MARKS: 100

TIME: SECTION A is to be done during the third term. SECTION B must be done during the fourth term under controlled conditions, ONLY at school, 18 hours.

This question paper consists of 13 pages and an addendum. This question paper must be printed in full colour.
INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections:

   **SECTION A: SOURCEBOOK/WORKBOOK/JOURNAL**
   **SECTION B: THE ARTWORK**

2. Answer ALL the questions in SECTION A and SECTION B.

3. Your teacher must introduce and facilitate this examination.

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
   - 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

5. Your final art practical examination for Grade 12 represents the culmination of your art studies this year. Your creativity, originality and skills will be tested. We hope that you will enjoy creating this artwork and that it will be fresh and original, and communicate personal experience.
SECTION A: SOURCEBOOK/WORKBOOK/JOURNAL

The sourcebook 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 ideas, how many alternatives you have investigated, and other processes leading to the final work. Your sourcebook should clearly communicate your thought processes.

You MUST clearly mark this sourcebook as examination work and present it with your final artwork.

Direct copying from magazines, the Internet, et cetera 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 sourcebook is part of your creative journey into developing the final work and should reflect your creativity as an art learner by being aesthetically exciting and creative in its presentation.

Use the following as a checklist for your sourcebook:

<table>
<thead>
<tr>
<th>Step</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Paste this examination brief into the front of your examination sourcebook.</td>
</tr>
<tr>
<td>2</td>
<td>Include at least ONE page of your written proposal/rationale.</td>
</tr>
<tr>
<td>3</td>
<td>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, collected poems, lyrics and research on artists that have inspired you. All material must relate to the development of your work, substantiating your decisions.</td>
</tr>
<tr>
<td>4</td>
<td>It is important to personalise and create original preparatory/compositional sketches and drawings based on your sources.</td>
</tr>
<tr>
<td>5</td>
<td>Include at least TWO compositional drawings/collages/assemblages.</td>
</tr>
<tr>
<td>6</td>
<td>Include a reflection in writing (at least ONE page) on how you have experienced, managed and completed your project.</td>
</tr>
<tr>
<td>7</td>
<td>If your work is more process-oriented, you must include evidence of the creative process by documentation through original photographs, experiments and/or drawings.</td>
</tr>
</tbody>
</table>
SECTION B: 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 18 hours.

GENERAL GUIDELINES

1. You are required to create ONE artwork IN THE PRACTICAL DISCIPLINE THAT YOU HAVE CHOSEN THIS YEAR.

2. You may present your work as a single piece or possibly in the form of a diptych, triptych or as a series of works that read as one artwork.

3. **You may NOT take the artwork out of the classroom. 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.

5. 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.

6. Remember the importance of the elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.

7. There are no specific prescriptions regarding the style of the work. It can be naturalistic, expressionistic, decorative, abstract, et cetera.

8. You may incorporate other media to create mixed media work in any of the practical disciplines.
ASSESSMENT CRITERIA

MARKERS/EXAMINERS COULD USE THE FOLLOWING CRITERIA AS A GUIDE WHEN MARKING:

SECTION A: SOURCEBOOK/WORKBOOK/JOURNAL

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>MARK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learner’s intention/proposal</td>
<td>5</td>
</tr>
<tr>
<td>Investigation of a variety of approach(es) and idea(s)</td>
<td>10</td>
</tr>
<tr>
<td>Exploration of and experimentation with materials and techniques which must include at least ONE tonal drawing</td>
<td>20</td>
</tr>
<tr>
<td>Reflective report on completion of final practical work</td>
<td>5</td>
</tr>
<tr>
<td>Presentation and overall view of the sourcebook</td>
<td>10</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>50</strong></td>
</tr>
</tbody>
</table>

SECTION B: THE ARTWORK

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>MARK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choice and use of materials/techniques</td>
<td>10</td>
</tr>
<tr>
<td>Use of formal art elements</td>
<td>10</td>
</tr>
<tr>
<td>Overall impression of work – originality, creativity, innovation</td>
<td>10</td>
</tr>
<tr>
<td>Interpretation and practical implementation of research</td>
<td>10</td>
</tr>
<tr>
<td>Completion and presentation of artwork</td>
<td>10</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>50</strong></td>
</tr>
</tbody>
</table>

**FINAL MARK: SECTION A (50) + SECTION B (50) ÷ 2** 50
<table>
<thead>
<tr>
<th>Level</th>
<th>Score Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outstanding</td>
<td>90–100</td>
<td>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.</td>
</tr>
<tr>
<td>Excellent</td>
<td>80–89</td>
<td>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.</td>
</tr>
<tr>
<td>Very Good</td>
<td>70–79</td>
<td>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.</td>
</tr>
<tr>
<td>Good</td>
<td>60–69</td>
<td>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.</td>
</tr>
<tr>
<td>Average</td>
<td>50–59</td>
<td>Adequate; feels mechanical; derivative or copied; little insight; unimaginative; some visual references not always clearly identified; fair presentation; many distracting inconsistencies.</td>
</tr>
<tr>
<td>Below average</td>
<td>40–49</td>
<td>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.</td>
</tr>
<tr>
<td>Weak</td>
<td>30–39</td>
<td>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.</td>
</tr>
<tr>
<td>Very weak</td>
<td>20–29</td>
<td>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.</td>
</tr>
<tr>
<td>Fail</td>
<td>0–19</td>
<td>Incoherent; irrelevant, very little or no work; lack of even limited skills being applied; no commitment/cooperation.</td>
</tr>
</tbody>
</table>
THEME

This theme is meant to inspire and challenge you. It is open to a wide range of interpretations within your specific discipline. Your interpretation should be the culmination of the creative process you embarked on in Grade 10.

PLAY

Play, v. & n. [verb and noun]. Shift about, have free movement within limits, sport, frolic, toy, amuse oneself, engage in games, or gambling, or fun, or mimicry, or acting, or make-belief, perform on musical instrument.

[Source: Oxford Dictionary]

FIGURE 1: Pieter Brueghel, Children’s Games, oil in oak panel, 1560.

Brueghel depicts more than 200 children engaged in more than 80 play activities. Many of these games are still played today.

'... their total surrender to the joy of playing, as communicated to us by Brueghel, would evoke a smile in even the severest of schoolmasters,' Richard Mühlberger, What Makes A Brueghel A Brueghel?

You can discover more about a person in an hour of play than a year of conversation.

[Plato, ancient Greek philosopher]
Play is an important part of child development. It teaches children social skills and develops their imagination.

Do you remember the games you played as a child?

It doesn't matter if you win or lose; it is how you played the game.

FIGURE 2: Child playing with a wire car.


Be appreciative of life because it gives you the chance to love and to work and to play and to look up to the stars.

For instance, games like chess and playing cards and board games, are often taken very seriously by the players. Playing cards is often associated with gaming, gambling and fortune-telling. The cards themselves contain symbolic imagery, such as the joker card.

**FIGURE 6:** Paul Cézanne, *The Card Players*, oil on canvas, 1890–1892.

**FIGURE 7:** Otto Dix, *Card-playing War Cripples*, oil on canvas with photo-montage and collage, 1920.

**Photo-montage:** The technique of making a picture by assembling pieces of photographs, often in combination with other graphic material.
For many people, playing sport is very important. The progress of the game played during matches is watched and analysed closely. George Bellows paints an illegal boxing fight (stag). This early American painting became a symbol of the energy, youth, power and strength of the nation.

Many artists have interpreted play by incorporating musical instruments into their work. Kandinsky said that his abstract art was like music, and by using the art elements in a non-naturalistic way, emotions are felt by the viewer. ‘Colour is the keyboard, the eyes the hammers; the soul is the piano with many strings.’ His titles are derived from music. In Improvisations he approached the canvas with no preconceived themes, allowing the colours to actively play a role in prompting unconscious feelings.
All the world's a stage, and all the men and women merely players.

[William Shakespeare in As you like it]

The stage and the play are often seen as a metaphor for human activity. For many years William Kentridge has been involved in stage productions that combine animation, puppets and actors or singers.


FIGURE 14: Matthew Hindley, *Come Quickly, I'm Tasting the Stars*, paint on canvas, 2006.
We don’t stop playing because we grow old; we grow old because we stop playing.

[George Bernard Shaw]

FIGURE 15: Tsang Kin-Wah, *The Fifth Seal*, video installation with text projected onto the walls engulfing the viewer, 2011.

*Games*, by Manfred Zylla, depicts the story of apartheid South Africa in 1985 where the stakes were money and power, resulting in innocent children being killed. In the centre of the composition four children are depicted relaxing on a sand dune. A dart board is vaguely seen overlapping the figures. The four figures are targeted by darts and encapsulated by a circle of military men and greedy parliamentarians who are trying to shoot, spear and eradicate the children. The ‘play’ in this work is a chilling reminder of how people were 'played' for economic and social power in the past.


Now reflect on your own interpretation of play.
This theme is open to many interpretations. It can be descriptive of an activity where 'games' are involved, but it can also be approached in a more figurative, conceptual or symbolic way.

Teachers must facilitate the initial brainstorming/research process.

1. Begin by conceptualising in the form of a mind map using the word 'PLAY' in your sourcebook/workbook/journal.

2. Consider the following in relation to the idea of 'PLAY':
   - When was the last time you played an enjoyable game?
   - The games that are played by children, for example hide and seek, ring-a ring-a rosy, cops and robbers and video games among many others.
   - Play seen in board games, card games, etc.
   - Playing of sports.
   - The play of life.
   - Roles played in life.
   - The games politicians and people play.
   - Mind games played by people.
   - Playing of musical instruments.
   - The play seen in theatre productions.
   - Play of words.
   - The play of colour, line, texture, space, shape and form in art.
   - The games you, as an individual, play.

3. Using the guidelines below, create an artwork in which you share your stories, ideas, emotions and thoughts related to the theme PLAY. Your teacher may facilitate this process.
   - Intentions, aims or ideas that you wish to convey
   - Images that would best express your intentions
   - Exploration of and experimentation with materials and techniques which must include at least ONE tonal drawing
   - Media that could successfully communicate these ideas
   - Techniques that would be the most appropriate for the use of the expression of your media and your ideas
   - Size, format and presentation that would best suit your ideas

   TOTAL: 100
ADDENDUM A

• As this is an examination, **NO WORK MAY BE REMOVED FROM THE EXAMINATION ROOM.** All materials needed for the examination must be brought into the examination venue, but it must be noted that NO work may leave this venue. Failure to work under examination conditions will be deemed an irregularity.

• The sourcebook must document and show the process of the examination work. Clear links between the final artwork and the visual and written information in the sourcebook should be evident. Place more emphasis on preparatory sketches, drawings and experimentation of technique and materials that have been used in the final artwork. Avoid superficial unrelated decoration.

• For inspiration, refer to the sketchbooks of Leonardo da Vinci, Eugène Delacroix, Vincent van Gogh, Marlene Dumas, et cetera.

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

• Concept development and realisation must play an important role in all digital/multimedia/new media work. Evidence of the candidate’s thought processes leading to the final realisation of the concept in his/her work should be visually evident.

• Note the following criteria if working with photography:

**DARK ROOM PHOTOGRAPHY**

• Produce a set of at least FIVE related photographs.

• The candidate must do all the development of both the film and the negatives at school under the supervision of the teacher.

• Place all contact sheets, test strips and records of the processes in the sourcebook.

• Give careful consideration to the presentation of these works.

**DIGITAL PHOTOGRAPHY**

• Produce a set of at least FIVE related **original** digital prints. The candidate may only rework and/or adapt them at school.

• Place the digital images on a disk and insert the disk into the front of the sourcebook.

• Submit the sourcebook, with supporting information, with the final artwork(s). It should include the following:
  - The programme used (for example Adobe Photoshop 7), the runtime and the limitations of the programme(s)
  - All digital software procedures. The candidate must keep a record of screen prints that illustrate all the editing decisions made.
  - The tools the candidate used to manipulate his/her images, in other words adjustments made, filters used (distort, noise, render, sketch), et cetera

• Give careful consideration to the presentation of these works.