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NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P2

(PRACTICAL)

15 JULY–18 OCTOBER 2019)

MARKS: 100

TIME: **TOPIC 1:** Must be done at school and/or at home during the 3rd term. [50]
TOPIC 2: Must be done under controlled conditions **ONLY** at school during the 4th term: a minimum of 12 hours and a maximum of 24 hours. [50]

**This question paper consists of 24 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: 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:
 - 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.
5. Your final art practical examination in 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 (Conceptualised by the development and realisation of creative ideas)

The sourcebook provides insight into how you have formed ideas, how many alternatives you have investigated and other processes leading to the final work. The sourcebook should clearly communicate all thought processes leading to the making of the artwork.

You should visually tell the 'story' of how your artwork was conceived, developed and produced through drawing, experimentation and writing. It should reflect your individuality and creativity as a Visual Arts candidate.

The sourcebook forms an important part of this examination. You may work on it at school and/or at home.

Clearly mark this sourcebook as examination work and present it with your final artwork, TOPIC 2.

Direct copying from magazines, the internet, etc. 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 process of TRANSFORMATION of the source material is of utmost importance.

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 to develop the final artwork. It should reflect your creativity as an art candidate by being aesthetically exciting and creative in its presentation.

TOPIC 2: THE ARTWORK (The making of creative artworks, the management of the process and presentation, following safe practice)

The examination work must be done in the presence of the Visual Arts teacher within the confines of the art room, within a minimum of 12 hours and a maximum of 24 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 artwork 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 have to discuss the question paper with your Visual Arts teacher PRIOR to starting the final artwork.
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 may be naturalistic, expressionistic, decorative, etc.
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.

THEME

Rituals

What are your daily rituals and habits? Going to school, brushing your teeth, going for a walk, yoga, meditation, reading, gelling or braiding your hair, applying make-up, checking your inbox and meeting your friends at the skatepark. What are your family's rituals: going to a soccer match, playing Xbox, having Sunday lunch or a picnic in the park?



FIGURE 1: Kenne Gregoire, *Meisje aan Tafel (Girl at the Table)*, acrylic on panel, 2011.



FIGURE 2: George Fischer, *Ritual*, mixed media on wood panels, date unknown.



FIGURE 3: Marlene Steyn, *Braided Bonding*, oil and mixed media on canvas, 2013.

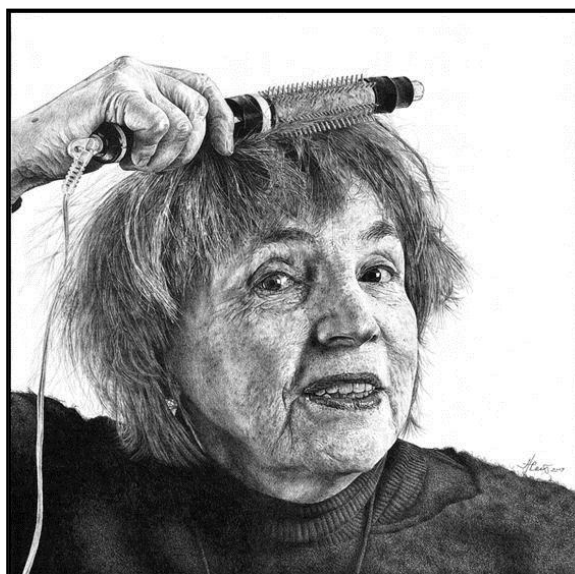


FIGURE 4: Heikki Leis creates hyper-realistic drawings of morning rituals from the series *Everyday Reflection*, graphite pencil, 2007–2009.

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.



FIGURE 5: San people, **Rock Painting**, Botswana. Photo by the University of Witwatersrand, date unknown.

Rituals have always been part of humanity. The San people believe that sickness is due to social struggles/conflict. The performance of medicine dances emphasises relationships and frees people of illness and negative forces. The medicine songs performed during the dances are activated by the women singing and clapping and the men dancing. During the performance a man dances behind the person he is in conflict with. The rhythmic unity of their bodies induces trance, rebuilding goodwill, and helps with tracking, hunting and sharing meat.

SYNONYMS

ceremony, rite, ceremonial, observance, spiritual, mystery, sacred, decoration, faith, celebration, service, sacrament, liturgy, worship, office, performance, act, practice, order, custom, tradition, convention, institution, formality, procedure, protocol, habit

Masks are often associated with rituals. African masks are seen as part of a **ceremonial costume**. They are used in religious and social events to represent the spirits of ancestors or to control the good and evil forces in the community. Some combine human and animal features to unite man with his natural environment.



FIGURE 6: Henry Moore, **Mask**, cast cement, 1929.



FIGURE 7: Chokwe, **Dance Mask**, Royal Museum Central Africa, clay, beads and found objects, 17th to 19th century.



FIGURE 8: A ritual can also relate to cultural activities or traditions that happen in everyday life. The **Kaapse Klopse** or **Cape Minstrel Carnival** comes alive to celebrate the new year. Other carnivals include the Mardi Gras in New Orleans and the Carnival in Rio de Janeiro.

The word 'ritual' is often connected with cultural and religious ceremonies, like graduations, baptism/christenings or processions. They include worship rites, rites of passage and purification rites. As children mature a special puberty rite of passage, initiation, is meant to help them move smoothly from childhood into adulthood. Through initiation, young adults learn about the traditions and customs of their community. Rites of passage are important in nation-building and identity formation.



FIGURE 9: Rasheed Araeen, ***Bismullah***, five-colour photographs on paper, acrylic and gold paint on canvases, 1988.

Artists often reference rituals through objects, as seen in Araeen's ***Bismullah***. Araeen explores his identity as a Muslim in British society through photographs referencing Islamic rituals.

ARTISTS THAT HAVE EXPLORED RITUALS AS A THEME

FIGURE 10: Linnea Strid, ***Daily Routines***, oil on plywood, 2010.



FIGURE 11: Keith Dietrich, ***Charles Lwanga, Anna Maswanganyi and Prester John***, triptych, chalk pastel on paper, 1988.



FIGURE 12: Tracey Rose, **MAQUEII**, lambda print, 2002.



FIGURE 13: Paula Rego, **The Dance**, acrylic paint on canvas, 1988.

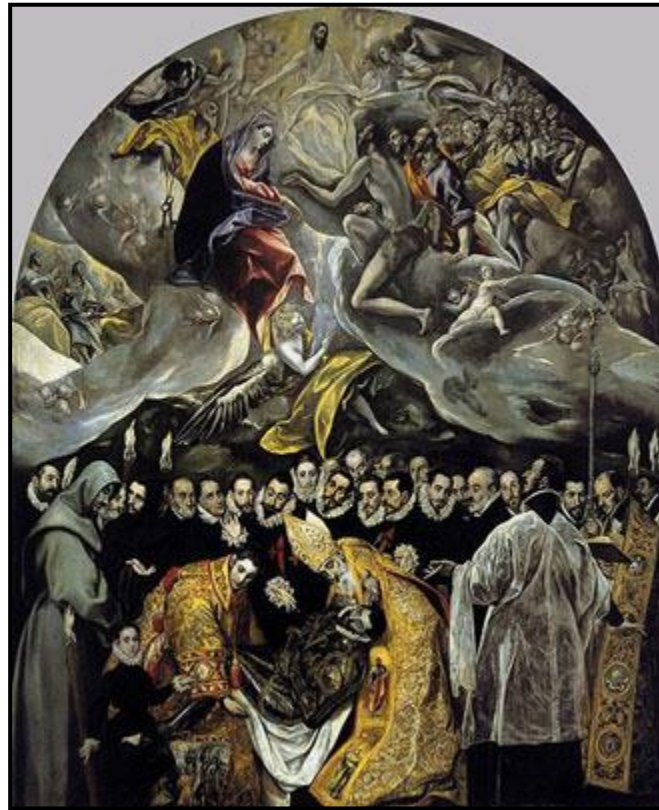


FIGURE 14: El Greco, *The Burial of the Count of Orgaz*, oil on canvas, 1588.



FIGURE 15: Cecil Collins, *The Artist and His Wife*, oil on canvas, 1939.
The painting depicts the ritual of daily afternoon tea with the couple sitting opposite each other like high priests.



FIGURE 16: Keith Dietrich, *Sunbeam*, chalk pastel on paper, date unknown.



FIGURE 17: Igshaan Adams, ***Crawl***, garden fencing and cotton twine, 2018. The artist creates a multisensory large-scale installation, bringing together aspects of textiles, sculpture, found objects and performance.



FIGURE 18: John Murray, ***Flotsam and Jetsam***, oil on canvas, 2012.



FIGURE 19: Phillemon Hlungwani, ***Ku Xonga Ka Nwansati I mi Ntirho Leyi Nene II*** (*Women Show Their Beauty By What They Do*), mixed media on paper, 2015.



FIGURE 20: Kate Gottgens, ***Family Fragments***, oil on canvas, 2013.



FIGURE 21: Hanneke Benade, ***Skyedive***, pastel on cotton paper, 2008.



FIGURE 22: The Nuna peoples doing the ***Bush Pig Mask Performance*** in the village of Tierko, Burkina Faso, 1985. Photo by Christopher D Roy. The Nuna peoples perform an annual renewal celebration to purify the community of negative, antisocial or dangerous forces. During these rites masked dancers appear from the wilderness that surrounds the village and fields. During the performance drummers play songs that are unique to each masquerade. The bush pig mask from the Nuna village dances and tosses its head, copying the character of the animal.



FIGURE 23: Mona Hatoum, ***Performance Still Photograph***, 1985.

Artists' performances often have a ritualistic quality. Artists create and use their own personal mythologies in order to explore their identity. Mona Hatoum explores the fragility of the human condition under threat. Hatoum walked barefoot through the streets of London for nearly an hour with Doc Marten boots, usually worn by the police, attached to her ankles by their laces. This act, captured in the ***Performance Still Photograph*** in 1985, reminds us of religious pilgrimages where pilgrims endure extreme hardship to show their belief and faith.

Begin by conceptualising your work in your sourcebook using the theme RITUALS.

It is important to give a PERSONAL response and steer away from clichéd imagery. It can be descriptive, symbolic or metaphorical. Using your research material, find an original, creative solution to create a truly individual interpretation of RITUALS.

Use the guidelines below to create an artwork in which you share ideas, emotions and thoughts about RITUALS. NOTE: Your teacher must 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
- At least 30% should be drawings that explain your concept development
- Techniques that would be the most appropriate to express your media and ideas
- Size, format and presentation that would best suit your ideas
- See the assessment criteria on pages 17 and 18.

DRAWING IN SOURCEBOOK

Drawing can be interpreted as visualising observations, feelings and ideas through mark making. Hand skills must be demonstrated and can range from simple line drawings to explain ideas to full tonal drawings. Different media, styles and techniques can be used to express ideas and concepts.

It is of the utmost importance that the sourcebook relates to the artwork and visually tells the story of how it was conceived, developed and produced. THERE MUST BE A CLEAR LINK BETWEEN THE SOURCEBOOK AND THE ARTWORK.

You may consider the following in relation to the idea of RITUALS:

- Your daily rituals
- Personal rituals and habits
- Family and group rituals
- Religious rituals, i.e. marriage, festivals, carnivals, reconciliation, etc.
- Secular rituals, i.e. birthdays, graduating, baptism, dating, etc.
- Identity rituals, i.e. language, cultural, etc.

NOTE: Create an artwork based on RITUALS; not just an illustration of the theme.

Consider the following in your final artwork:

- Symbols and metaphors
- Formal elements
- Narrative
- Style
- Messages/Meanings
- The use of media and technique
- Be creative and innovative

SUBJECT MATTER

Avoid the following and/or consult your teacher if unsure:

- All visual imagery/artworks should be in line with your school's code of conduct.
- Be mindful of/sensitive to all cultural practices.

DESCRIPTIVE RUBRIC: ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90–100	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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 qualities 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

ASSESSMENT INSTRUCTIONS

Sourcebook: The four assessment criteria have equal weighting. Each assessment criteria must be marked as a percentage. The four marks must be added to be a total mark out of 400 and then divided by 8 to get to a mark out of 50.

Artwork: The artwork must be marked holistically with no specific mark allocations for different criteria. Refer to the descriptive rubric with assessment criteria for the artwork on pages 17 and 18. All criteria **MUST** be taken into consideration during the marking process.

TOPIC 1: SOURCEBOOK

ASSESSMENT CRITERIA	This includes the following:	Weighting	Mark allocation
Concept development	<ul style="list-style-type: none"> Mind maps, annotated sketches and drawings to show concept development 	25%	100
Research, investigation, experimentation, etc.	<ul style="list-style-type: none"> Some or all of the following: <ul style="list-style-type: none"> Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires you Research on artists that have inspired you Experimentation with media and/or different techniques All material must relate to the development of your work, substantiating your decisions. 	25%	100
Process drawings	<ul style="list-style-type: none"> At least 30% should be drawings to explain your concept development. (Process drawings/doodles/visual evidence, etc.) 	25%	100
Presentation and overall view	<ul style="list-style-type: none"> It should be visually interesting, showing a personalised approach. Your sourcebook should consist of an average of 8–10 pages. 	25%	100
TOTAL		100%	400/8 = 50

TOPIC 2: ARTWORK

ASSESSMENT CRITERIA	This includes the following:	Mark allocation
Choice and use of materials/techniques	<ul style="list-style-type: none"> Suitability of material and technique according to the concept Safe and manageable Technical skill 	
Use of formal art elements	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Generation of new, unique and novel responses/solutions 	
Interpretation and practical implementation of research	<ul style="list-style-type: none"> A personal interpretation of a theme Experimenting Meeting new challenges 	
Completion and presentation of artwork	<ul style="list-style-type: none"> Attention to detail Task completed in allocated time Presentation according to task 	
TOTAL		50

DECLARATION OF AUTHENTICITY

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/artist of the completed work attached, which has been completed under the required conditions.	
Teacher's signature:	Date:
School principal's signature:	Date:

ADDENDUM A: GENERAL GUIDELINES

1. The candidate is required to produce ONE artwork in the PRACTICAL DISCIPLINE 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 discipline, e.g. painting and photography. In all specialised disciplines 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 Era 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 and techniques are constantly changing. Practical work should always be informed by contemporary art practice. This must be kept in mind when marking examination work.
6. Creativity, innovation and individuality should be stressed.

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

According to the Curriculum and Assessment Policy Statement (CAPS) there are no prescriptions 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.

SOURCEBOOK: NEW MEDIA/MULTIMEDIA/DIGITAL ART, ETC.

- 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** (thumbnail sketches, writing and/or a storyboard)
 - **Research on artists** following similar approaches
 - **Documentation of programs** used, e.g. screenshots
 - **A minimum of 30%** should be drawings to explain concept development. It must show evidence of hand skills.

ARTWORK: NEW MEDIA/MULTIMEDIA/DIGITAL ART, ETC.

- 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 these new types of media to create art, as opposed to design, e.g. music videos.)
- Using 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 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 only an A4 print. It has to be a series of at least THREE A4 works that relate in narrative OR printed in A2 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.

DIGITAL PHOTOGRAPHY

- The minimum requirement is FOUR A4-related digital prints OR something similar in size, e.g. THREE A3 prints or ONE A2 or larger print.
- The photographs should be **conceptualised and presented** as ONE artwork, e.g. follow a narrative.
- Place the digital images on a CD into the front of the sourcebook. All digital software procedures must be documented thoroughly in the sourcebook. The candidate must keep a record of screenshots that illustrate all the editing decisions made. This is the only way to validate digital work as authentic, since so much digital artwork is available for download on the internet. Teachers must monitor the development of the candidate's digital process.
- The sourcebook must include the following:
 - The program used (e.g. 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), etc.
- Candidates should consider the presentation of the work carefully.
- Candidates selecting this option must familiarise themselves with contemporary developments in fine art digital photography.
- Photography, both traditional and digital, is not only a technical exercise, but also encompasses questions of aesthetics, intent, content, etc. in the assessment criteria.
- Do all manipulation and changes to the photographs during the 24 hours of the examination.

Assessment of photography

- Interpretation and communication of the theme. Candidates should be able to compose and establish relationships between images.
- The work must reflect a high degree of originality and strong creative qualities. It should read as fine art, therefore conceptualisation in the sourcebook is essential.
- Images must relate to one another and the theme. No random selection.
- Formal elements and principles.
- Photography may be combined with other media.

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. 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.