



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

VISUAL ARTS P2

PRACTICAL

NOVEMBER 2008

MARKS: 50

TIME: SECTION A must be done during the 3rd term.
SECTION B must be done either at the end of the 3rd term OR the beginning of the 4th term, utilising a maximum of 18 hours.

This question paper consists of 10 pages.

INSTRUCTIONS AND INFORMATION

1. Answer ALL the questions.
2. This question paper consists of SECTION A and SECTION B.

SECTION A: SOURCE BOOK/WORK BOOK

SECTION B: THE ARTWORK
3. 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. It is hoped that you will enjoy creating this artwork and that it will be fresh and original, and represents your personal experience.

In this examination you will be expected to demonstrate the following skills:

- Independently and creatively apply advanced approaches 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 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

SECTION A: SOURCE BOOK/WORK BOOK

The source book forms an important part of this examination. It provides insight into the way that you form ideas, how many alternatives you have investigated and other processes leading to the final work.

The source book must include the following:

- All the ideas and solutions you have investigated.
- All your source material. These include drawings from life, photographs, images from magazines and newspapers, poems, lyrics, found objects, et cetera. Consider taking your own photographs where relevant.
- All your preparatory compositional sketches, drawings, notes and research based on your sources. It is important to personalise these sources through sketching them, planning juxtapositions of them and to create original compositions.
- Written explanations and notes on how you are going to engage the subject.
- Two final composition drawings/collages/assemblages to be used as reference in the final artwork.

SECTION B: THE ARTWORK

You are required to produce ONE artwork in the *practical discipline that you have been using this year*. (Refer to LPG – Subject Framework Content.)

Your work may be presented as a single piece, or possibly in the form of a diptych, triptych or a series of works that reads as one work, if you are working two-dimensionally.

Direct copying of an image that is not your own, will be penalised. It is important that source material undergo a process of transformation.

General guidelines:

- You may discuss the examination paper with your art educator prior to the start of the examination.
- The examination work must be done in the presence of the art educator within the confines of the art room. NO examination work may be taken out of the classroom.
- Size: NO restrictions, but it must be manageable in terms of transportation to the examination centre.
- Remember the importance of elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.
- There are no specific prescriptions regarding the style of the work. It can be naturalistic, expressionistic, decorative, et cetera.
- You may incorporate other media to create mixed media work in any of the practical disciplines.

THEME:

This theme is meant to inspire you and 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.

MEMORIES



Jorg Immendorf, **Society of deficiency**, 1998. Oil on canvas.

Memory, n. Faculty by which things are recalled to or kept in the mind, image or idea presented by it, perpetuation of such idea. (Source: Oxford dictionary)

Reflect on your own interpretation of memories.

You may consider the following:

- Personal memories
- Collective memories
- Your 'memories' of your visual art studies by using your source books as inspiration

Develop your own creative interpretation of 'memories'. You may use the following sources as inspiration for your final artwork.



Jan van der Merwe, *It is cold outside*, 2004. Installation.

On a section of tiled floor are placed a chair with a woman's slip hanging over the back and seat, a small electric heater, and a stand with an open vanity case. In the lid of the vanity case, a small TV monitor with a close-up image of lipstick being applied to lips is visible. A suitcase lies on the floor.

All the objects are covered in rusted metal. The rusted tin is ordinarily used to preserve food – in this case an attempt is made to 'preserve' vulnerability and transience. The chemical process of rust is a physical fight against time. The rusted patina is also a method by which contemporary objects are placed in 'archeological time', thus forcing us to scrutinise and respect contemporary life, especially the ordinary.

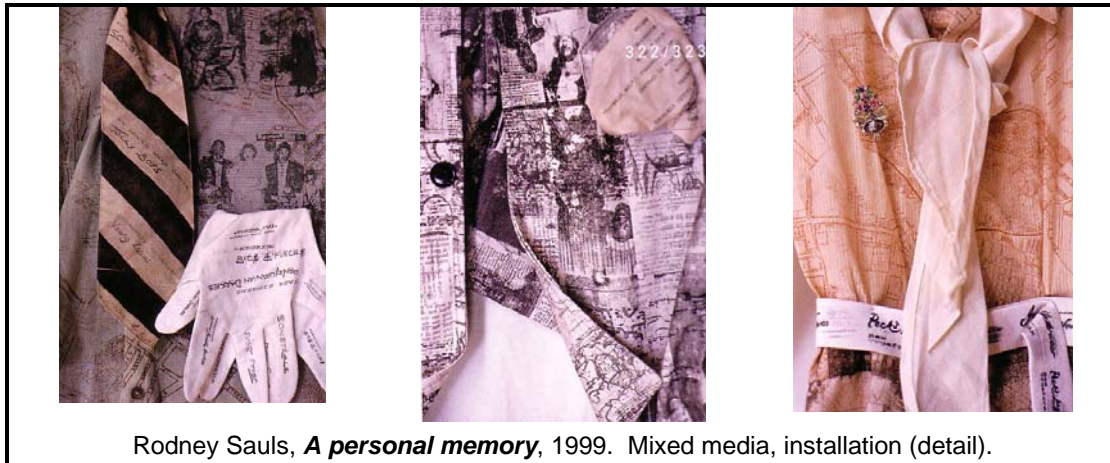
'My works incorporate found objects, images and junk materials that have been discarded. I use rusted metals and tins that are forged together with inherited objects that evoke memories.'

– Jan van der Merwe



Jan van der Merwe, *It is cold outside*, 2004.
Installation (detail).

Personal and family memories are preserved in photo albums, journals, letters and oral histories. Souvenirs are collected as a token of remembrance of places and journeys. The memories of the distant past are revealed by archeology and are preserved in museums. Countries have always preserved their memories by erecting monuments and memorials.



Rodney Sauls, *A personal memory*, 1999. Mixed media, installation (detail).

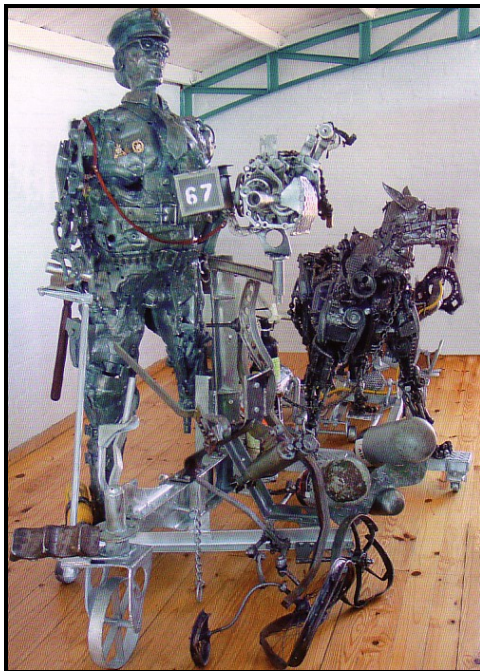
Saul's subject matter is the history of District Six, from which an entire community was forcibly removed. He stitches together the history of a place and its people by transferring images onto fabrics.



In these pages taken from source books, images and found objects were combined to create new meanings. Ideas such as these could now be taken further to form the basis for a piece of art, for example a painting, a collage, a fibre piece, a mosaic, et cetera.



Phyllis Dibakwane, *Election polling station*, 2004. Stitching of cloth.



Willie Bester, *Dog of War*, 2004. Mixed media.

Artists such as Phyllis Dibakwane from the 'Mapula' embroidery project near Pretoria, and Willie Bester have made use of so-called non-traditional fine art material such as embroidery thread and found objects to tell about their memories.

Now reflect on your own interpretation of memories.

ASSESSMENT CRITERIA**SECTION A: SOURCE BOOK/WORK BOOK/RESEARCH**

CRITERIA	
Learner's intention/proposal	10
Investigation of a variety of approaches and ideas	10
Exploration and experimentation of materials and techniques	10
Reflective report on completion of task	10
Time management	5
Presentation	5
TOTAL	50

SECTION B: THE ARTWORK/PRACTICAL

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 artwork/Time management	5
Presentation of work	5
TOTAL	50
COMBINED TOTAL	100
FINAL TOTAL: COMBINED TOTAL (100) ÷ 2	50

FINAL MARK:

SECTION A [50] plus SECTION B [50] = 100 ÷ 2 = 50

Assessment should be done in accordance with the Subject Assessment Guidelines: Visual Arts, Appendix 3.

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 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 limited skills being applied. No commitment/cooperation.

TOTAL: 50