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GRADE 12

VISUAL ARTS P2

(PRACTICAL)

27 JULY–16 OCTOBER 2015

MARKS: 100

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

**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:

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.
 - 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 (Conceptualised by the development and realisation of creative ideas)

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

You MUST clearly mark this sourcebook as examination work and present it together with your final artwork, TOPIC 2.

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 artwork and should reflect your creativity as an art learner 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, using a minimum of 12 hours and a maximum of 24 hours.

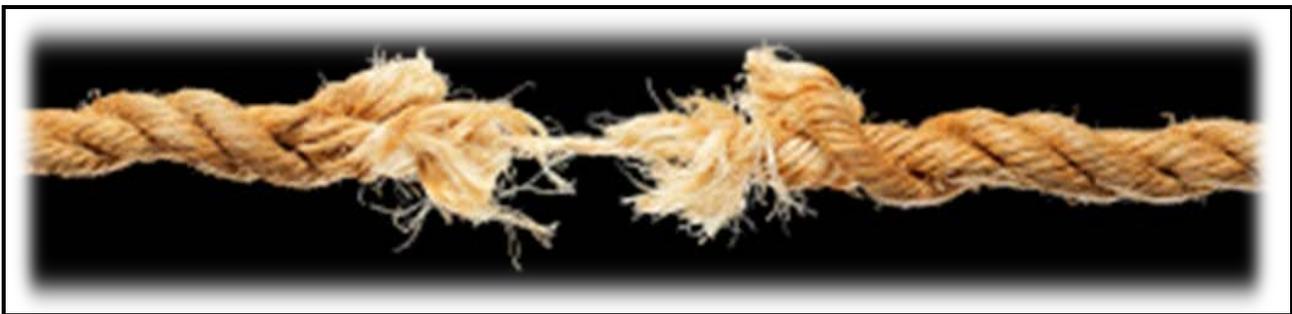
GENERAL GUIDELINES

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 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, 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.

Theme

FRAGILITY

*The quality of being easily broken or damaged.
The quality of being delicate or vulnerable.*



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 definitions:

Fragile/Fragility – lacking physical or emotional strength; delicate; lacking substance; tenuous or flimsy; easily broken, shattered or damaged; brittle; frail: a fragile ceramic container, a very fragile alliance

Synonyms:

frail, breakable, delicate, brittle, weak, fine, dainty, easily broken, damaged

**PLEASE
HANDLE WITH CARE**

FRAGILE

The frailty of the human condition and the cruelty of the untimely loss of life are art's oldest and most enduring themes. Artworks of babies or old age tell of the vulnerability of humans and animals.

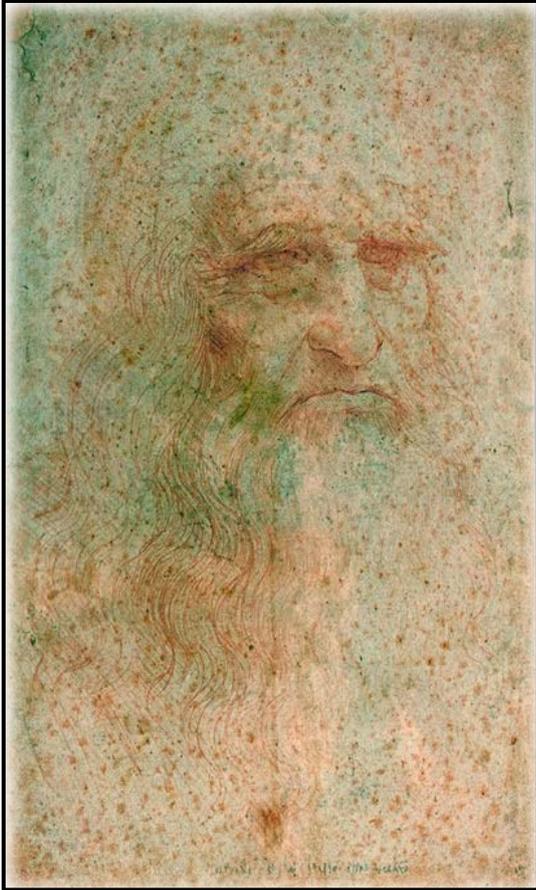


FIGURE 1: Leonardo da Vinci, the only universally acknowledged **Self-portrait**, drawing, using red chalk on paper, circa 1510.



FIGURE 2: Franciscus Gysbrechts, **Vanitas**, oil, date unknown.

Fragility can also be seen in the paintings executed in the Dutch *Vanitas* style which reminds viewers of the impermanence of life, the futility of pleasure and the certainty of death. A *Vanitas* painting includes some reference to man's mortality, for example a human skull (with or without other bones), burning candles, soap bubbles or decaying flowers. Fragility can also be appreciated in Leonardo Da Vinci's fragile sketchbooks and artworks which have been protected and preserved for over 500 years.

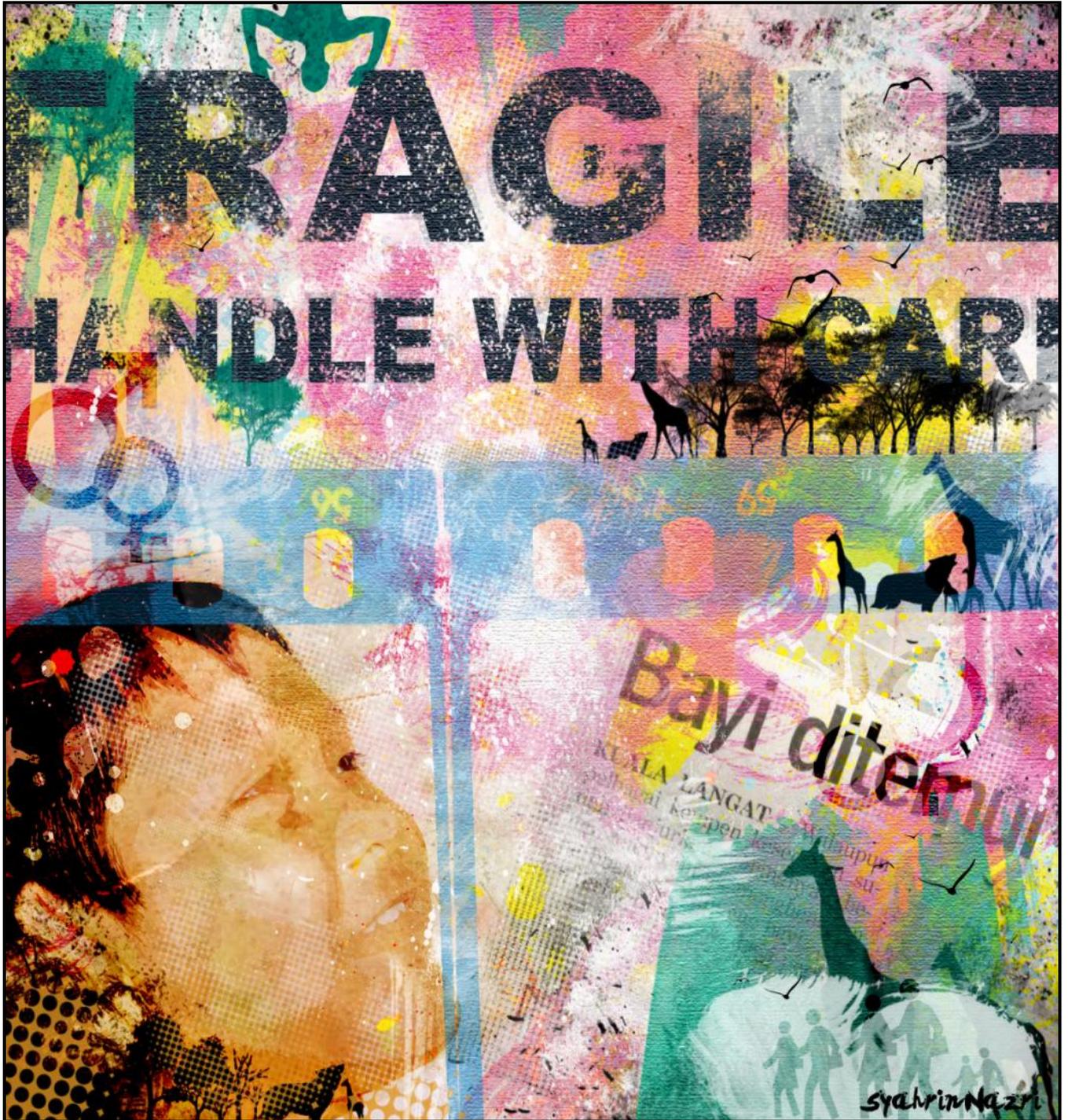


FIGURE 3: Syahrin Nazri, *Title unknown*, mixed media, date unknown.

Chocolate melts, glass breaks, stone erodes, silk rots, ceramic cracks, photographs and manuscripts fade – sooner or later all art degrades. Even the most durable of metals will eventually wear, scratch and corrode. Depending on the medium, this process can be centuries long or happen alarmingly fast. Art objects age or disappear, sometimes to re-emerge in the fragments of an archaeological trove, worthy of modern, high-technology analysis.



From the antique to the contemporary, artists and collectors of their work have been struggling with the inherent fragile nature of cultural heirlooms and the importance of proper care, maintenance and preventive conservation to preserve them for future generations. Art historian, Gary Schwartz, estimates that as little as one per cent of mankind's total artistic heritage has survived to this day.

Many writers have commented on fragility. For them 'fragile' is a chrysalis, a cup, a little bit of glass, ancient lace or parchment, snowflakes, the skin on scalded milk and good intentions. What do you see as fragile?



FIGURE 4: David Ajenjo, ***Title unknown***, acrylic on canvas, 2006.



FIGURE 5: Mari Skarp, ***Carriage***, welded steel, found objects, fabric, rubber, wire, barren sunflower heads, photo of artist, year unknown.



FIGURE 6: Artist unknown, **All-mighty**, photograph, date unknown.

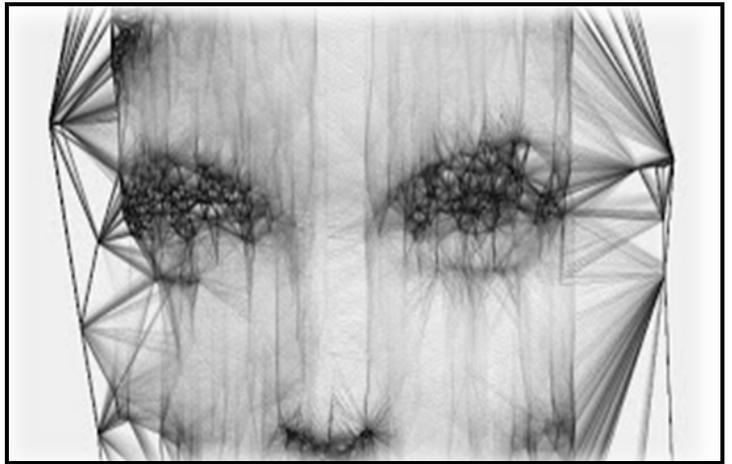


FIGURE 7: Sergio Albiac's generative portrait, **Monolithic Fragility**, traditional and digital media, 2012.



FIGURE 8: Natalie Hegert, **Evanescence and Fragility**, suspended from the ceiling with silk thread and mat board forming a minimal skeleton, 2008.



FIGURE 9: Brandon Ballengée, Todd Gardner, Jack Rudloe, Brian Schiering and Peter Warny, **Collapse**, installation of 370 species of fish and aquatic organisms in gallon jars, 2012.



FIGURE 10: Close-up photograph of dried riverbed, year unknown.



FIGURE 11: Eva Antonini, *Exploring the Fragility and Transiency of Life*, terracotta clay, 2013.



FIGURE 12: Diane Victor, **smoke and ash drawings**, sketched using smoke on paper or glass. She explores subjects that emphasise her interest in the fragility of animal and human life.



FIGURE 13: Kate Kretz, **Your Fragility**, hair embroidery stitch on velvet, 2010.

Before you begin your artwork, it is important to give a PERSONAL response and steer away from clichéd imagery.

Teachers must facilitate the initial brainstorming/research process.

Begin by conceptualising your work in the form of a mind map using the theme **FRAGILITY** in your sourcebook.

Using the guidelines below, create an artwork in which you share ideas, emotions and thoughts related to FRAGILITY. 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, which must include at least **ONE tonal drawing relevant to the theme**
- At least 30% should be drawings to explain your concept development, which should include tonal drawings
- Media that could successfully communicate these ideas
- Techniques that would be the most appropriate for use in expressing of your media and your ideas
- Size, format and presentation that would best suit your ideas
- See assessment criteria on page 17.

You could consider the following in relation to 'Fragility'. Your artwork may be inspired by one or more of the following:

- Fragility of the surroundings/nature and the vulnerability of ecology, for example a tropical forest that is cut down for timber
- Fragility of identity and culture
- Fragility of the economy/currency
- Fragility of relationships/life/growth/endings/words
- Fragility of emotions/separation/parental attachment/gender role conflict
- Fragility of media/materials, for example paper, watercolour, sewing, weaving and found objects
- Fragility of animals and the human body/soul
- Fragility of life (stages of life such as childhood and old age when people are fragile/vulnerable; conflict situations, for example war; emotional states; fragility of beauty and health)

ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90–100	<ul style="list-style-type: none"> • The learner 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. • Works show 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. • 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	<ul style="list-style-type: none"> • Well organised, 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; learner has little input.
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; no effort made.

TOPIC 1: SOURCEBOOK

ASSESSMENT CRITERIA	This includes the following:	Mark allocation
Concept development	<ul style="list-style-type: none"> • Mind maps, annotated sketches and drawings to show concept development 	10
Research, investigation, experimentation	<ul style="list-style-type: none"> • This should include 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. 	15
Process drawings	<ul style="list-style-type: none"> • At least 30% should be drawings to explain your concept development. 	15
Presentation, overall view	<ul style="list-style-type: none"> • Visually interesting showing a personalised approach. • Your sourcebook should consist of 8–10 pages. 	10
TOTAL		50

TOPIC 2: THE 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 	10
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 	10
Overall impression of work – originality, creativity, innovation	<ul style="list-style-type: none"> • Generation of new, unique and novel responses/solutions 	10
Interpretation and practical implementation of research	<ul style="list-style-type: none"> • A personal interpretation of a theme • Experimenting • Meeting new challenges 	10
Completion and presentation of artwork	<ul style="list-style-type: none"> • Attention to detail • Task completed in allocated time • Presentation according to task 	10
TOTAL		50

DECLARATION OF AUTHENTICITY

This declaration must be completed and signed by the candidate and pasted inside the front cover of the sourcebook. The teacher/invigilator must also sign to declare all work as the candidate's own work.

Candidate:

Date:

I declare that the attached work is my own, original work and does not include any work completed by anyone other but myself. I have completed the work in accordance with instructions and time limits.

Candidate's signature:

Date:

Teacher:

Date:

**On behalf of _____
(centre name), I confirm, to the best of my knowledge, that the completed work attached is the original work of the above candidate, and that the assessment has been completed under the required conditions.**

Teacher's signature:

Date:

School principal's signature:

Date:

TOTAL: 100