



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2017**

**VISUAL ARTS P2  
(PRACTICAL)**

**MARKS: 100**

**TIME: TOPIC 1: Must be done at school and/or at home during 2<sup>nd</sup> term [50].**

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



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This question paper consists of 13 pages.

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**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. This examination must be introduced and facilitated by your Visual Arts teacher.
4. In this examination you will be expected to demonstrate the following:
  - 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 preparatory visual arts practical examination for Grade 12 represents the culmination of your Visual Arts studies this year. Your creativity, originality and skills will be highly displayed. May you enjoy creating this artwork and may it be fresh and original, and communicate personal experience.
6. Read the ADDENDUM on page 13 which contains guidelines for new media/multimedia/ and photography.

**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. It provides insight into the way you have formed ideas, alternatives you have investigated as well as other processes leading to the final work. Your sourcebook should clearly communicate all your 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.**

**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 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 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 classroom.

### GENERAL GUIDELINES

1. You are required to produce ONE artwork in the **practical discipline you have chosen this year**.
2. Your work may be presented as a single piece or possibly in the form of a diptych, triptych or a series of works that read as one artwork.
3. **The artwork may NOT be taken 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 an examination centre, if required by the province.
6. Remember the importance of art elements and principles such as **line, shape, colour, texture, tone, space, rhythm/movement, balance, harmony, proportion, gradation, variety** and **composition**.
7. There are no specific prescriptions regarding the style of the work. It can be naturalistic, expressionistic, decorative, conceptual, abstract, et cetera.
8. You may incorporate other media to create mixed-media work in any of the practical disciplines.

## THEME

**UNITY AND HARMONY**

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.



FIGURE 1: Former State Presidents of South Africa, FW de Klerk and Nelson Rolihlahla Mandela holding hands, forging and symbolising unity during negotiations towards the New Democratic South Africa.

**Definitions:**

**Unity** is defined as oneness, being one or single or individual, due interconnection of parts; harmony between persons etc.; a thing forming a complex whole.

**Harmony** is defined as combination of simultaneously sounded musical notes to produce chords and chords progression; agreement, concord.

**Unity** and **Harmony** refer to the wholeness which results from the successful combination of the art elements of an artwork where everything fits together well and creates a pleasing unity.

This theme can be descriptive, symbolic, or more metaphorical. Using your research material, find an original and creative solution to create a truly individual/personal interpretation of **UNITY AND HARMONY**.

Artists have explored and interpreted this theme in their own way, devices and time!

Study and explore the following artworks as reference for inspiration and but also keeping in mind the definitions of the words, 'unity' and 'harmony' as given above.

**Bear in mind, the attached pictures are not to be used for artworks produced by you for both TOPIC 1 and TOPIC 2. If used, a total new approach and a new composition have to be explored!**



FIGURE 2: John Muafangejo: *Hope and Optimism*, linocut, 1984.

John Muafangejo used both of these principles in this artwork. A combination of black and white figures represents black and white people holding hands, thus symbolising unity. A combination of vertical black and white shapes in close proximity results in a unified composition.



FIGURE 3: Henri Matisse, *Harmony in Red*, oil in canvas, 1908.

Henri Matisse used colours in a non-representational way but was still concerned with unifying them. The variety of shapes and lines in this work are unified by the red colour.



FIGURE 4: Maphazi Zinhle Nene, *Ardmore, Crocodile*, painted clay, undated.

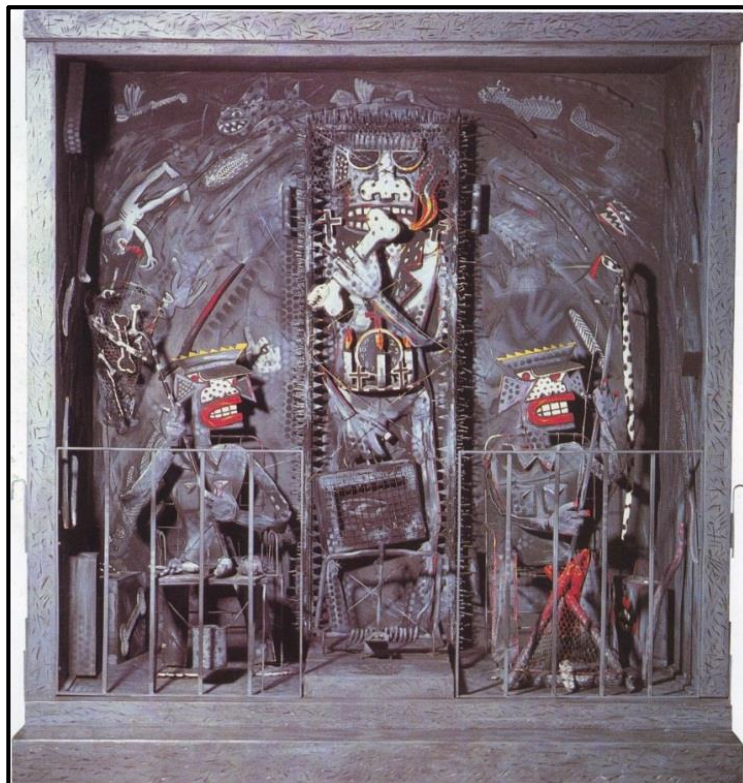


FIGURE 5: Norman Catherine, *Remains of another man*, mixed media, 1988.

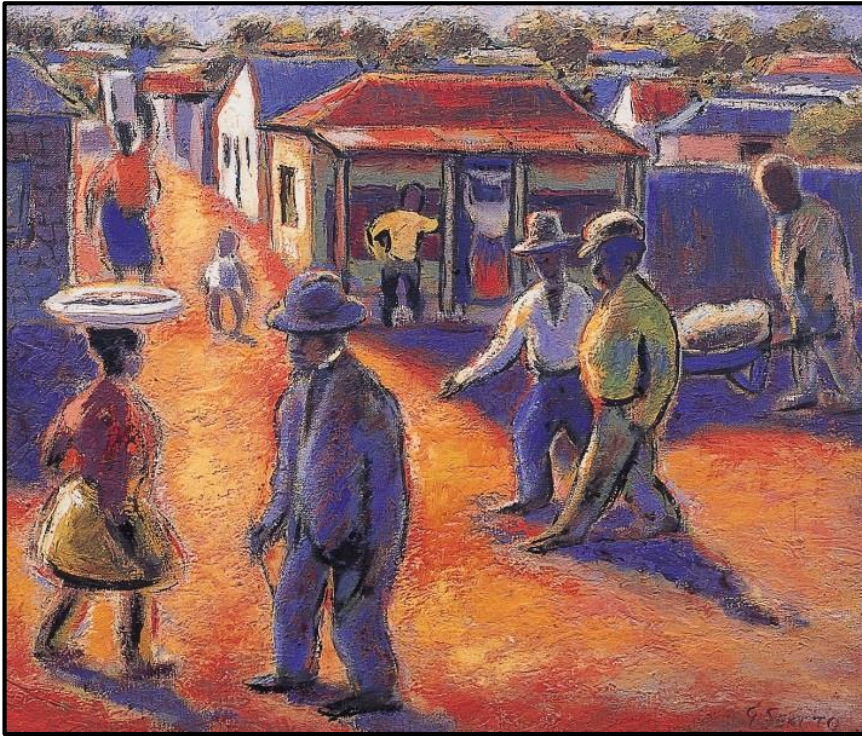


FIGURE 6: Gerard Sekoto, *Street Scene*, oil on canvas, undated.



FIGURE 7: Willem Boshoff, *Cheap Labour*, multi-media, 1981.



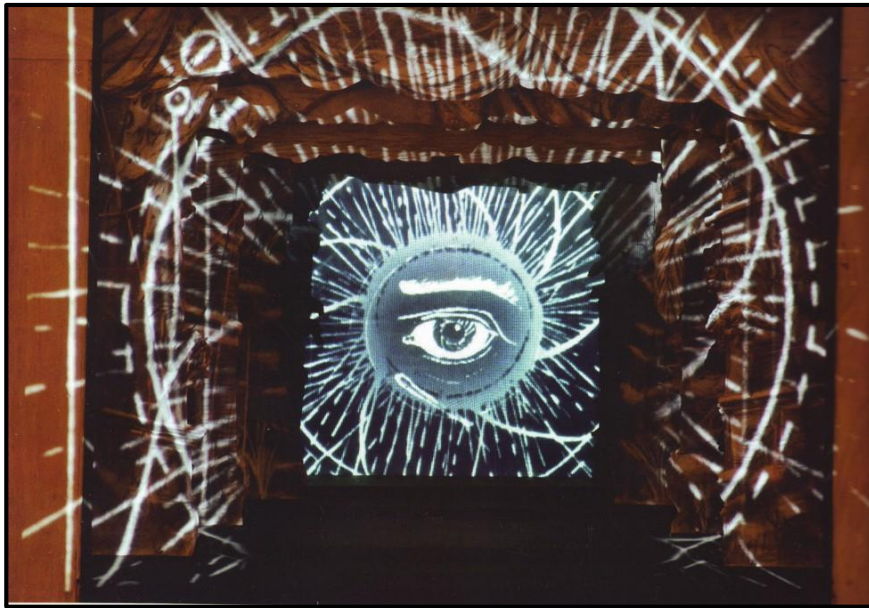


FIGURE 8: William Kentridge, *Preparing the Flute*, multimedia, 2005.



FIGURE 9: Noria Mabasa, *Carnage ii*, wood, 1970.

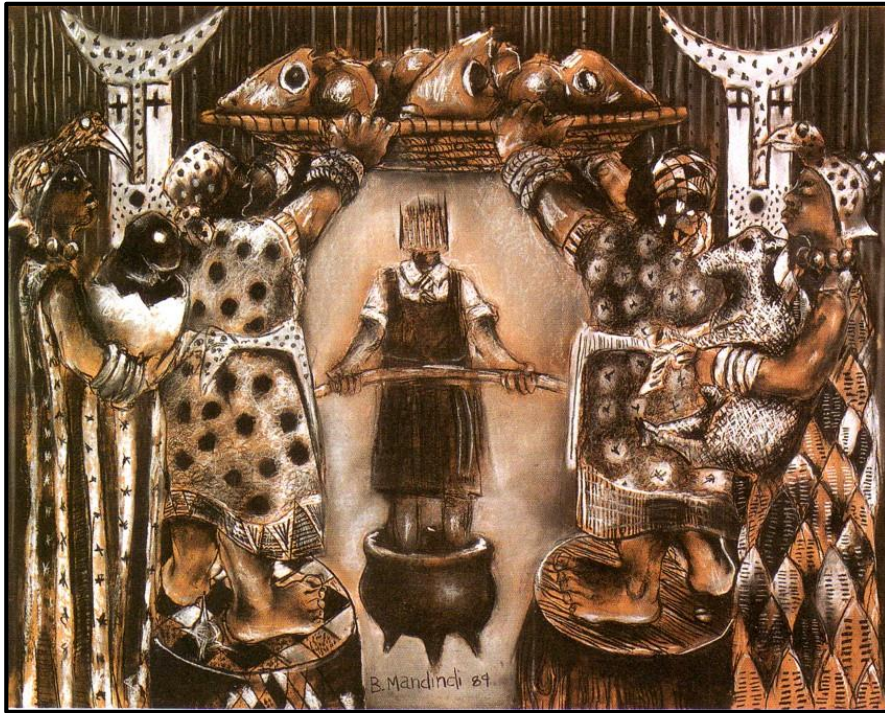


FIGURE 10: Billy Mandindi, *Ritual*, charcoal & crayons, 1989.

**Now reflect on your own interpretation of  
UNITY AND HARMONY!**

**ASSESSMENT CRITERIA****TOPIC 1: SOURCEBOOK**

<b>ASSESSMENT CRITERIA</b>	<b>This includes the following:</b>	<b>Mark allocation</b>
<b>Concept development</b>	<ul style="list-style-type: none"> <li>• Mind maps annotated sketches and drawings to show concept development</li> </ul>	10
<b>Research, investigation, experimentation</b>	<ul style="list-style-type: none"> <li>• This should include some or all of the following:               <ul style="list-style-type: none"> <li>○ Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires you</li> <li>○ Research on artists that have inspired you</li> <li>○ Experimentation with media and/or different techniques</li> </ul> </li> <li>• All material must relate to the development of <b>your</b> work, substantiating <b>your</b> decisions.</li> </ul>	15
<b>Process drawings</b>	<ul style="list-style-type: none"> <li>• At least 30% should be drawings to explain your concept development.</li> </ul>	15
<b>Presentation and overall view</b>	<ul style="list-style-type: none"> <li>• It should be visually interesting, showing a personalised approach.</li> <li>• Your sourcebook should consist of 8 – 10 pages.</li> </ul>	10
<b>TOTAL</b>		<b>50</b>

**TOPIC 2: THE ARTWORK**

<b>ASSESSMENT CRITERIA</b>	<b>This includes the following:</b>	<b>Mark allocation</b>
<b>Choice and use of materials/techniques</b>	<ul style="list-style-type: none"> <li>• Suitability of material and technique according to the concept</li> <li>• Safe and manageable</li> <li>• Technical skill</li> </ul>	10
<b>Use of formal art elements</b>	<ul style="list-style-type: none"> <li>• The importance of the elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition</li> </ul>	10
<b>Overall impression of work – originality, creativity, innovation</b>	<ul style="list-style-type: none"> <li>• Generation of new, unique and novel responses/solutions</li> </ul>	10
<b>Interpretation and practical implementation of research</b>	<ul style="list-style-type: none"> <li>• A personal interpretation of a theme</li> <li>• Experimenting</li> <li>• Meeting new challenges</li> </ul>	10
<b>Completion and presentation of artwork</b>	<ul style="list-style-type: none"> <li>• Attention to detail</li> <li>• Task completed in allocated time</li> <li>• Presentation according to task</li> </ul>	10
<b>TOTAL</b>		<b>50</b>

FINAL MARK: TOPIC 1 (50) + TOPIC 2 (50) = 100

## ASSESSMENT CRITERIA FOR PRACTICAL WORK (FET)

<b>Outstanding</b>	90 – 100%	Exceptional ability, richness: insightful; fluent; high skill; observation and knowledge powerfully expressed; supported by an original or unusual 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 spackle'; good level of competence and 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 tend towards 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 reference 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.</b>
<b>Elementary</b>	30 – 39%	Visually uninteresting; uncreative; limited/poor technical skill used; little attempt to present information in an accepting manner; little or no visual information/reference; general lack of commitment; <b>in need of support/motivation.</b>
<b>Weak Not achieved</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 acceptable manner; in need of support/motivation.
<b>Very Weak Not achieved</b>	0 – 19%	Incoherent; <b>irrelevant, very little or no work;</b> lack of even limited skills being applied. No commitment/co-operation.

## ADDENDUM

### TOPIC 1: SOURCEBOOK

- **There are no specific guidelines for the size, format, layout and ‘look’ and ‘feel’ of the sourcebook.**
- The sourcebook must document and show the process from the beginning to the end.
- A clear link between the final visual/written information in the sourcebook and artwork must be evident.

### TOPIC 2: THE ARTWORK

As this is an examination, the candidate is not allowed to remove the artwork from the examination room. No work may leave the examination venue.

The candidate is encouraged to produce an artwork based on the medium he/she has investigated/explored/chosen in his/her Grade 12 year.

A successful artwork is a combination of concept and realisation. Emphasis should be placed on aesthetic qualities and energy of the artwork.

The candidate is free to choose any style that he has experimented with in his/her matric year. These may include naturalism, expressionism, stylisation, abstraction, symbolism, etc.

In all digital multimedia/new media work, concept development and realisation must play an important role.

### DARKROOM PHOTOGRAPHY

- Produce a set of at least 5 related photographs.
- The candidate must do all the development of both the film and negatives at school under the supervision of the teacher/invigilator.
- Place all contact sheets, tests strips and records of the process in the sourcebook.
- Give careful consideration to the presentation of the work.

### DIGITAL PHOTOGRAPHY

- The digital size must be at least A4 in size.
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- Place the digital images on a disc (CD) and insert the disc into the front of the sourcebook.
- Submit the sourcebook with supporting information, with the final artwork(s).
  - Program used e.g. Adobe Photoshop 7
  - All digital software procedures
  - Tools used to manipulate his/her images
- Give careful consideration to the presentation of this work.