



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P2**

**(PRACTICAL)**

**28 JULY– 24 OCTOBER 2014**

**MARKS: 100**

**TIME: TOPIC 1: Must be done at school and/or at home during the 3<sup>rd</sup> term [50]**  
**TOPIC 2: Must be done during the 4<sup>th</sup> term under controlled conditions ONLY at school; a minimum of 6 hours and a maximum of 24 hours [50]**

**This question paper consists of 15 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: THE ARTWORK
2. Answer ALL the questions in TOPIC 1 and TOPIC 2.
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 and 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.
  - Create imaginative and innovative artworks, using a personal, expressive visual language.
  - 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 skill will be displayed. May you enjoy creating this artwork and may it be fresh and original, and communicate personal experience.

**TOPIC 1: SOURCEBOOK/WORKBOOK**

The sourcebook forms an important part of this examination. There are no restrictions on size and it can be presented in any form. 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 together 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.

**In your sourcebook you should VISUALLY tell the 'story' of how your final artwork was CONCEIVED, DEVELOPED and PRODUCED. This should be done through drawing, writing, experimenting, pasting, et cetera. This journey through time should reflect your INDIVIDUALITY and CREATIVITY as an art learner.**

**The following is merely a guideline of things you could include in your sourcebook:**

Paste the examination brief into the front of your examination sourcebook.

Proposal/Rationale, which could include mind maps, brainstorming, et cetera.

Investigation, experimentation and research of approaches and/or ideas, which could 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 own** work, substantiating **your** decisions.

Personalise and create original preparatory/compositional sketches and drawings based on your sources.

Process drawings

If your work is more process-orientated, you must include evidence of the creative process by documentation through original photographs, experiments and/or drawings and accompanying texts.

## TOPIC 2: 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 24 hours.**

### GUIDELINES

1. You are required to produce 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 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 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, 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.

**ASSESSMENT CRITERIA**

Markers/Examiners could use the following criteria as a marking guide:

**TOPIC 1: SOURCEBOOK**

<b>CRITERIA</b>	
Concept development	10
Research, investigation, experimentation	15
Process drawings	15
Presentation and overall view	10
<b>TOTAL</b>	<b>50</b>

**TOPIC 2: THE ARTWORK**

<b>CRITERIA</b>	
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 and presentation of artwork	10
<b>TOTAL</b>	<b>50</b>

<b>FINAL MARK: TOPIC 1 (50) + TOPIC 2 (50)</b>	<b>100</b>
--	------------

**ASSESSMENT CRITERIA FOR PRACTICAL WORK**

<b>Outstanding</b>	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; <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 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; <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 tends towards the 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 references 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 to pass.</b>
<b>Weak</b>	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; <b>in need of support/motivation to pass.</b>
<b>Very weak Fail</b>	20–29	Very little information; jumbled; not easy to view; <b>little or irrelevant work/visual information</b> ; no effort made to present work in an acceptable manner; general lack of commitment/cooperation.
<b>Unacceptable Fail</b>	0–19	Incoherent; <b>irrelevant, very little or no work</b> ; lack of even <u>limited</u> skills applied; no commitment/cooperation.

# THEME

## Our Land

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 a culmination of the creative process you embarked on in Grade 10.

### Dictionary definition:

**Land** – the solid surface of the earth, not covered by water and is sometimes referred to as dry land. Land can be distinguished from the ocean, sea or other bodies of water. Human activity has historically occurred mainly on land. Life forms that exist on land include plants and animals which are very different from those that exist in the sea.

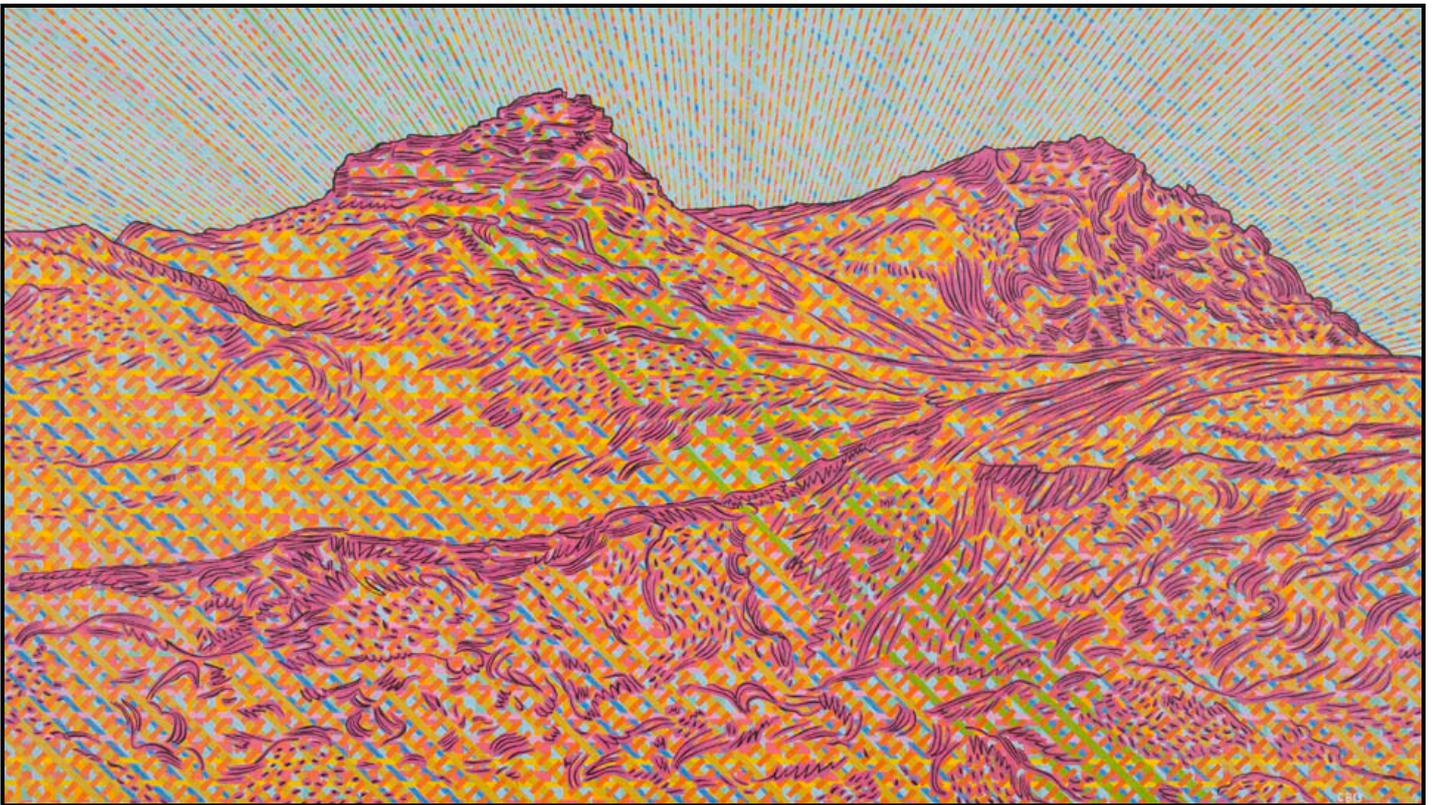


FIGURE 1: Conrad Botes, *Twee Koppe (Two Heads)*, acrylic on canvas, 2013.



FIGURE 2: Anton Kannemeyer, ***Boulders Beach, Simon's Town***, pencil, black ink and acrylic, 2013.

*Landscape shapes culture.*

Based on their strong agricultural and rural background, South Africans have a strong bond with their land. This has both in the past and the present created issues of conflict with many battles. But the land has also provided great wealth with the discovery of gold. This has led to the development of an urban landscape where progress has altered the land.

Conflict still revolves around land issues in terms of our history, land claims, eco-sustainability, et cetera.

*Landscape is the mute witness to histories and narratives.*



FIGURE 3: Anselm Kiefer, *Iron Road*, oil, acrylic, metal and lead, olive branches, iron and lead, 1986. The railway lines leading to the German concentration camps.



FIGURE 4: Santu Mofokeng, *Birkenau – KZ2, Poland*, photo, 1997–1998. The lake where the ashes of Jews were dumped.

*Life is like a landscape. You live in the midst of it but can describe it only from the vantage point of distance.*

## Africa

Africa the motherland NATION  
 Africa the land of my forefather  
 Africa the land of my great ancestor once roamed  
 Africa the land of many communities  
 Africa the land of my birthplace  
 Africa the second largest continent on EARTH  
 Africa the land which everybody imitates  
 Africa the land which everyone talks about  
 Africa the land which everyone is jealous about  
 Africa the land that brings beauty in all of us  
 Africa the land of great leadership  
 Africa the land of great powers  
 Africa the land of bright futures  
 Africa the land of great traditions  
 Africa the land of good food  
 Africa the land of vast populations  
 Africa the land of real precious diamonds  
 Africa the land of UNITY  
 Africa the land of hard working people  
 Africa the land that lord gave to us  
 Africa the land that I love  
 Africa the land that I will SOON return to  
 – Obi Onyenwe



FIGURE 5: Jeannette Unite, *Residuum Mine Machines & Residues of Power*, monumental drawing on cotton fibre paper in etching, charcoal, artist-made pastels that incorporate goldmine dust, metal oxides and mine dump tailings, 2012.

## National Anthem

Nkosi Sikelel' iAfrica [Lord bless Africa]  
 Maluphakanyisw' uphondo lwayo, [may her glory be lifted high]  
 Yizwa imithandazo yethu, [Hear our petitions]  
 Nkosi sikelela, thina lusapho lwayo [God bless us, Your children]

Morena boloka setjhaba sa heso, [Lord, bless our nation]  
 O fedise dintwa le matshwenyeho, [Stop the wars and suffering]  
 O se boloke, O se boloke setjhaba sa heso, [Save it, save our nation]  
 Setjhaba sa South Africa – South Africa [The nation of South Africa – South Africa]

Uit die blou van onse hemel, [Ring out from our blue heavens]  
 Uit die diepte van ons see, [From our deep seas breaking round,]  
 Oor ons ewige gebergtes, [Over everlasting mountains,]  
 Waar die kranse antwoord gee, [Where the echoing crags resound,]

Sounds the call to come together,  
 And united we shall stand,  
 Let us live and strive for freedom,  
 In South Africa our land.

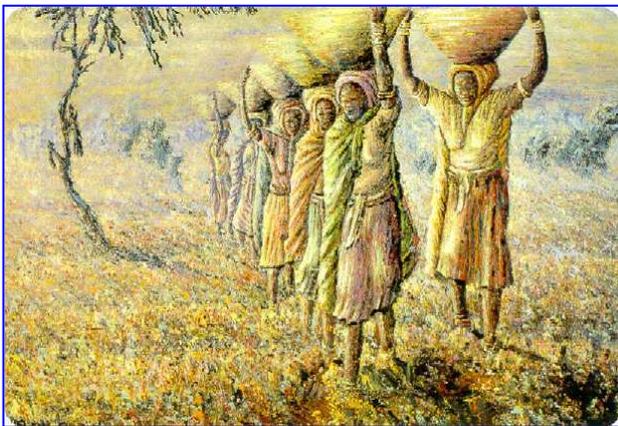


FIGURE 6: Helen Sebidi,  
***From The Land, Carrying Food***, 1972,  
 oil on masonite, 1972.



FIGURE 7: William Kentridge,  
***Johannesburg, 2<sup>nd</sup> Greatest City after Paris***, charcoal drawing, 1989.

*Dreams are our only geography – our native land.*

**Teachers must facilitate the initial brainstorming/research process.**

Begin by conceptualising your work in the form of a mind map using the theme **OUR LAND** in your sourcebook. Using the guidelines below, create an artwork representing **YOUR/OUR LAND**.

Your teacher may facilitate this process.

- Intentions, aims or ideas that you wish to convey
- Images that would best express your intentions
- Exploration and experimentation with materials and techniques
- Process drawings such as preparatory/compositional sketches and drawings based on your sources
- Media that could successfully communicate these ideas
- Techniques that would be the most appropriate for use in expressing your media and your ideas
- Size, format and presentation that would best suit your ideas

**Consider the following options/ideas/approaches:**

- The history of South Africa's land matters, for example the Natives Land Act of 1913 (Act 27 of 1913), and land claims in South Africa
- From the prehistoric to the colonial to the contemporary
- From the bushveld to the savannahs to the open fields, sea
- Our bond with the Earth
- Scars of the land
- Isolated landscapes
- Land battles
- Concentration camps
- Celebrations of our land
- Urban landscapes versus rural landscapes
- Songs of our land
- Your depiction of the land – what you see, hear and smell
- Healing of our land
- Spiritual landscape or fantasy landscape
- Cries of your beloved land
- Blood of our land
- Colour of the land
- Vegetation of the land
- Sowing of the land
- Cultivation of the land
- Mine shafts and excavations
- Pollution and destruction of our land
- The geographical portrayal of the land
- Fracking of our land
- My land
- Archaeology
- Mapping of the land

Most of us live in an urban landscape that consist of concrete jungles and steel landscapes.

**Urban** – related to cities

So, is an urban landscape simply a landscape of a city? Or is it more than that?



FIGURE 8: Peter Root, *Ephemicropolis*, city of staples art, installation consisting of 100 000 staples, 2012.



FIGURE 9: Doug Beub, *Fault lines*, altered atlas paper, 2003.

## ADDENDUM

### TOPIC 1: SOURCEBOOK

- **There are no specific guidelines for the size, format, layout, nor for the 'look and feel' of the sourcebook. Individuality and creativity must be emphasised at all times.**
- The sourcebook must document and show the process from the beginning to the end. A clear link between the final artwork and the visual/written information in the sourcebook should be evident. Place more emphasis on preparatory sketches, drawings, experimentation of technique and materials that have been used in the final artwork. For inspiration, refer to the sketchbooks of Leonardo da Vinci, Eugène Delacroix, Vincent van Gogh, Marlene Dumas, et cetera. Beware of superficial unrelated decoration.

### TOPIC 2: THE ARTWORK

- As this is an examination, **THE CANDIDATE IS NOT ALLOWED TO REMOVE ANY WORK FROM THE EXAMINATION ROOM.** All materials needed for the examination must be brought into the examination venue, but NO work may leave this venue. Failure to work under examination conditions will be deemed an irregularity.
- The candidate is encouraged to produce an artwork based on the medium he/she has investigated in his/her Grade 12 year.
- Creativity and individuality must be emphasised. The artwork should be an expression of the candidate's interests/ideas and concerns at the level of an 18/19-year-old.
- A successful artwork is a combination of concept and realisation. Beware of illustrative work. Emphasis should be placed on the aesthetic qualities, 'freshness' and energy of the artwork.
- The artwork need not only be naturalistic. There are other styles, such as expressionism, abstract, decoration, stylisation, abstraction, conceptualisation, et cetera.
- In all digital/multimedia/new media work, concept development and realisation must play an important role. When marking, evidence of the candidate's thought processes leading to the final realisation of the concept in their work, should be visually evident.

Note the following criteria if working with photography:

#### DARKROOM 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 digital prints. The candidate may only rework and/or adapt these at school.
- The digital size must be at least A4 in size.
- Place the digital images on a disk (CD) and insert the disk into the front of the sourcebook.
- Submit the sourcebook, with supporting information, with the final artwork(s).
- The sourcebook should include the following:
  - The program used (for example Adobe Photoshop 7)
  - All digital software procedures. The candidate must keep a record of screenshots 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 this work.

**TOTAL: 100**