



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

VISUAL ARTS

EXAMINATION GUIDELINES

GRADE 12

2009

This guideline document consists of 8 pages.

VISUAL ARTS

INTRODUCTION

The new National Curriculum brought in a number of challenges for teachers and learners. The first National Senior Certificate (NSC) examination of 2008 has been a useful tool to measure the way in which teachers received and responded to the changes in the practical requirements of the new curriculum. This Visual Arts Examination Guideline has been generated in **response** to the findings of the first National Senior Certificate examination and should guide teachers in their preparations for the 2009 examinations and beyond.

PRACTICAL PAPER 2 SECTIONS A AND B

INSTRUCTIONS AND INFORMATION

The examination question paper consists of SECTIONS A and B.

The final art practical examination for Grade 12 represents the culmination of art studies throughout the year.

SECTION A: EXAMINATION SOURCE BOOK/WORK BOOK LO1

[This may be completed at home and at school during term 3.]

- The teacher can **guide** the learners in their choice of subject matter and techniques used in SECTION A.
- All PATs 1, 2 AND 3 must be documented **through photographs/drawings** and pasted into the front of the learners' examination source book/work book **[a minimum of 2 pages]**. It is suggested that the learners present their PATS in the form of an exhibition brochure [LO 3]
- **IN PROVINCES CONDUCTING CLUSTER MODERATION – NO YEAR WORK MAY BE SENT TO THE MARKING VENUES/EXAMINATION CENTRE.**
- The examination brief must be pasted into the examination work book/source book.
- The learner must write a written proposal/rationale on his/her intentions in this examination **[minimum of 1 page]**.
- Encourage learners to explore as many different interpretations as possible. Closely monitor and guide the learners as they research the theme in the form of own life experiences, drawings from life, original photographs, images from magazines and newspapers; poems, lyrics, found objects, etc. **[minimum of 4 pages of source material]**.
- Encourage the learners to take their own research photographs where relevant/possible.
- Source books must show evidence of preparatory compositional sketches, annotated drawings and research based on their various sources. It is important that they personalise these sources through drawing them, planning juxtapositions of them and creating original compositions.
- The Learner must complete **TWO** compositional drawings, collages or assemblages.
- Written/Typed explanations, notes/photographs must be submitted/pasted into the examination work book, showing evidence of the learner's processes and progress.

- On completion of both SECTIONS A and B the learner must reflect, in writing, on how they have progressed throughout the examination process. This must be pasted on to the last page of the examination source book.
- Use the following assessment criteria as a checklist.

SECTION A: SOURCE BOOK/WORK BOOK

SAMPLE OF CHECKLIST

CRITERIA		
Intention/Proposal	√	5
Investigation of approach(es) and idea(s)	√	10
Two compositional drawings/collages/assemblages	√	10
Reflective report on completion of final practical	√	5
Presentation and overall view	√	20
TOTAL		50

SECTION B: FINAL PRACTICAL TASK LO2, LO3

[A minimum of 6 hours and a maximum of 18 hours]

The examination work must be done in the presence of the Art teacher within the confines of the Art room. No examination work may be taken out of the classroom. This will be seen as an examination irregularity.

- Teachers can **guide the learners with discretion** in their choice of subject matter, process and techniques used in SECTION B.
- **SECTION B** will be timetabled in the Grade 12 final examination programme in the 4th term. Schools may apply for a change of exam dates/times by submitting a written request to their provincial department.
- The learners are required to produce **ONE** art work in the **PRACTICAL DISCIPLINE THAT THEY HAVE EXPERIENCED THIS YEAR**.
- Their final artwork 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 work.
- The learners are **not restricted to size**, but it should be a substantial body of work representing at least 6 hours and no more than 18 hours of art work.
- The learners must demonstrate an advanced degree of technical skill in the use of a range of materials and techniques chosen.
- There are no specific prescriptions regarding the style of the work. The learner can either work in the form of naturalism, expressionism, decorative etc. They may also incorporate other media to create mixed media work in any of the practical disciplines.
- Artworks that leave the school art room/school, i.e. foundry work, firing of sculptures, digital printing of photographs etc must be closely monitored by the art teacher and signed out and signed in when the artwork is returned to the art room.

SECTION B: THE ART WORK

SAMPLE OF CHECKLIST

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 of art work/time management	√	5
Presentation of work	√	5
TOTAL		50
COMBINED TOTAL		100 (reworked to 50)

Final mark

SECTION A (50) plus SECTION B (50) = 100 (reworked to 50)

NOTE: Learners selecting photography as their chosen discipline must adhere to the following guidelines:

TRADITIONAL PHOTOGRAPHY

- Produce a set of at least **FIVE** different wet [traditional] photographs.
- Black and white or colour
- Development of both the film and negatives must be done by the candidate at school under supervision of the teacher.
- All contact, test strips and record of the process must be placed in the examination book.
- Final prints must be separately mounted on black, white or grey cardboard and either pasted into the work book or submitted in a folder if too large for the source book.
- The final print size must be 20 cm x 25 cm, or larger.

Assessment will take into account:

1. Interpretation and communication of concept.
2. Composition of pictorial elements.
3. Technique and print quality.

DIGITAL

- Produce a set of at least **FIVE** different original digital prints. These may only be reworked on/adapted at school.
- Digital size must be at least A4 in size and printed either on photographic paper or canvas, etc.
- Their digital images must be placed on a disk and inserted into the front of the source book.
- If the learner submits a disk or video-recording of the programme the title, learner's name, examination number and name of the centre must appear on the disk and at the beginning of the programme.
- The source book supporting information must be submitted with the final piece and should include:
 1. The programme used, i.e. Adobe Photoshop 7, etc, the running time and the limitations of the programme(s).
 2. Information as to whether the images were scanned and the source of the scan, as well as the selection of given images and their sources, if morphed from the original image.
 3. The learner must state the tools they used in manipulating their images, i.e. adjustments made, filters used [distort, noise, render, sketch ...] etc.
 4. The learner must state whether sources are from a given image or hand drawn or a combination of both.

Assessment will take into account:

1. Interpretation and communication of the theme. Their work must reflect a high degree of originality and strong creative qualities.
2. Learner's ability to handle the selected programme competently and appropriately.
3. Quality of design: the learner should be able to compose and establish relationships.

LEARNERS MAY COMBINE BOTH TRADITIONAL AND DIGITAL PHOTOGRAPHY IN THEIR FINAL EXAMINATION.

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. <u>Outstanding and original presentation.</u>
Excellent	80 - 89	Striking impact: most of the above: detailed: well organised and coherent: polished: skill evident: supported by an original /unusual/relevant visual references: presentation original and considered: <u>some minor flaws evident.</u>
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: <u>some obvious inconsistencies/flaws evident</u>
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: <u>distracting/obvious inconsistencies.</u>
Average	50 – 59	Adequate: feels mechanical: derivative or copied: little insight: unimaginative: some visual references not always clearly identified: fair presentation: <u>many distracting inconsistencies.</u>
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: <u>in need of support/motivation to pass.</u>
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: <u>in need of support/motivation to pass.</u>
Very Weak Fail	20 – 29	Very little information: jumbled: not easy to view <u>little or irrelevant work/ visual information.</u> No effort made to present work in an acceptable manner. General lack of commitment/cooperation.
Unacceptable Fail	00 – 19	Incoherent: <u>irrelevant, very little or no work:</u> lack of even <u>limited</u> skills being applied. No commitment/cooperation.

PAPER 1 VISUAL CULTURE STUDIES

PAT 7

Visual Literacy Examination covering selected aspects of the Framework content in the Visual Art LPG

MARKS: 100

TIME: 3 HOURS

GUIDELINES:

- The written examination is set by national Department of Education on designated content taught during the year. **(A minimum of 6 themes out of 10 themes.)**
- The examination format will consist of 10 questions. The learner will select five [5] that they have studied in Grade 11 and 12. Each question will be 20 marks with a total of 100 for the paper.
- Questions will consist of short and long essay type questions ranging between 1 to 2½ pages depending on mark allocation.
- The examination is externally assessed and moderated.
- The examination is assessed according to a national marking memorandum.
- The learners must be acquainted with, and able to apply concepts relevant to South African and International art. They should have a clear understanding of traditional international Art movements, and the meaning of terms such as *resistance art*, *propaganda art*, *appropriation*, the *neglected tradition*, etc.
- Learners should be made aware of problematic terminology, issues, assumptions and bias in relation to the art that they study.
- Regular, continuous visits to contemporary exhibitions are strongly recommended.
- Where visits are impossible (eg. schools in rural areas etc.), newspaper reviews, internet, large prints of art works, etc. should be regularly consulted.
- Learners will be expected to be familiar with **at least one** recent local exhibition.
- The teacher is expected to select a **minimum of six (6) themes which must be integrated in the PATs (2 PER TERM)**
- At least two artists [or architects] must be addressed in each chosen theme with a minimum of **two works by each artist [or architect]**.
- **NOTE:** Teachers should use their own collection of project briefs, class notes, reference books, catalogues & magazines, photographs, slides, videos, etc to provide valuable teaching & learning support material for the theory content & practical skills required by the new Visual Arts curriculum.
- The examination panel has taken note of this by setting broad questions in which learners can select their knowledge in a relevant way, justify their interpretations and opinions or solve problems through applied knowledge and knowledge construction.
- There are **many** recommended resources that can be used when teaching Visual Culture Studies.
- The Visual Arts examiners have strongly recommended a widely available (nationally) reading list for teachers, to assist them with LO4 Visual Culture Studies. This LTSM list can be **found in the PAT document**.
- Provinces can assist teachers by developing source *best practice* teaching support material from experienced and innovative teachers for collation as a CD, and distribution through the education media department in that province.

SUGGESTED FORMS OF TESTING IN VISUAL CULTURE STUDIES:

Testing may comprise of:

- Informal short essays/reflections and questions related to practical work
- Reading studies of selected texts and comments by artists/art historians
- Quiz questions
- Visual comprehension of local art works in galleries/collections
- Tests of skills and techniques/formal research essays
- Work book/journal projects
- Teach-backs and point presentations

NOTE: Term 4 (Task 7) will be as follows:

- 1. Practical retrospective end-of-year exhibition plus Source Book
50 + 50 = 100 marks**
- 2. 3-hour written examination = 100 marks**
- 3. Practical examination = 100 marks**