



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P2

PRACTICAL

18 JULY–28 OCTOBER 2011

MARKS: 100

TIME: SECTION A 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 18 pages.
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.

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:

	Paste this examination brief into the front of your examination sourcebook.
	Include at least ONE page of your written proposal/rationale.
	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.
	It is important to personalise and create original preparatory/compositional sketches and drawings based on your sources.
	Include at least TWO compositional drawings/collages/assemblages.
	Include a reflection in writing (at least ONE page) on how you have experienced, managed and completed your project.
	If your work is more process-oriented, you must include evidence of the creative process by documentation through original photographs, experiments and/or drawings.

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 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 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

CRITERIA	
Learner's intention/proposal	5
Investigation of a variety of approach(es) and idea(s)	10
Exploration and experimentation of materials and techniques which must include at least ONE tonal drawing	20
Reflective report on completion of final practical work	5
Presentation and overall view of the sourcebook	10
TOTAL	50

SECTION B: THE ARTWORK

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 and presentation of artwork	10
TOTAL	50

FINAL MARK: SECTION A (50) + SECTION B (50) ÷ 2	50
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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. 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.
Unacceptable Fail	0–19	Incoherent; irrelevant, very little or no work ; lack of even <u>limited</u> skills being applied; no commitment/cooperation.

THEME

This theme is meant to inspire and challenge you and 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.

HOME



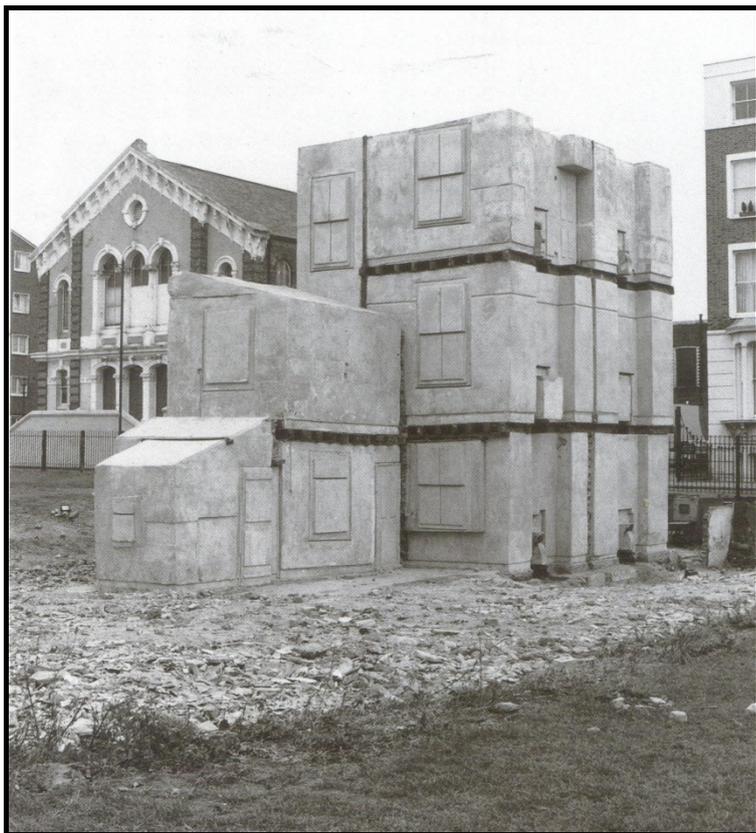
FIGURE 1: Andrew Wyeth, *Christina's World*, oil on canvas, 1948.

A home is usually seen as a place of residence or refuge. It is the place in which an individual or a family can rest and store personal possessions. It also refers to your country of origin and the place where you were raised. In this sense 'home' refers to a physical place, but 'home' may also relate to a mental or emotional state of refuge or comfort, and not to a physical site.

Home can be cosy, peaceful, safe, warm and familiar. It is usually seen as a place of stability and safety. Home can also be a troubling space, with uncomfortable memories and hidden fears. Can you remember when you were a small child, how you were afraid of what was under the bed or of the shadow behind the door?

There are many rituals we undertake in the privacy of our homes. Many cultures, ancient and modern, have household gods/relics they worship. Feng Shui is the ancient Chinese art which aims to ensure spiritual balance and good fortune within a space.

The word 'home' can also be used for various types of residential communities in which people live, such as nursing homes, retirement homes for seniors, prisons for criminals and foster homes.



Rachel Whiteread's **House** is a recast of the entire three-floor interior of a semi-detached home in East London. Filling up the building with cement, then tearing the structure down around the concrete filling, left a monumental skeleton of a domestic space.

FIGURE 2: Rachel Whiteread, **House**, concrete, completed October 1993 and destroyed in January 1994.

Humans are generally creatures of habit and the state of a person's home has been known to physiologically influence their behaviour, emotions and overall mental health. People can become 'homesick' when they leave their homes for an extended period of time, such as attending boarding school, being in exile, et cetera.



FIGURE 3: Sibihga Dama, *When Father Comes Back*, oil on canvas, no date.

The history of 'home' in South Africa is a long and often troubled story from the concentration camps during the Anglo-Boer war, to the forced removals of areas such as Sophiatown during apartheid, to the migrant mine workers staying in hostels, et cetera. One can also think of the increasing urbanisation where rural and traditional homes were left behind for a better life in the cities – resulting in squatter camps and other low-income housing. Although the South African Constitution states that **'everyone has the right to have access to adequate housing (section 26(1))'** and that since 1994, more than 2,3 million housing units have been made available for nearly 11 million people, many people still live without basic amenities such as running water and electricity. Homes in South Africa range from the grand mansions of the very rich, to the uniformity of middle-class suburbia, low-cost housing and traditional rural homes to shacks and other informal settlements.

Also relating to 'home' are those without a home – the homeless. This could be a result of choice, or of economic and other social factors. These people, who often include children, are a familiar sight in our cities and towns.



FIGURE 4: Lisa Brice, *What is a Home Without an Armed Mother*, 1995. Linoleum, wood, plaster plaque.

Traditionally the mother was the person who ran the household. The house was a place for women's work more than anywhere else.

Houses and homes are part of an industry supplying anything from architecture and interior design to wall paper and small decorative ornaments.

FIGURE 5: *Cluedo* is a popular murder mystery board game. The object of the game is for players to strategically move around the mansion in the guise of one of the game's six characters, collecting clues from which to deduce which suspect murdered the game's perpetual victim, Dr Black, with which weapon and in which of the nine rooms.



In the traditional sense a home can usually be divided into public, private and working spaces, although these spaces are often integrated in many homes. Public areas would include sitting rooms, dining rooms and hallways. Private areas would be bedrooms and bathrooms, while working spaces can include kitchens, sculleries, studios, workshops and garages.

There are many rituals we undertake in the privacy of our homes. The bedroom is a private space that is not usually shown to visitors. The most important item in the bedroom is the bed. The bed is a cradle that rocks us from birth to death; a stage upon which life's major dramas unfold.



FIGURE 6: Jan van Eyck, *Giovanni Arnolfini and his Wife*, 1435. Oil. The wedding of Arnolfini, a silk merchant and his wife, in their bedroom.

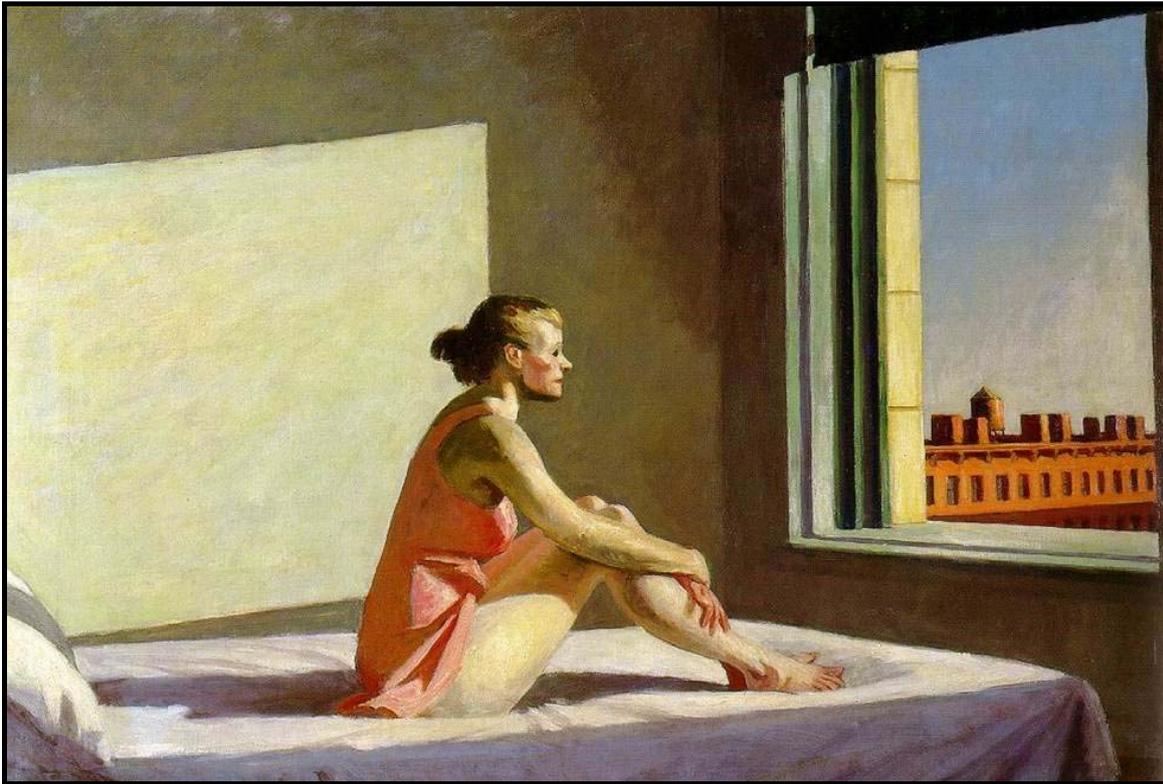


FIGURE 7: Edward Hopper, *Morning Sun*, oil on canvas, 1952.



FIGURE 8: Frida Kahlo, *The Dream*, oil on canvas, 1940.

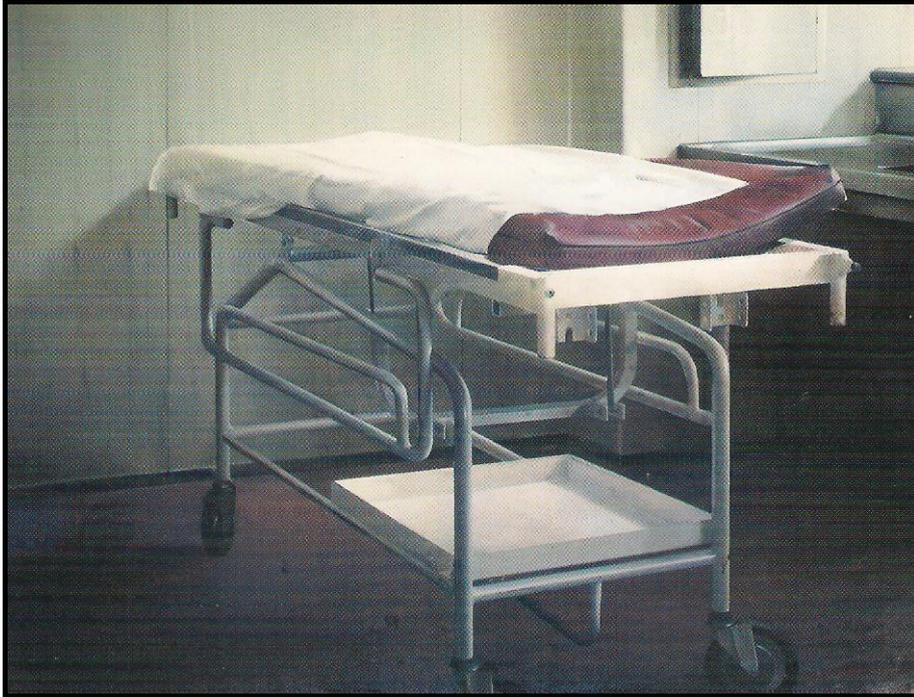


FIGURE 9: Adriaan van Zyl, ***Recovery Room (Hospital Time)***, oil on canvas, 2004.

The artist died in 2006 after a long battle with cancer.



FIGURE 10: Zwelethu Mthethwa, ***Empty Bed Series***, lambda print, 2000.



FIGURE 11: John Meyer, *Thesis I and IV*, part of a series of four paintings, mixed media on canvas, 2005.

John Meyer works with sequential narrative by making a series of paintings where each one forms a part of the narrative. The paintings are like a segment extracted from a film storyboard. According to Meyer, the challenge is to keep the paintings puzzling, as he does not want to tell the whole story.



FIGURE 12: Edward Kienholz, *State Hospital*, installation, 1964–1966.

This is a tableau of two figures lying on a bunk bed. The wretched body on the lower bunk is seen to be dreaming only of the identical misery of the patient above by means of the neon 'speech bubble'. It is a self-image of the mentally insane with a goldfish swimming in his head of glass. The figures are placed in a construction of a cell filled with the typical hospital smell of ether. The viewer experiences a full-scale environment of the tragedy of the mentally ill.



FIGURE 13: Jan van der Merwe, **Wag (Waiting)**, rusted metal, found objects and clothing, 2000.

The work consists of a bed with a wedding dress on it and a wardrobe with dresses hanging in it. The dresses hanging in the 'barbed wire wardrobe' are metaphoric of the concentration camps in which women and children were held, during the Anglo-Boer War (1899–1902), and they enhanced this historical reference. It can also refer to those women and children of today that remain captive in situations resulting from poverty and social upheaval. The artist's strategy to use actual or 'real' objects (the bed and dresses) and to cover them with thin layers of rusted tin, confirms the historical 'setting' of the tableau.

This theme is open to many interpretations. It can be descriptive, symbolic or metaphorical. Using your research material, find an original and creative solution to create a truly individual interpretation of HOME.

Teachers must facilitate the initial brainstorming/research process.

You may consider the following in relation to the idea of 'HOME':

- Personal space
- Physical space
- Emotional space
- Spiritual sense of home
- Memories of home
- Economic factors
- Social issues relating to home/homelessness
- Transience (Refugees: 'I carry my home on my back.')
- Meaning and histories of the domestic (often female) space
- The relationship between public and private spaces – bedrooms, wardrobes, bathrooms, et cetera
- A specific room and its function
- Feelings of security or fear; safety or danger
- The materials and physical structures of a home

Create an artwork in which you share your stories, ideas, emotions and thoughts related to the home.

The following questionnaire will give you some ideas of how to start conceptualising in your sourcebook/workbook/journal. Your teacher can facilitate this process.

1. Begin with an extensive mind map using the word 'home'. Consider the possibilities, for example private space, public space, emotional space and working space.
2. Use the following questions as a guideline to generate further ideas:
 - What does home mean to you?
 - What is your favourite place at home?
 - What is your least favourite place?
 - If walls could talk, what tales would your house tell?
 - How have artists, writers and advertisers represented the home in the past and present day?
 - What is a woman's place in the home? What is a man's or child's place in the home?
 - Do you remember the house you lived in as a child?
 - Did you play beneath the legs of a seemingly enormous table and can you remember the smell of the floor polish?
3. Finally, consider the following:
 - Intentions, aims or ideas that you wish to convey
 - Images that would best express your intentions
 - Media that could successfully communicate these ideas
 - Techniques that would be the most appropriate for your media and ideas
 - Size, format and presentation that would suit your ideas

TOTAL: 100