



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P2

(PRACTICAL)

28 JULY 2025–24 OCTOBER 2025

MARKS: 100

TIME: TOPIC 1: Must be done at school and/or at home during the 3rd term [50]
TOPIC 2: Must be done ONLY at school during the 4th term under
controlled conditions: a minimum of 12 hours and a maximum
of 24 hours [50]

**This question paper consists of 26 pages.
This question paper must be printed in full colour.**

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections:

TOPIC 1: SOURCEBOOK
TOPIC 2: ARTWORK
2. You have to complete both TOPIC 1 (Sourcebook) and TOPIC 2 (Artwork).
3. In this examination you will be expected to demonstrate the following skills:
 - Apply advanced approaches independently and creatively to 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 with the creation of imaginative and innovative artworks, using a personal visual language.
 - Manage your time and the working process effectively.
 - Present your own work in a professional manner that enhances the expressive and conceptual impact of the work.

EXAMINATION REQUIREMENTS**TOPIC 1:**

- You may work on the sourcebook at school and at home.
- You **MUST** clearly label this sourcebook as examination work and present it with your final artwork, TOPIC 2.
- You **MUST** discuss the question paper with your Visual Arts teacher prior to starting the final artwork. Your teacher will help guide you in your creative process in the sourcebook.
- You may continue working in your sourcebook up to the end of the 24-hour examination, which will allow for final changes and ideas.

TOPIC 2:

- The examination work must be done under supervision in the presence of an invigilator within the confines of the art room, using a minimum of 12 hours and a maximum of 24 hours. **ALL ARTWORK** in **ANY MEDIA** must be done under supervision during the 24-hour examination.
- You may **NOT** take the artwork out of the classroom. This is regarded as an examination irregularity.
- The Visual Arts teacher should be available to assist with any technical issues; however, your teacher may not help you with the artwork during the 24 hours.
- For digital artwork, e.g. photography or video, the SD card, memory card or any storage device/card must remain at the school for the duration of the examination.

EXAMINATION GUIDELINES

Your final art practical examination in Grade 12 represents the culmination of your art studies this year. Your creativity, originality and skill will be displayed.

TOPIC 1: SOURCEBOOK (Conceptualising through the development and realisation of creative ideas)

'Creativity takes courage.' – Henri Matisse

The sourcebook forms an important part of this examination.

The sourcebook should be used to develop your creative ideas through research, exploring techniques, drawing and combining processes or ideas that were investigated.

The following guidelines should be read in conjunction with the prompts on page 7 to enrich the process:

- A minimum of 30% should be drawings (from simple line drawings/sketches to tonal drawings) to explain concept development.
- The utmost importance is placed on the process of **TRANSFORMATION** of the source material. If you need to use appropriate borrowed images, you have to combine them with your own original images or significantly change the image **TO DEVELOP YOUR OWN INTERPRETATION. 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 should clearly communicate all thought processes leading to the making of artworks by visually telling 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.
- The sourcebook for new media/multimedia/digital art/photography must show evidence of your thought processes that lead to the final artwork. In addition to existing criteria, like drawing and technical exploration, the sourcebook should include the following:
 - Concept development (thumbnail sketches, writing and/or a storyboard)
 - Experimentation with images and techniques, the incorporation of other materials, e.g. collage or stitching, or by digital collaged imagery
 - Documentation of process steps, e.g. screenshots that record the editing decisions made; the tools the candidate used to manipulate his/her images

In all practical disciplines, the artwork must develop from the sourcebook. There should be a clear link between the development in the sourcebook and the final artwork.

TOPIC 2: THE ARTWORK (The making of creative artworks, the management of the process and presentation, following safe practice)

'Life is art. I never separate it.' – Ai Weiwei

- Your artwork should be an expression of your own experiences, ideas and feelings to tell your story. Interpret the topic in a way that has relevance and meaning for you.
- You are required to produce ONE artwork in the practical discipline that you have chosen this year and are most confident in.
- Specialised options include: drawing, painting, sculpture, printmaking, multimedia work, photography, installations, new media, etc. You have the freedom to work across disciplines. This is in keeping with contemporary art practices that are constantly evolving. A specialised focus on painting could include the exploration of three-dimensional work and new media.
- Your artworks should align with the criteria of the subject Visual Arts and not according to the specialised discipline, e.g. painting or photography. Therefore, there should be a balance between technical (form) and conceptual (content) within your selected approach. Remember the importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.
- In any of the practical disciplines you may present your artwork as a single piece or possibly in the form of a diptych, triptych or a series of works that read as one work.
- 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. Consider the scale and format of your artwork to best convey your ideas.
- There are no specific prescriptions regarding the style of the work. It can be naturalistic, expressionistic, decorative, etc.
- If you select to work with digital art, video and photography, you should not be overly-reliant on software or digital processes to produce visual effects. However, you should be conscious of using your medium/technology to transform your images. The medium is a tool to realise the imaginative, conceptual and artistic elements. In two-dimensional digital work or photography, the final artwork cannot only be an A4 print. It has to be a series of a minimum of THREE A4 works that relate in narrative OR it has to be printed on A2 or larger and mounted with a self-contained narrative.
- If you select to work with video, you must carefully consider the soundtrack to avoid giving a 'music video' feel to the work that may contradict the message.

- If you select to work with an installation, artworks must be resolved fully, both technically and conceptually, in the examination venue and under supervision. In art galleries and art museums, video art and animations are usually presented in a large format to engulf the viewer with a total sensory experience. Although this is not possible in most schools, candidates must consider the impact of the work on a computer screen.
- If you select to work with performance art, you must pay careful attention to the subtle differences between performance art as Visual Arts and performing as Dramatic Arts. For the final examination, the documentation of the performance will be assessed and not the actual performance due to the nature of the examination and moderation process.
- Creativity and individuality are important.

The imagery used in the artworks must comply with the school code of conduct according to the South African Schools Act, 1996 (Act 84 of 1996).

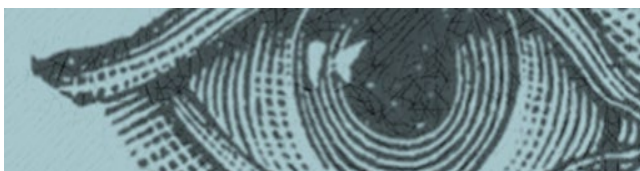
INSTRUCTIONS

Each artist follows a different path in creating. The prompts below can be used in any order to assist you with the development of your sourcebook. You may photocopy this page and cut up these prompts individually. Paste them in your sourcebook as headings in any order that relates to your artistic process. Each of these stages can help you to deepen your research and try different approaches.



ASK **FIND THE PROBLEM**

Engage with the theme of the brief.



LOOK **ACQUIRE THE KNOWLEDGE**

Look around you: research and collect. Research artworks. Collect material that inspires you.



LEARN **GATHER RELATED INFORMATION**

Think about the things you associate with the theme. Brainstorm. Personal reflection.



PLAY **INCUBATION**

Experiment with media. Practise your techniques. Take risks by trying new things with your technique.



THINK **GENERATE IDEAS**

Take photographs. Create collages. Make drawings.



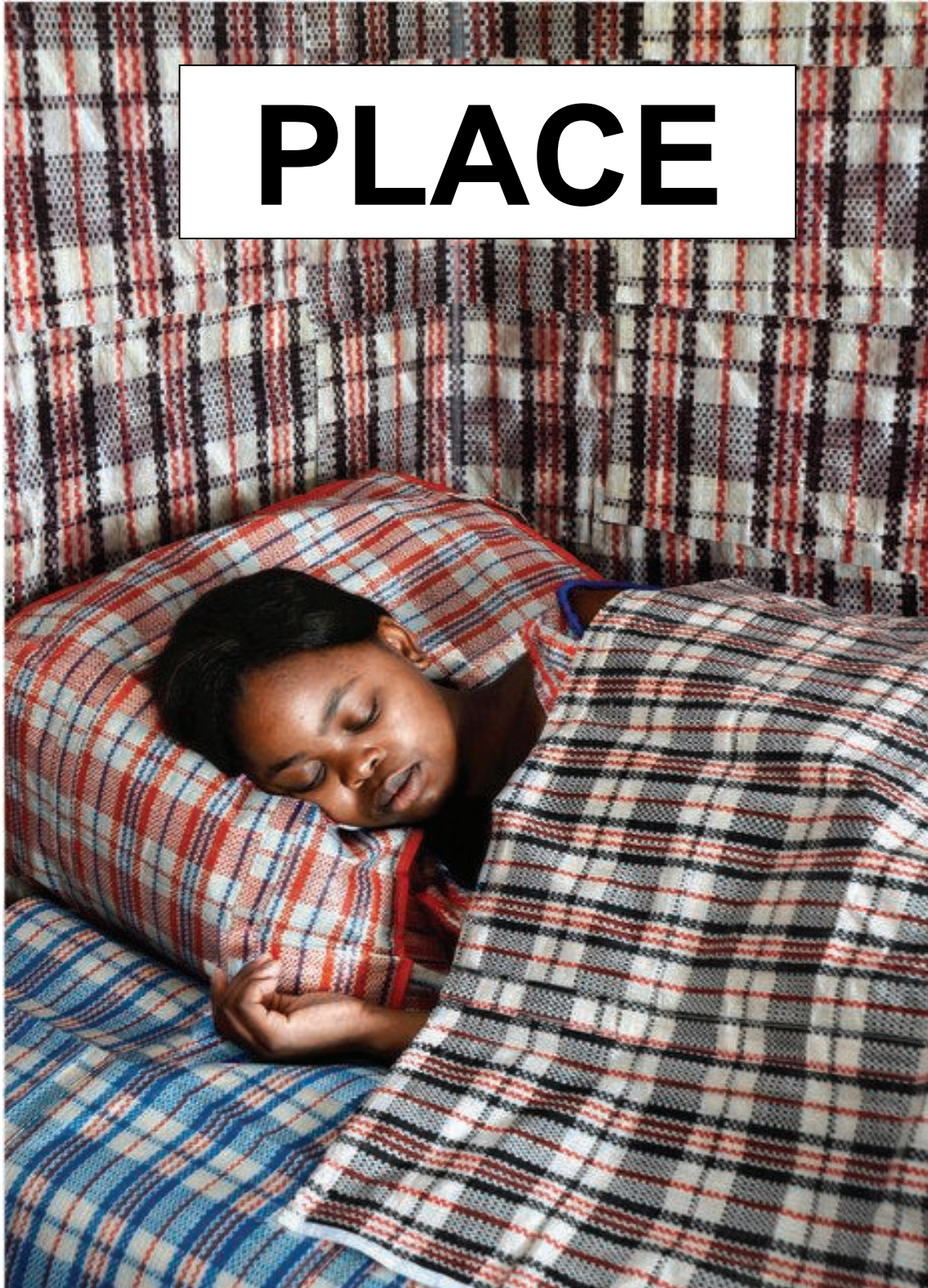
FUSE **COMBINE IDEAS**

Bounce ideas around. Look for unexpected combinations. Eliminate some ideas and add others. Experiment further to examine new possibilities.



CHOOSE **SELECT THE BEST IDEAS**

Make final compositional drawings with decisions about your chosen media.



Nubokho Nqaba, *Umaskhenkethe (Plastic Bags)*, colour photograph, 2012.

HENRY MOORE – War-time drawings

Henri Moore was a famous sculptor of the 20th century. During the Second World War, he turned to drawing. His drawings show the impact of **place** on his artistic development. In this case, the time spent in the underground train tunnels of London during the war.



Henri Moore, *Shelter Drawings*, mixed media, c. 1942.

Ask: Engage with theme

Bombing during 1940–1941

During the Second World War, the German Air Force bombed industrial towns and cities. It was a dark time in British history.

The bombers who were up in the sky were far removed from their impact on human life.



Photograph of two bomber planes, 1940.

Think: Generate ideas

Roughly 100 000 Londoners took shelter in the tunnels of the underground at night.

Moore experienced the human suffering down in the tunnels. Strangers landed up sleeping side by side on the floor. The space was dark, cramped and frightening, as seen in his drawings.

In the underground train tunnels

**Look: Research and collect**

Henry Moore did not draw from life out of respect for people who were suffering. But, he took notes and when he returned to the studio, he produced these drawings from his memory. They show the suffering of Londoners.

Moore was a sculptor, but he was restricted to drawing because of the limitations imposed by the war.



Henri Moore, **Shelter Drawings – Seated Mother and Child**, pencil, wax crayon, watercolour wash, pen and ink, c.1940.

Play: Practise techniques

Moore created experimental drawings in many different media. The materials he used evoke the feelings of the tunnel. The ominous darkness of his watercolour washes depicts the lack of light underground, and the texture signals the dirty surface of the tunnel.

Art materials tell a story



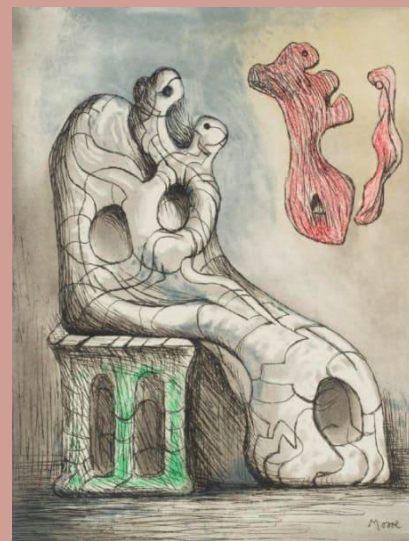
Henry Moore, **Shelter Drawing**, pencil, wax crayon, watercolour wash, pen and ink, c. 1940.

Learn: Gather information

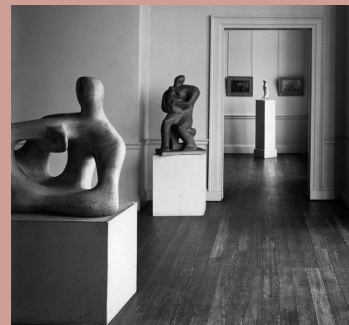
Moore's art developed out of what he saw and experienced around him. The confined space of the tunnel impacted on how Moore depicted his figures. The bodies were pushed up against walls in tight compositions.

**Choose**

Over time, the figures in the drawings became more distorted. The increasingly abstracted forms of his drawings would later influence his sculptural forms.

**Fuse: Bring ideas together**

Over time, Moore further simplified the forms of his sculptures into barely recognisable organic figures.

**Moore's sculptures on display**

PLACE

A place tells a story.

The places we occupy become part of our story.

Like the people in Henry Moore's artwork, **we have an impact on the places** we occupy, and the places where we spend time have an impact on us.

Artworks about place can tell the viewer something about the **appearance of the place**. The artists may show us the appearance of an interior, a landscape or buildings, focusing on details such as light, weather or textures.

Artists may capture the **character of a place** – its mood and feeling.

Artworks may show us the **activities that take place** or they may show us how people are affected by place.

Place can be an **inside** place, an **outside** place or an **experience** of a place.

Certain places connect us to **our family** or **a community**.

In some places, we connect with **the landscape** or **the natural world**.

Sometimes we hold onto **physical reminders** of a place to keep our connection with the place.



George Pemba, **Breakfast**, oil on board, 1993.

Your place of belonging

Many artists convey places of safety or belonging in artworks about home or school life. These artworks tell us something about the place, but they also show us the people in the place: what they do in the space, the objects they use, how people feel when they are inside the place and how the place brings people together.

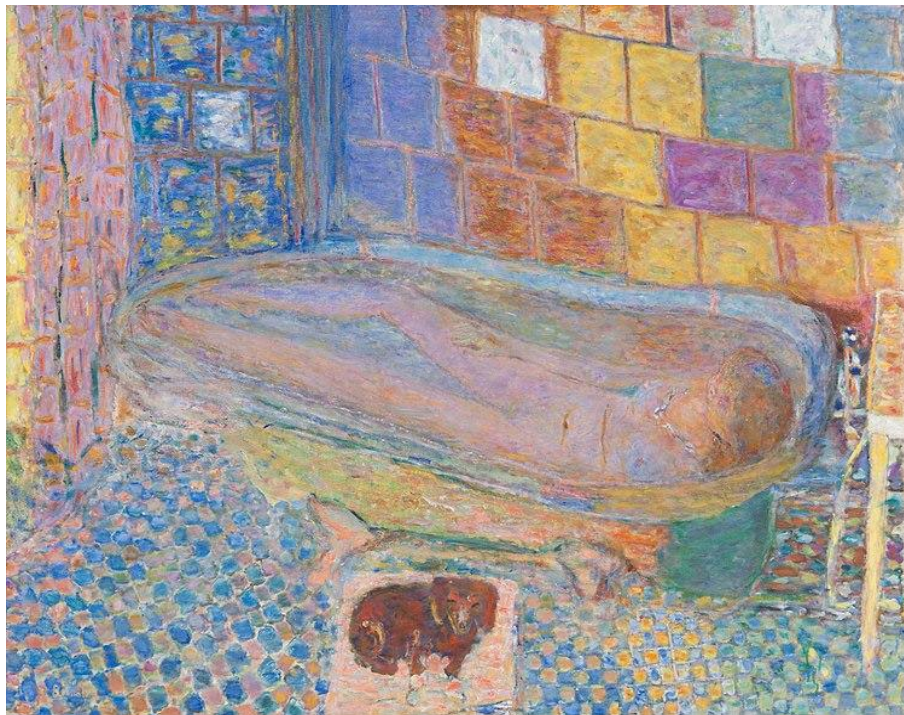
Your place of belonging: home



Njideka Akunyili Crosby, **Super Blue Omo**, mixed media painting (acrylic paint, coloured pencils and collaged images from photographs, magazines and advertisements), 2016.



Gerard Sekoto, ***Mother and Baby***, oil on canvas, date unknown.



Pierre Bonnard, ***Nude in Bathtub***, oil on canvas, c. 1940–1946.



Pieter Hugo, *In Sipho Ntsibande's Home, Soweto (from the series Kin)*, colour photograph, 2013.



Vincent van Gogh, *Still Life with a Plate of Onions*, oil on canvas, 1889.



Phillemon Hlungwani, ***Vamanana Lava Tirhaka Hi Ku Ti Yimisela Xikwembu Xa Katekisa (God Bless Women Who Work With Diligence And Determination)***, charcoal and pastel on paper, date unknown.



Gerard Sekoto, ***Women in the Fields***, oil on canvas, date unknown.



Vincent van Gogh, ***Houses and Figure***, oil on canvas, 1890.
Van Gogh painted from memory.

Your place of belonging: school



Andries Gouws, ***Grahamstown residence room, open curtains, 2nd version***, oil on canvas, 2009–2011.



Trevor Makhoba, ***Bravissimo***, oil on board, 1997.

Your place on Earth: the landscape

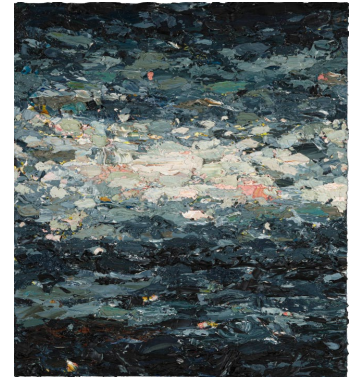
Landscapes show the natural world and our place in the world.



Jake Aikman, ***In Your Own Time***, oil on linen, 2023.

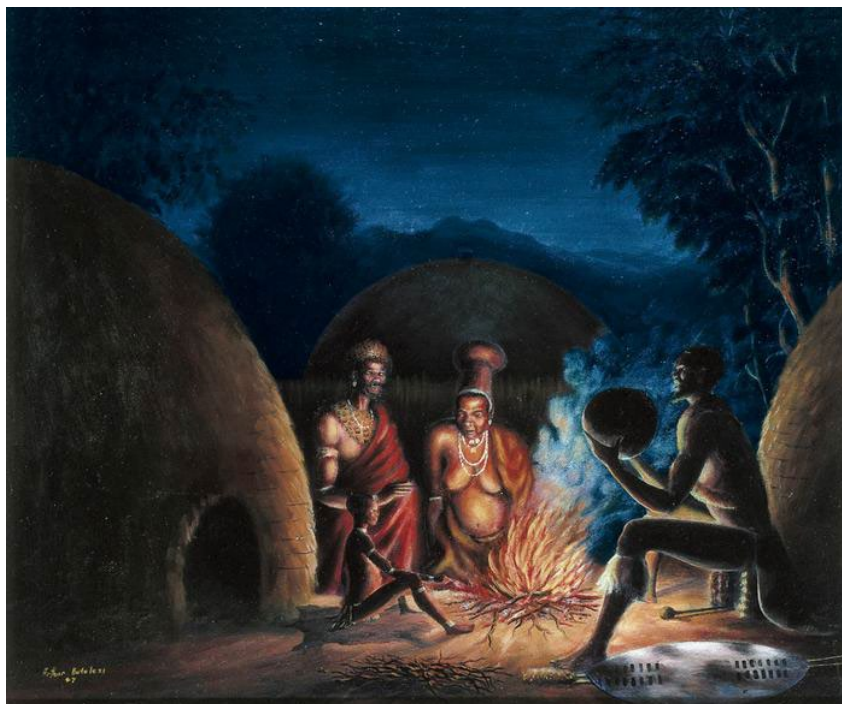


Jake Aikman, ***Sea-Sea after Richter***, oil on canvas, 2007.

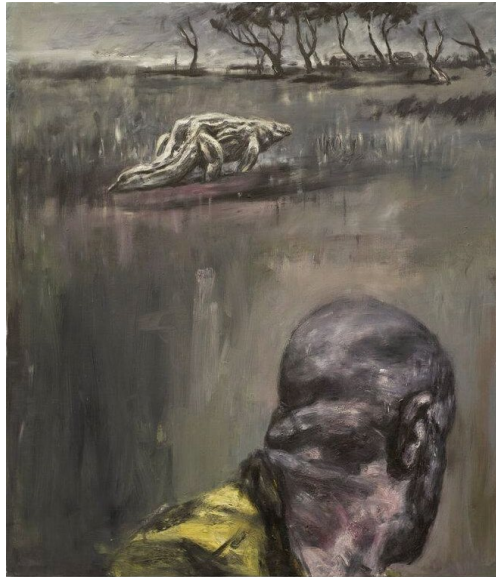


Jake Aikman, ***HR Seascape Aggregate IV***, oil on board, 2019–2022.

While some of Jake Aikman's seascapes are naturalistic studies of the sea, he also used the paint to convey the quality of the landscape. In ***Sea-Sea after Richter***, the paint drips like the water of the waves. In ***HR Seascape Aggregate IV***, the paint is thick and opaque and it feels oppressive like wading through rough sea.

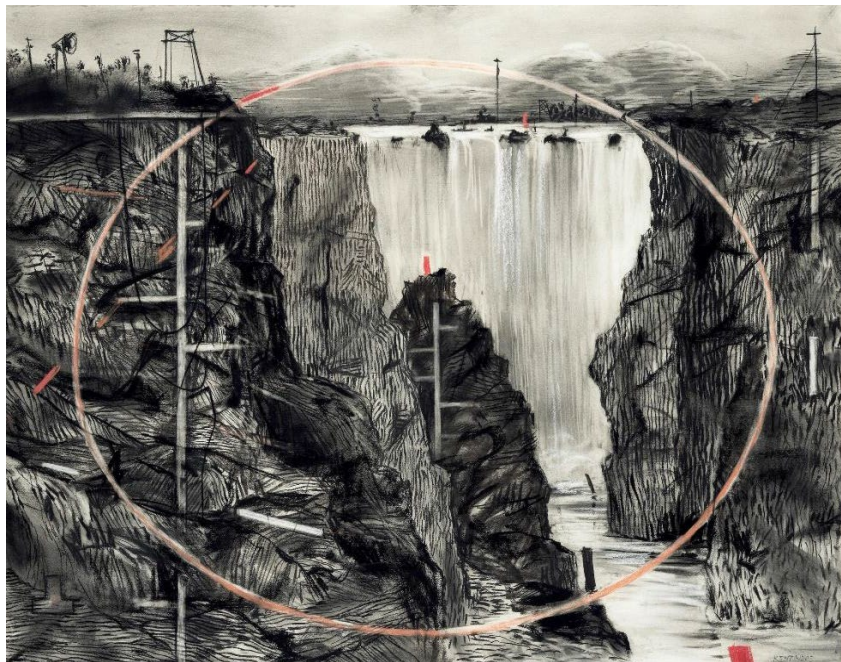


Arthur Buthelezi, ***Night Scene in a Zulu Kraal***, oil on canvas, 1947.



Johann Louw, *In the Empty Landscape with a Reptile*, oil on canvas, 2022.

Your place on Earth: exploitation of the land



William Kentridge, *Colonial Landscapes*, charcoal and pastel on paper, 1996.

William Kentridge reworked illustrations that were taken from an anthology titled *Africa and Its Exploration as Told by Its Explorers* (1891). Kentridge was interested in what became of those sites – abandoned and decayed.

Your place expressed through materials

Artists have worked with materials that came from particular places to symbolise or memorialise the place.



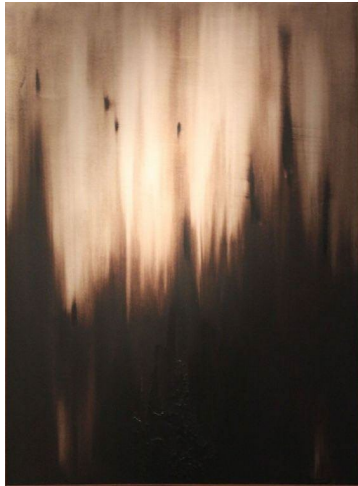
Jeanette Unite, **Headgear Mine Shaft**, chalk-based pastels from pigments, 2013.

Unite used site-specific materials from industry and mine sites to make chalk-based pastels for these large-scale drawings. She used metal oxides, pigments, calcium, carbon and diamond gravel.

Emma Willemse saved parquet floor blocks from the house that she had lived in. The floor blocks became a physical reminder of the place and a way to remember the intangible moments that occurred on that flooring.



Emma Willemse, **How to Remember a Home (Traces)**, wall installation with wooden floor blocks, 2011.



Alexandra Karakashian, ***Shifting Grounds II***,
motorcar oil on canvas, 2015.

Karakashian stained canvases with motorcar oil to show the damaging effects of oil spills on the environment.



Anselm Kiefer, ***Nuremberg***, acrylic, emulsion and straw on canvas, 1982.

Anselm Kiefer's works engage with Germany's past, particularly World War II. His thick, impasto surface suggests the aftermath of a battlefield.

Where do you feel safe?

Where is your place of belonging?

How do you feel in the landscape?

What art materials or non-art materials might best convey your experience or feeling of the place or landscape?

What is your relationship with the landscape?

Are there special places you remember but no longer visit?

Are there objects or items that connect you to a place?

Are there places that have had an impact on your life?

How might the landscape speak to broader issues such as political and/or environmental concerns?

Are there materials that come from the place?

Your artwork about **place** can be an interior or exterior place, a landscape, a still life, a portrait or an abstract artwork. It must, however, give the viewer a sense of your personal voice.

ASSESSMENT**TOPIC 1: SOURCEBOOK**

ASSESSMENT CRITERIA	This includes the following:	Weighting
Concept development	<ul style="list-style-type: none"> Mind maps, annotated sketches and drawings to show concept development 	25%
Research, investigation, experimentation, etc.	<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 of media and/or different techniques All material must relate to the development of your work, substantiating your decisions. 	25%
Process drawings	<ul style="list-style-type: none"> At least 30% should be drawings to explain your concept development. 	25%
Presentation and overall view	<ul style="list-style-type: none"> Visually interesting showing a personalised approach Your sourcebook should consist of an average of 8–10 pages. 	25%
TOTAL		50

TOPIC 2: THE ARTWORK

ASSESSMENT CRITERIA	This includes the following:
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
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
Overall impression of work – originality, creativity, innovation	<ul style="list-style-type: none"> Generation of new, unique and novel responses/solutions
Interpretation and practical implementation of research	<ul style="list-style-type: none"> A personal interpretation of a theme Experimenting Trying new challenges
Completion and presentation of artwork	<ul style="list-style-type: none"> Attention to detail Task completed in allocated time Presentation according to task
TOTAL	50
GRAND TOTAL	100

ASSESSMENT CRITERIA FOR PRACTICAL WORK**Assessment/Moderation Rubrics/Tools**

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 far beyond that required. The 'WOW' factor is evident. Work shows great innovation. The work as a whole is confident and evocative; it engages the viewer with outstanding visual qualities. The work clearly demonstrates original vision, a 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; creativity 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; detailed; well organised and coherent; polished; skill evident; supported by original/unusual/relevant visual references; presentation original and considered; less resolved; some minor flaws evident. Usually 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 content; supported by a good 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 tends towards the 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 references 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/or 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 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 undeveloped; no evidence of planning, or incomplete planning.
Weak	30–39%	<ul style="list-style-type: none"> • Just enough material/works to pass. • Visually uninteresting; uncreative; limited/poor technical skills 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. • Insufficient time on task; standard below that which is acceptable. • Poor solutions to problems; artwork copied and superficial; no evidence of original thought.
Very weak Fail	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 an acceptable manner; general lack of commitment/cooperation. • Very poor skills level. • Project very weak or incomplete. • Poor artistic decision-making; candidate has little input. • Classes were missed and candidate failed to make up the time.
Unacceptable Fail	0–19%	<ul style="list-style-type: none"> • Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/cooperation. • Work incomplete. • Poor artistic decision-making; candidate put forth no effort. • Most classes were missed and the candidate failed to make up the time.

DECLARATION OF AUTHENTICITY

This declaration must be completed and signed by the candidate and countersigned by the teacher and cover all evidence submitted.

Candidate's name:**Date:**

I declare that the attached NSC practical examination is all my own work and does not include any work completed by anyone other than myself. I have completed the examination in accordance with the instructions and time limits.

Candidate's signature:**Date:****Teacher's name:****Date:**

On behalf of (centre name), I confirm that, to the best of my knowledge, the above-mentioned candidate is the sole author of the completed examination attached, which has been completed under the required conditions.

Teacher's signature:**Date:****School principal's signature:****Date:**