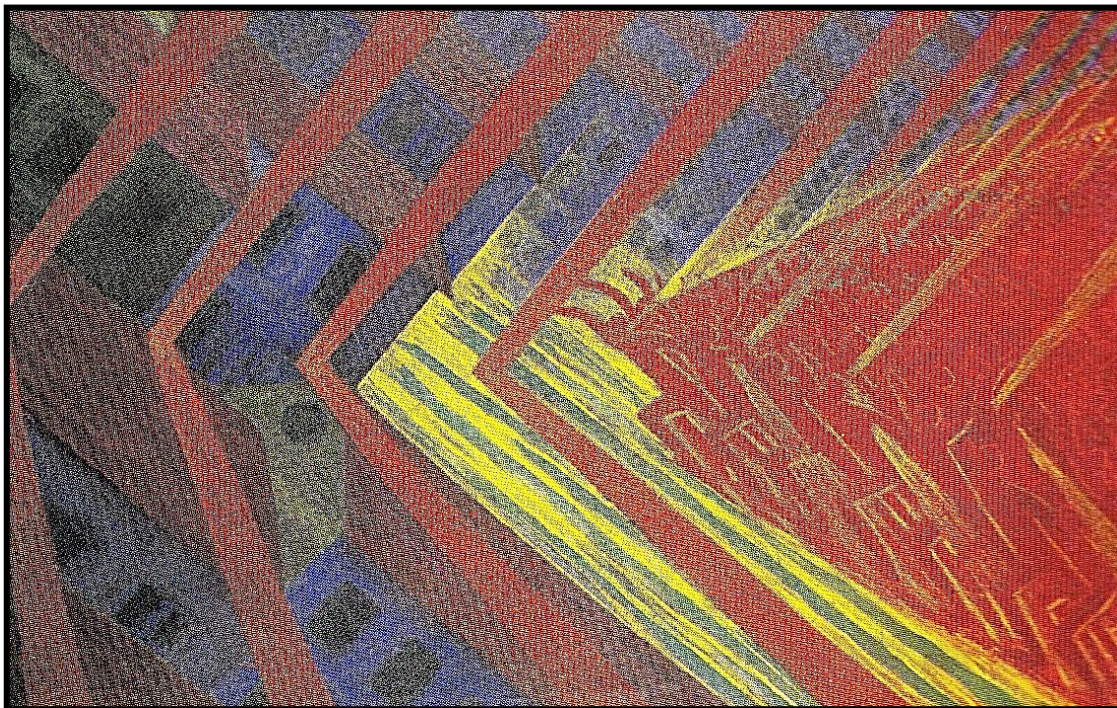


FIGURE 7: Russolo, **The Revolt**, 1911–12, oil.

RHYTHM ...

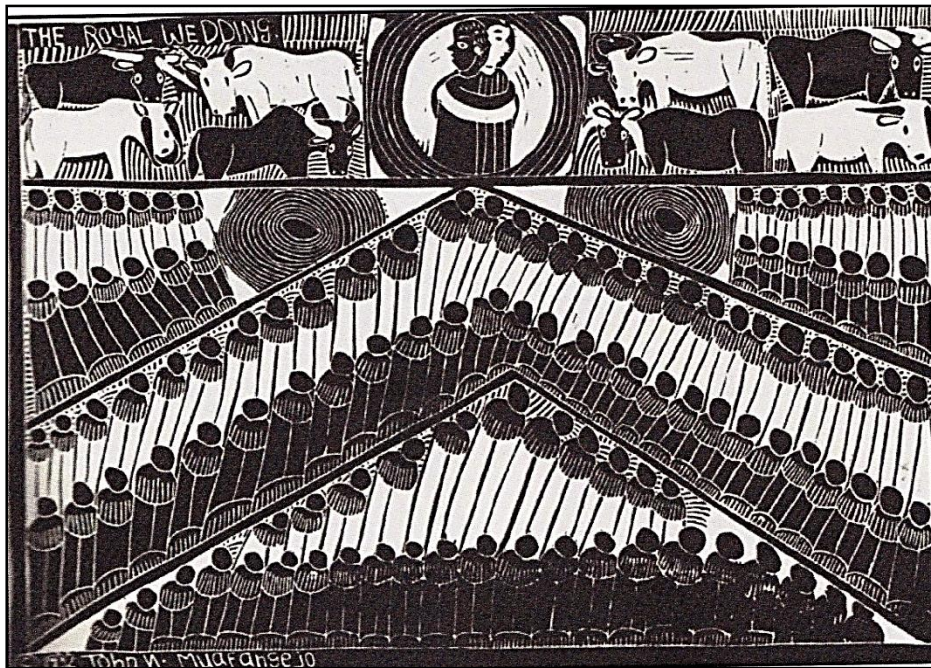


FIGURE 8: John Muafangejo, **The Royal Wedding**, 1982, linocut.

RHYTHM/MOVEMENT ...

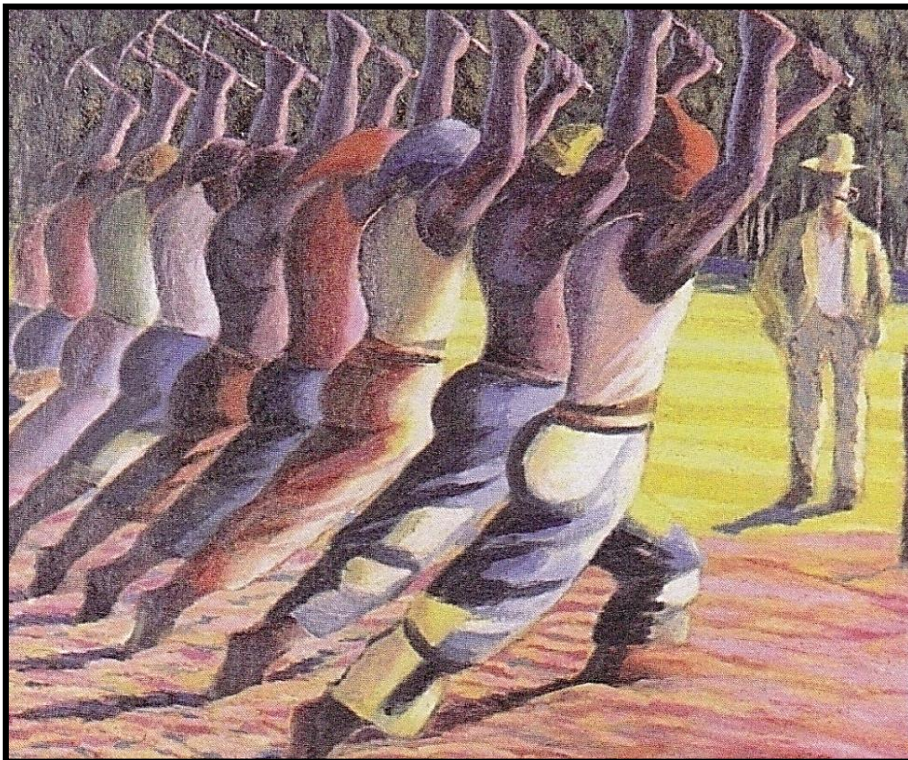


FIGURE 9: Gerard Sekoto, **Song of the Pick**, 1946, oil on canvas.

MOVEMENT ...

FIGURE 10: Sarah Ballam, **Untitled**, 1981, pastel.

MOVEMENT ...

FIGURE 11: Emil Nolde, **Dancing around the golden calf**, 1910, oil on canvas.

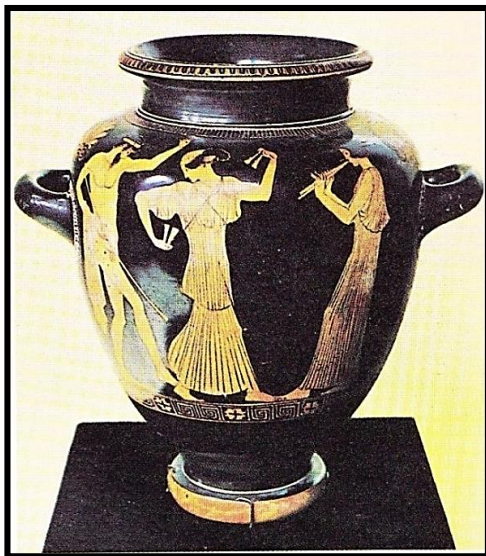
MOVEMENT ...

FIGURE 12: **Red Figure Ware**,
c 510–500.

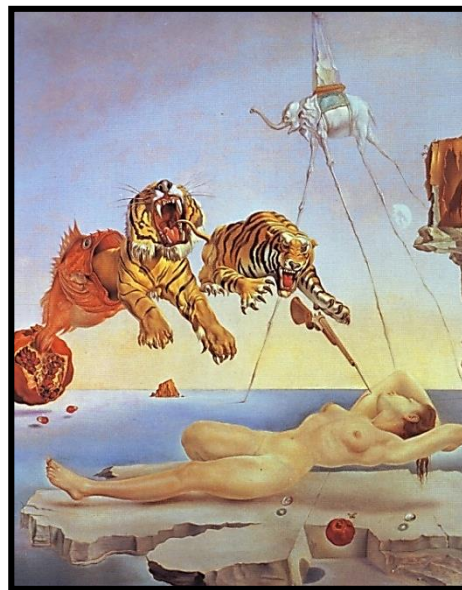


FIGURE 13: Salvador Dalí, **Dream flight bee pomegranate**, 1944.

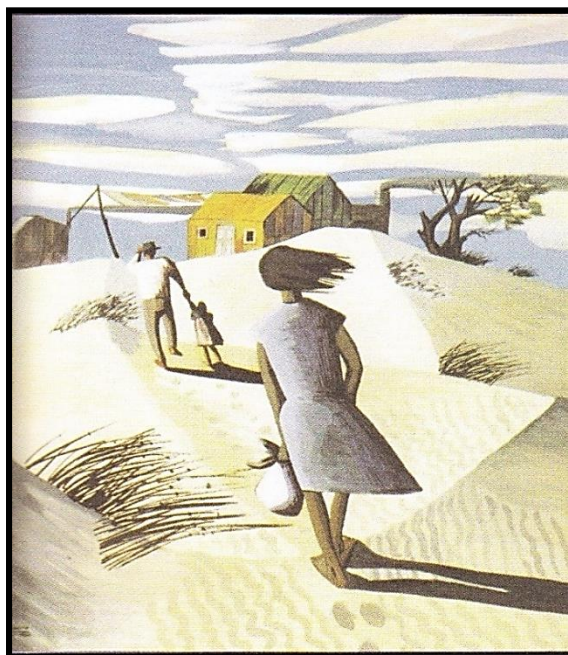
MOVEMENT ...

FIGURE 14: Peter Clarke, **Wind blowing on the Cape Flats**, n.d.

Bear in mind, attached pictures are not to be used for artworks to be produced by you for both TOPIC 1 and TOPIC 2! If used, a total new composition has to be done!

Now reflect on your own interpretation of Rhythm/Movement!

TOTAL: 100

ASSESSMENT CRITERIA

MARKERS WILL USE THESE CRITERIA FOR ASSESSMENT.

TOPIC 1: SOURCE BOOK/WORK BOOK/JOURNAL

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

TOPIC 2: 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	
GRAND TOTAL:	100	

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

ASSESSMENT CRITERIA FOR PRACTICAL WORK (FET)

Outstanding	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; 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 spackle’; good level of competence and 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 tend towards 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 reference 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.
Elementary	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; in need of support/motivation.
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 acceptable manner; in need of support/motivation.
Unacceptable Fail	0–19%	Incoherent; irrelevant, very little or no work ; lack of even limited skills being applied. No commitment/co-operation.

ADDENDUM

TOPIC 1: SOURCEBOOK/WORKBOOK/JOURNAL

- **There are no specific guidelines for the size, format, layout and 'look and feel' of the sourcebook.**
- The sourcebook must document and show the process from the beginning to the end.
- A clear link between the final the visual/written information in the sourcebook and artwork must be evident.

TOPIC 2: THE ARTWORK

As this is an examination, THE CANDIDATE IS NOT ALLOWED TO REMOVE THE ARTWORK FROM THE EXAMINATION ROOM. No work may leave the examination venue.

The candidate is encouraged to produce an artwork based on the medium he/she has investigated/explored/chosen in his Grade 12 year.

A successful artwork is a combination of concept and realisation. Emphasis should be placed on aesthetic qualities and energy of the artwork.

The candidate is free to choose any style that he has experimented with in his/her matric year. These may include naturalism, expressionism, stylisation, abstraction, symbolism etc.

In all digital/multimedia/new media work, concept development and realisation must play an important role.

DARKROOM PHOTOGRAPHY

- Produce a set of at least 5 related photographs.
- The candidate must do all the development of both the film and negatives at school under supervision of the teacher/invigilator.
- Place all contact sheets, test strips and records of the processes in the sourcebook.
- Give careful consideration to the presentation of the work.

DIGITAL PHOTOGRAPHY

- Produce a set of at least 5 related photographs.
- The digital size must be at least A4 in size.
- Place the digital images on a disk (CD) and insert the disc into the front of the sourcebook.
- Submit the sourcebook with supporting information, with the final artwork(s).
 - Program used e.g. Adobe Photoshop 7.
 - All digital software procedures.
 - Tools used to manipulate his/her images.
- Give careful consideration to the presentation of this work.