basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL
SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P2

(PRACTICAL)

21 JULY–20 OCTOBER 2023

MARKING GUIDELINES

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]

These marking guidelines consist of 12 pages.

INSTRUCTIONS AND INFORMATION

1.   This question paper consists of TWO sections:

         TOPIC 1: SOURCEBOOK
         TOPIC 2: ARTWORK

2.   Candidates must answer ALL the questions in TOPIC 1 and TOPIC 2.

3.   In this examination candidates will be expected to demonstrate the following skills:

    • Apply advanced approaches independently and creatively 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.
    • Solve visual and conceptual problems with the creation of imaginative and innovative artworks, using a personal, expressive visual language.
    • Manage time and the working process effectively and present own work in a professional manner that enhances the expressive and conceptual impact of the work.

4.   The final art practical examination in Grade 12 represents the culmination of a candidate's art studies this year. Their creativity, originality and skill will be displayed and marked.

5.   Every candidate must receive an assessment rubric. Markers must include the examination number and record the candidate's mark on this rubric. All rubrics must be available for external moderation, if required.

TOPIC 1: SOURCEBOOK

In the sourcebook the candidate should VISUALLY tell the 'story' of how the final artwork was CONCEIVED, DEVELOPED and PRODUCED. This should be done through drawing, writing, pasting, photographs, etc. This journey in the sourcebook should reflect individuality and creativity.

MARKING GUIDELINES:

- The sourcebook provides insight into the way the candidates formed ideas, how many alternatives they investigated, as well as other processes leading to the final work.
- The sourcebook should clearly communicate the candidates' thought processes in conceptualising their final artwork.
- Direct copying from magazines, the internet, etc. is NOT allowed. Direct copying of an image that is not their own, will be penalised. This is a form of plagiarism and is unacceptable. Full marks for **concept development** cannot be awarded if there is evidence of direct copying.
- The utmost importance is placed on the process of TRANSFORMATION of the source material.
- If candidates used appropriate borrowed images, they must transform them, and combine them with their own original images to develop their own interpretation.
- At least 30% should be drawings (from simple line drawings/sketches to tonal drawings) to explain concept development.
- There should be a clear link between the sourcebook, the original concept and the final artwork.
- The sourcebook can be A3, A4 or any other size.
- Neatness in the sourcebook is not a criterion; the emphasis is rather on creativity and innovation in conceptualising.

ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Concept development	• Mind maps, annotated sketches and drawings to show concept development	**25%**
Research, investigation, experimentation, etc.	• This should include **some or all** of the following: ○ Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires the candidate ○ Research on artists that have inspired the candidate ○ Experimentation with media and/or different techniques ○ All material must relate to the development of the work, substantiating decisions.	**25%**
Process drawings	• At least **30%** should be drawings to explain concept development.	**25%**
Presentation and overall view	• Visually interesting, showing a personalised approach. • The sourcebook should consist of **an average of 8 to 10 pages**.	**25%**
	TOTAL	**50**

TOPIC 2: ARTWORK

MARKING GUIDELINES:

- The examination work must be executed in the presence of the invigilator within the confines of the art room, using a minimum of 12 hours and a maximum of 24 hours. **The Visual Art teacher should be available to assist with any technical issues.**
- The candidate is required to produce ONE artwork in the PRACTICAL DISCIPLINE THAT HE/SHE HAS CHOSEN THIS YEAR. (See ADDENDUM A.)
- This theme is open to many interpretations. It can be descriptive, symbolic or more metaphorical.
- Candidates may present their work as a single piece or possibly in the form of a diptych, triptych or a series of works that read as one artwork.
- 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.
- Remember the importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.
- Full marks cannot be awarded for **overall impression of work**, **originality**, **creativity**, **innovation** and **interpretation and practical implementation of research** if there is evidence of direct copying.
- There are no specific prescriptions regarding the style of the work. It can be naturalistic, expressionistic, decorative, abstract, conceptual, etc.
- Candidates may incorporate other media to create mixed media work in any of the practical disciplines.
- Remember the candidate is 18–19 years old and the artwork should be an expression of his/her interests/ideas and concerns at that level.
- Creativity and individuality must be rewarded. Emphasis should be placed on originality, the aesthetic qualities, 'freshness' and energy of the artwork.
- The artwork should be marked in a holistic manner.

The candidate may choose any approach, medium, technique, etc. that is appropriate to his/her intention, while adhering to the nature and scope of the criteria for assessment. The NSC criteria require a candidate to conceptualise and create artworks. This implies that the candidate should aim for a balance between technical (form) and conceptual (content) aspects within the selected approach. The candidate's intention and approach to both the technical and conceptual aspects of the work should be considered when assessing the artwork(s). Candidates may produce work with a perceptual, expressive or conceptual focus **or a combination** of these approaches.

TOPIC 2: THE ARTWORK

ASSESSMENT CRITERIA	This includes the following:	
Choice and use of materials/techniques	• Suitability of material and technique according to the concept • Safe and manageable • Technical skill	
Use of formal art elements	• 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	• Generation of new, unique and novel responses/ solutions	
Interpretation and practical implementation of research	• A personal interpretation of a theme • Experimenting • Meeting new challenges	
Completion and presentation of artwork	• Attention to detail • Task completed in allocated time • Presentation according to task	
	TOTAL	**50**

ASSESSMENT CRITERIA FOR PRACTICAL WORK
Assessment/Moderation Rubrics/Tools

Outstanding	90–100	- 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	- 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	- 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	- 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	- 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	• 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	• 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	• 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	• 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.

ADDENDUM A

1. The candidate is required to produce ONE artwork in the PRACTICAL OPTION THAT HE/SHE HAS CHOSEN THIS YEAR. Specialised options include drawing, painting, sculpture, printmaking, multimedia work, photography, installations, new media, etc.

2. Some candidates need the freedom to work across disciplines. This is in keeping with contemporary art practices. A specialised focus on painting could include the exploration of three-dimensional work and new media.

3. Candidates' artworks are marked according to the criteria for the subject, Visual Arts, and not according to the specialised option, e.g. painting or photography. In all specialised options there should be a balance between technical (form) and conceptual (content) aspects within the selected approach. The candidate's intention towards and approach to both the technical and conceptual aspects of the work should be considered when assessing the artwork(s).

4. Contemporary artists pull from an infinite variety of materials, sources and styles to create art. Contemporary artists working in the **Postmodern** movement embrace the notion of 'artistic pluralism', the acceptance of a variety of artistic intentions and styles.

5. **Today's contemporary art world shows a cross-over/integration of media/ technique, which means our pre-conceived ideas of techniques are constantly changing. Practical work should always be informed by contemporary art practice. This must be taken into account when marking examination work.**

6. Creativity and individuality should be stressed.

7. Follow the school's code of conduct for the management of the examination.

ADDENDUM B: GUIDELINES FOR NEW MEDIA/MULTIMEDIA/DIGITAL ART, ETC.

According to the Curriculum and Assessment Policy Statement (CAPS), teachers should not be prescriptive about specialised disciplines, such as darkroom photography, printmaking, drawing and sculpture. Teachers should consult the CAPS document for guidance along with referencing traditional utilisation and contemporary fine art practices in these disciplines. Below are general guidelines for the grey areas in contemporary disciplines: new media/multimedia/digital art, etc.

Working in new media/multimedia/digital art does NOT guarantee high marks.

NEW MEDIA/MULTIMEDIA/DIGITAL ART, ETC.

SOURCEBOOK

- **Concept development** and realisation must play an important role in all new media/multimedia/digital work. Evidence of the candidate's thought processes leading to the final realisation of the concept in his/her work should be visually evident.
- The sourcebook must show evidence of:
  - Relevant source material – own sources generated with the use of software or created by hand and digitised through various input devices
  - Concept development (thumb-nail sketches, writing and/or a storyboard)
  - Research on artists using similar approaches
  - Documentation of programs used, e.g. screenshots
  - A minimum of 30% should be drawings to explain concept development.

ARTWORK

- All new media art must **emphasise artistic voice over technical skill**. In other words, it is not the skill of the candidate in a specific computer program that is assessed, but the aesthetic use thereof. Therefore, research of contemporary artists is vital to create an own artwork. (Candidates must distinguish between using new media to create art, as opposed to design, e.g. music videos.)
- The use of computer applications as a tool to realise concept, expressive and formal concerns (similar to how a painter would use his brush and paint)
- Candidates must consider conceptual, aesthetic, expressive and formal concerns as fundamental to the approach, including sensitivity to context.
- Personal control and execution of work

PRESENTATION

- Presentation is important.
- In art galleries and 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, the candidate must consider the impact of the work on a computer screen.

- In two-dimensional digital work the final artwork cannot be an A4 print only. It has to be a series of at least THREE A4 works that relate in narrative OR printed in A2 (or larger) and mounted.
- In animation/video art consideration must be given to space, time, movement, narrative, chronology, interaction of image and sound.
- Candidates must consider **the soundtrack in animation/video art** carefully. Often the soundtrack gives a 'music video' feel to the work and contradicts the message. Candidates can create their own sounds.

PHOTOGRAPHY

SOURCEBOOK

- The development of a strong concept is of utmost importance in photography.
- Candidates selecting this option must familiarise themselves with contemporary developments in fine art photography.
- Experiment with images and play with techniques, incorporating other materials, e.g. collage or stitching.
- At least 30 per cent of the sourcebook must be drawing.
- If the candidate is using digital photography, the sourcebook should include the following:
  o The program used
  o All digital software procedure. The candidate must keep a record of screenshots that illustrate all the editing decisions made.
  o The tools the candidate used to manipulate his/her images, in other words, adjustments made, filters used (distort, noise, render, sketch), etc.

ARTWORK

- Photography, both traditional and digital, is not just a technical exercise, but also encompasses questions of aesthetics, intent, content, etc. in the assessment criteria.
- To ensure the authenticity of the photography, all photographs should be taken on site under supervision during this examination.
- Darkroom, digital or mixed media photographs may be used.
- The SD card must remain at the school for the duration of the examination.

PRESENTATION

- The photographs should be **conceptualised and presented as ONE artwork,** e.g. follow a narrative.
- Candidates should give careful consideration to the presentation of the work.
- All manipulation and changes need to be done during the 24-hour examination.
- Presentation needs to be resolved during the 24 hours.

INSTALLATION

- Installations break away from traditional painting and sculpture by creating three-dimensional spaces that viewers can enter and be surrounded by an artist's processes and visions. An environment is created by arranging objects in space and environments that change or enhance the space itself.
- It should be in line with contemporary developments in fine art practices.
- Two- and three-dimensional elements within an environment.
- Candidates may use ready-mades.
- Viewer interaction with space is important.
- Sensitivity to viewer reception and interaction on multiple sensory levels.
- Installation artworks must be resolved fully, both technically and conceptually in the examination venue under supervision. There should be extensive research and concept development in the sourcebook to justify the artwork.

PERFORMANCE ART

- Plan, document and rehearse performance pieces thoroughly.
- Make drawings throughout the process of conceptualising the performance.
- Document the performance photographically, videographically and with drawings and words.
- Pay careful attention to the subtle differences between Performance Art as Visual Art and Performance Art as Dramatic Art.
- 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.
- All visual imagery/artworks should be in line with your school's code of conduct. Be mindful of sensitive images and issues in all cultural practices.

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:**