



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2016**

**VISUAL ARTS P2**

**MARKS:** 100

**TIME:** **TOPIC 1:** Must be done at school and/or home during the 2<sup>nd</sup> term. **[50]**

**TOPIC 2:** Must be done the 3<sup>rd</sup> term **using** a minimum of **6 hours** and a maximum of **24 hours**. TOPIC 2 is done under controlled conditions, **ONLY** at school. **[50]**



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This question paper consists of 15 pages.  
This question paper must be printed in full colour.

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**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 (Conceptualised by the development and realisation of creative ideas)**

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.

**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 learner.**

**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.

**[50]**

**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 art room, using a minimum of 6 hours and a maximum of 24 hours.

**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. **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.

**[50]**

# Theme

## RESISTANCE, RECONCILIATION AND RECONSTRUCTION



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.

### Dictionary definitions:

**Resistance** – refusal to accept something new or different; effort made to stop or to fight against someone or something; the ability to prevent something from having an effect.

**Synonyms:** confrontation, fight, battle, protest, struggle, opposition, conflict

**Reconciliation/reconcile** – to find a way of making two different ideas, facts, etc. exist or be true at the same time; to cause people or groups to become friendly again after an argument or disagreement; to restore to friendship or harmony; to cause people to submit to or accept something unpleasant; to account for

**Synonyms:** resolution, reunion, compromise, ceasefire, settlement, appeasement

**Reconstruction** – to build (something damaged or destroyed) again; to find out and describe or show the way an event or series of events happened; to form a picture (a crime, past event, etc.) by piecing together evidence.

**Synonyms:** rebuilding, renewal, reform, renovation, restoration, modernisation

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 **Resistance, Reconciliation and Reconstruction**.

Painters, sculptors, graphic artists, photographers, poets, musicians, actors and politicians have explored and interpreted this theme in their own way, devices and time.

Study and explore the following pictures as reference for inspiration. Consider the meanings and synonyms of the words; resistance, reconciliation and reconstruction as given above and **then interpret ALL or ONE of these words as you would understand it through your own experience, ideas and feelings.**

## RESISTANCE ...

Visual artists from all over the world have played an important role throughout history in documenting, exposing and providing personal expressions of the struggles of the oppressed, social injustices and political inequality.



FIGURE 1: W.B. Miko, ***Gender Masses***, 1997, acrylic and charcoal on canvas.

Miko depicts a plight of African women, and more specifically the huge hunger crisis in Zambia in the 1990s, where food aid was donated by the West arrived well after this crisis had passed.



FIGURE 2: D. Sihlali, *Forced Removals, Nding Street, Pimville*, 1974, watercolour.

Sihlali depicts moving figures, building rubble and ruins of buildings to illustrate the chaos that developed as the demolition of homes got underway – a result of the Group Areas Act during apartheid in South Africa.

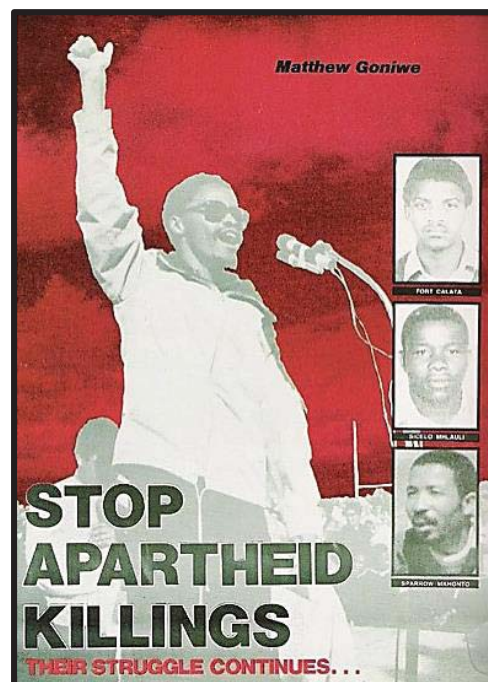


FIGURE 3: South African Student Press Union, *Stop Apartheid Killings*, poster.

This protest poster alludes to the brutal killings of four men by the local police in Eastern Cape on June 27, 1983.



FIGURE 4: Picasso, *Massacre in Korea*, 1951, oil on canvas.

Picasso painted this work, which has a strong link to Goya's *The Third of May 1808*, as a protest against the United States intervention in Korea.

## RECONCILIATION ...

Art is a way for people to publically deal with the wounds of a difficult past. It can reconnect and reconcile people in the way that it can communicate feelings and emotions about the work's subject that cannot be done in words.



FIGURE 5: Sandile Goje, *Peace in our Hands*, 1996, linocut.

Goje depicts a bird depositing an olive branch into a pair of large cupped hands. The work was made in 1996, the year in which South Africa adopted the final version of its new Constitution, and as a reflection of peace finally achieved after centuries of conflict.



FIGURE 6: Credo Vusamazulu Mutwa, *The Judgment of the Kings*, 1983, oil.

This work shows an assembly of powerful leaders. Among them is Shaka, Napoleon, Idi Amin, Sotho Queen Mantatise and Fidel Castro. Summoned by God in a new world after he has ended the old in seven terrible wars, they are called to account for their roles in promoting war while in power.



FIGURE 7: Ndabenhle William Zulu, *Reconciliation for Progress*, 1996, linocut.

Zulu depicts two people at a table, both whom wear a single large hat. While these figures represent the negotiators, the product of their work together, the new South Africa, is symbolised by the child seated in front of them.



FIGURE 8: Unknown photographer, *Truth and Reconciliation Commission*, 1996.

People came together to air their past apartheid experiences so as to heal themselves and the nation at large.

## RECONSTRUCTION ...

“It is important that people know that in being creative they become more than just consumers. They can transcend their often horrendous circumstances and bring something new into being.” – Desmond Tutu

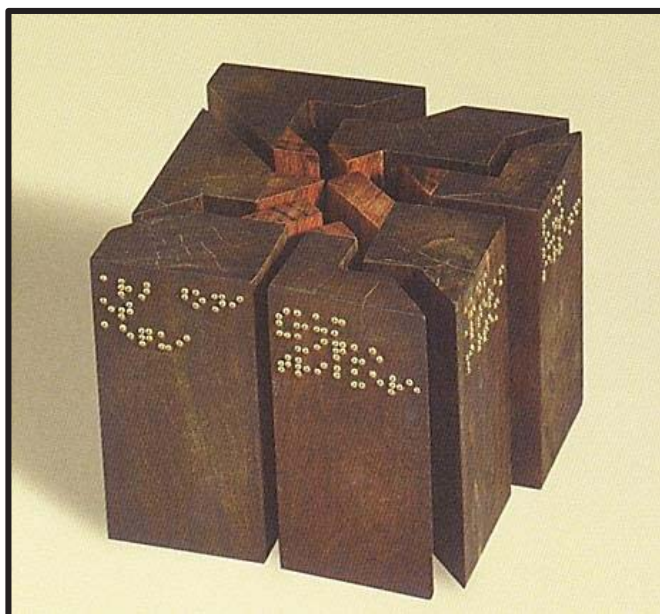


FIGURE 9: Willem Boshoff, *Seven Pillars of Justice*, 1997, wood and metal.

Boshoff comments on legal system in South Africa after the country had adopted a new constitution in 1996. Using African lead wood, to suggest the idea of strength and unshakable permanence, each wooden section represents a specific judicial maxim.



FIGURE 10: Abrie Fourie, **Waymark/Wanton**, 1999–2000, installation of film in light box.

Here the monument, seen across open landscape and set against a sky at sunset, is no longer the robust icon of apartheid, but a faded blue-print for a discredited ideology.

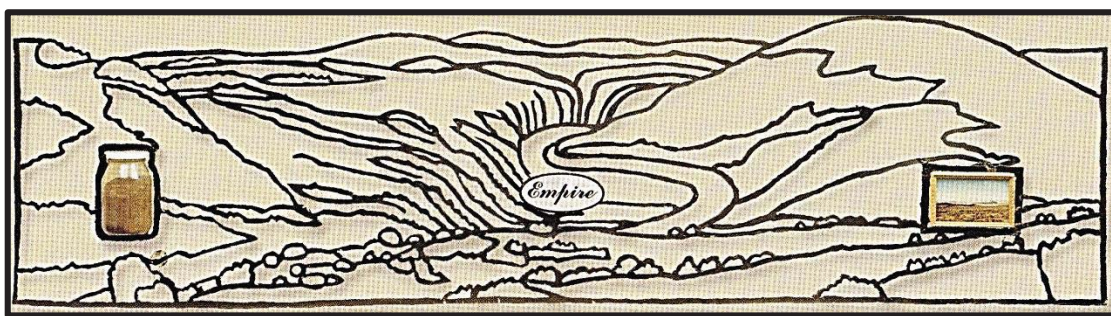


FIGURE 11: Brett Murray, **Empire**, 1997, mixed media.

Murray outlines the shapes of a linocut by Pierneef in metal, to which he adds references like a jar of earth in order to make a statement about Afrikaner claims of the land.

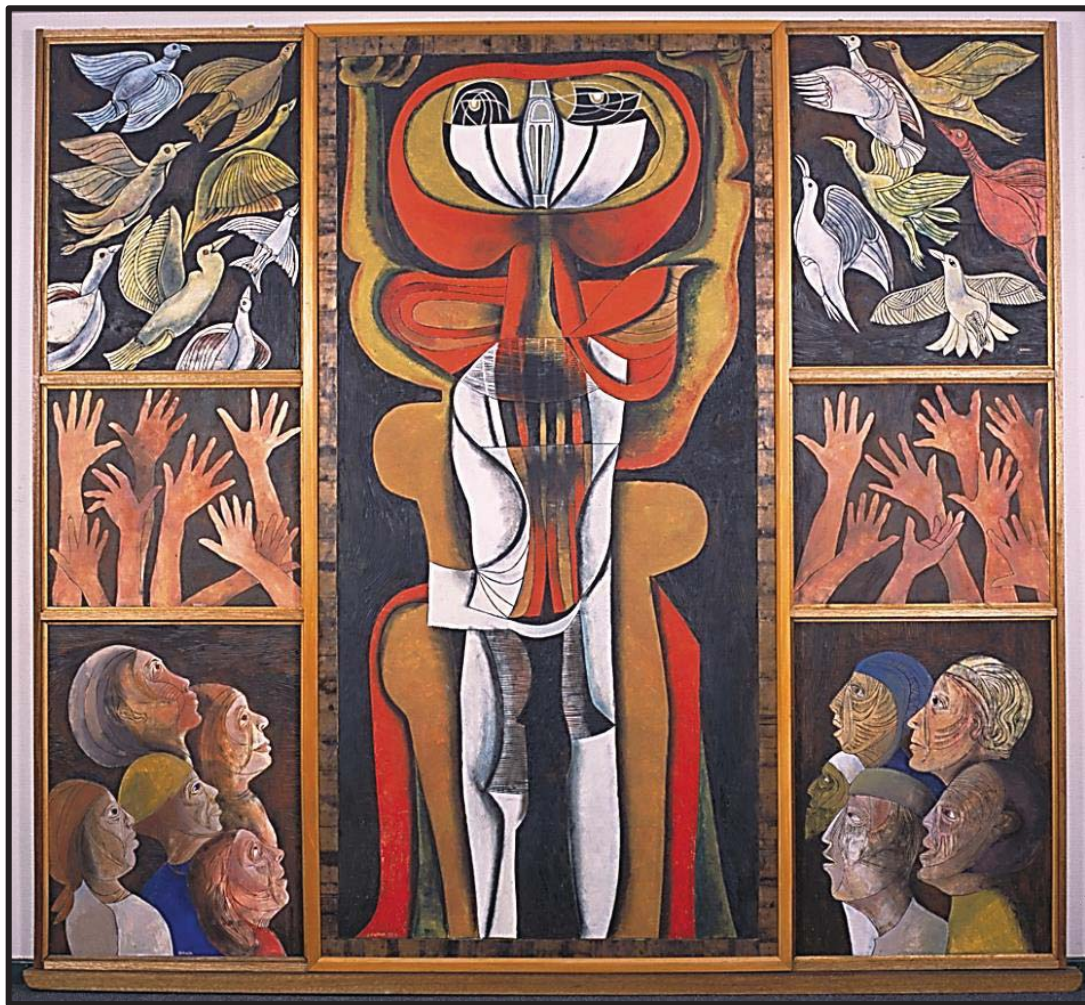


FIGURE 12: Cecil Skotnes and Hamilton Budaza, **Freedom**, 1995, hand-coloured engraved wood panels.

This coloured wood panel work was created by two artists from vastly different backgrounds. It is a mediation of another order – between past and present, between life subjugated and life unshackled, between the scars of the past and hope for the future, between apartheid and democracy. The central panel showing a figure reaching for the sky, partly in praise and partly in aspiration, is by Skotnes, and the rest by Budaza. Heralding and saluting the new dawn in 1994, it embraces and exudes the African renaissance.

**Now reflect on your own interpretation of Resistance, Reconciliation and Reconstruction!**

**TOTAL: 100**

**ASSESSMENT CRITERIA**

MARKERS WILL USE THESE CRITERIA FOR ASSESSMENT.

**TOPIC 1: SOURCE BOOK**

ASSESSMENT CRITERIA	This includes the following:	Mark allocation
Concept development	<ul style="list-style-type: none"> <li>Mind maps, annotated sketches and drawings to show concept development</li> </ul>	10
Research, investigation, experimentation	<ul style="list-style-type: none"> <li>This should include <b>some or all</b> 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 materials must relate to the development of <b>your</b> work, substantiating <b>your</b> decisions.</li> </ul>	15
Process drawings	<ul style="list-style-type: none"> <li>At least 30% should be drawn to explain your concept development.</li> </ul>	15
Presentation, overall view	<ul style="list-style-type: none"> <li>Visually interesting showing a personalised approach.</li> <li>Your sourcebook should consist of 8–10 pages.</li> </ul>	10
<b>TOTAL</b>		<b>50</b>

**TOPIC 2: THE ARTWORK**

ASSESSMENT CRITERIA	This includes the following:	Mark Allocation
Choice and use of materials/techniques	<ul style="list-style-type: none"> <li>Suitability of materials and techniques according to the concept</li> <li>Safe and manageable</li> <li>Technical skill</li> </ul>	10
Use of formal art elements	<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
Overall impression of work – originality, creativity, innovation	<ul style="list-style-type: none"> <li>Generation of new, unique and novel responses/solutions</li> </ul>	10
Interpretation and practical implementation of research	<ul style="list-style-type: none"> <li>A personal interpretation of a theme</li> <li>Experimenting</li> <li>Meeting new challenges</li> </ul>	10
Completion and presentation of artwork	<ul style="list-style-type: none"> <li>Attention to detail</li> <li>Task completed in allocated time</li> <li>Presentation according to task</li> </ul>	10
<b>TOTAL</b>		<b>50</b>

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

### ASSESSMENT CRITERIA FOR PRACTICAL WORK (FET)

<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>Very weak Fail</b>	20–29%	Very little information; jumbled; not easy to view; <b>little or irrelevant work</b> /visual information. No effort made to present work in acceptable manner; in need of support/motivation.
<b>Unacceptable Fail</b>	0–19%	Incoherent; irrelevant, <b>very little or no work</b> ; lack of even limited skills being applied. No commitment/co-operation.

## **ADDENDUM**

### **TOPIC 1: SOURCE BOOK/WORK BOOK/JOURNAL**

- **There are no specific guidelines for the size, format, layout and 'look and feel' of the sourcebook.**
- The source book 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.

