



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

VSLA.2

VISUAL ARTS P2

PRACTICAL

NOVEMBER 2009

MARKS: 100

TIME: Must be worked on during the 3rd term and/or the beginning of the 4th term using a minimum of 6 hours and a maximum of 18 hours.

This question paper consists of 11 pages.



INSTRUCTIONS AND INFORMATION

1. This examination is divided into two sections:

SECTION A: SOURCEBOOK/WORKBOOK**SECTION B: THE ARTWORK**

2. Answer ALL the questions in SECTIONS A and B.
3. This examination must be introduced and facilitated by your educator.
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 skills 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 displayed. It is hoped that you will enjoy creating this artwork and that it will be fresh and original, and represent 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 that you form ideas, alternatives you have investigated and other processes leading to the final work. Your sourcebook should clearly communicate your thought processes.

This sourcebook MUST be clearly marked as examination work and presented apart from your yearwork sourcebook.

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.

Of utmost importance is 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 create 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.

The following should be used as a check list for your sourcebook:

- This examination brief must be pasted into the FRONT of your examination sourcebook.
- At least ONE page of your written proposal/rationale.
- At least FOUR pages of investigation and research of approaches and/or ideas which must include source material such as sketches, drawings, photos, images, writings 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.
- AT LEAST TWO COMPOSITION DRAWINGS/COLLAGES/ASSEMBLAGES.
- A reflection in writing (at least ONE page) on how you have experienced, managed and completed your project.
- If your work is more process-orientated, you must include evidence of the creative process by documentation through original photographs, experiments and/or drawings.

SECTION B: THE ARTWORK

You are required to produce ONE artwork in the PRACTICAL DISCIPLINE THAT YOU HAVE CHOSEN THIS YEAR.

Your work may be presented as a single piece, or possibly in the form of a diptych, triptych or as a series of works that read as one artwork.

General guidelines:

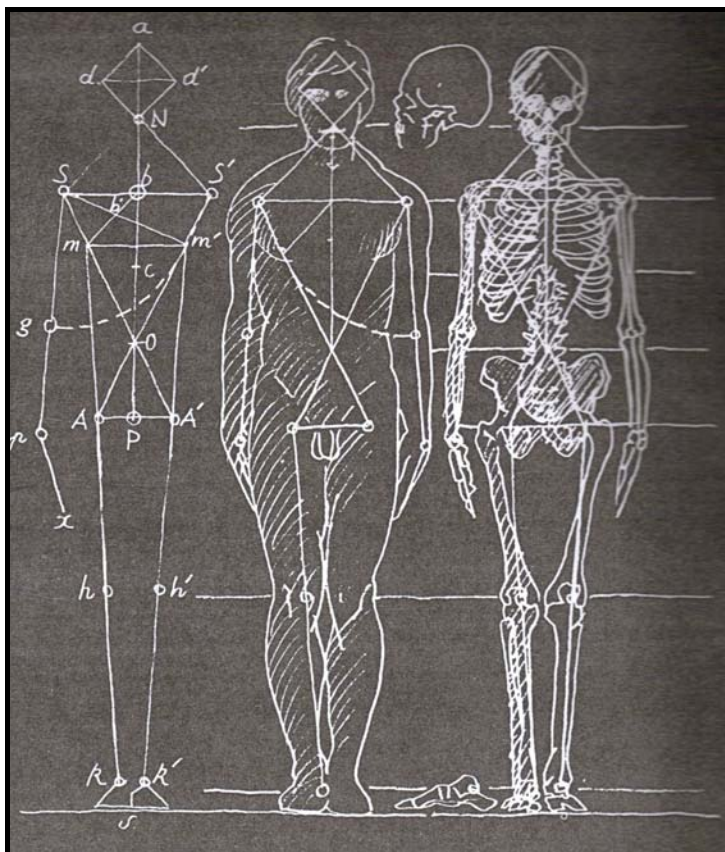
- You may discuss the examination paper with your Art educator prior to the start of the examination.
- The examination work must be done in the presence of the Art educator/invigilator within the confines of the art room.
- SECTION B: THE ARTWORK may not be taken out of the classroom. This is regarded as an examination irregularity.
- Size: No restrictions, but it 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.
- There are no specific prescriptions regarding the style of the work. It can be naturalistic, expressionistic, decorative, et cetera.
- You may incorporate other media to create mixed media work in any of the practical disciplines.



PRACTICAL EXAMINATION: THEME

This theme is meant to inspire you and 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.

Reveal / Con ceal



Reveal means to make visible, bring to view, bring to light and to lay open, uncover. Synonyms are to show, to bare, to disclose, to display, to expose, to uncover, to unmask, to unveil, to discover, to make public.

Conceal means to prevent something from being known, to hide and to keep secret. Synonyms are to make invisible, to camouflage, to veil, to bury, to cloak, to cover up, to disguise, to screen, to hide, to obscure.

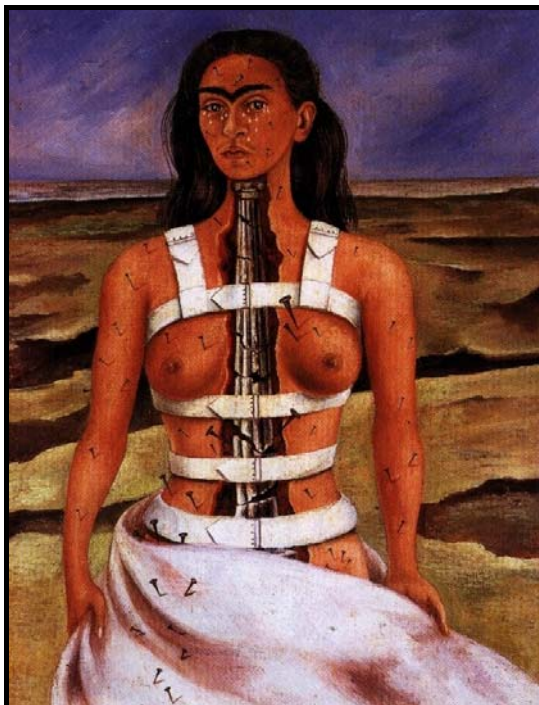
Now reflect on your own interpretation of 'reveal/conceal'.

You may consider the following interpretations:

- Revealing and concealing the human body. Think of X-rays, CAT scans and anatomical views that reveal the body against clothes, drapery and accessories that conceal the body.
- Revealing and concealing the past or present. Think of archaeology where the past is revealed, or how the present is revealed in newspapers, news and magazines. What are the issues that you would like to reveal?
- Personally, what do you want to reveal and conceal?
- Concealing figures and/or objects by using bandages, pieces of material, et cetera and then revealing them. Documentation of this process can be used as a starting point for your investigation.
- 'Concealing' your artwork in boxes or other structures so that the viewer must 'reveal' it.
- Concept of making visible the invisible (Paul Klee).

This theme is open to many interpretations. It can be descriptive or more metaphorical and symbolic. Find an original and creative solution to create a truly personal interpretation.

The following sources show some interpretations of this theme and may be used as inspiration for your final work:

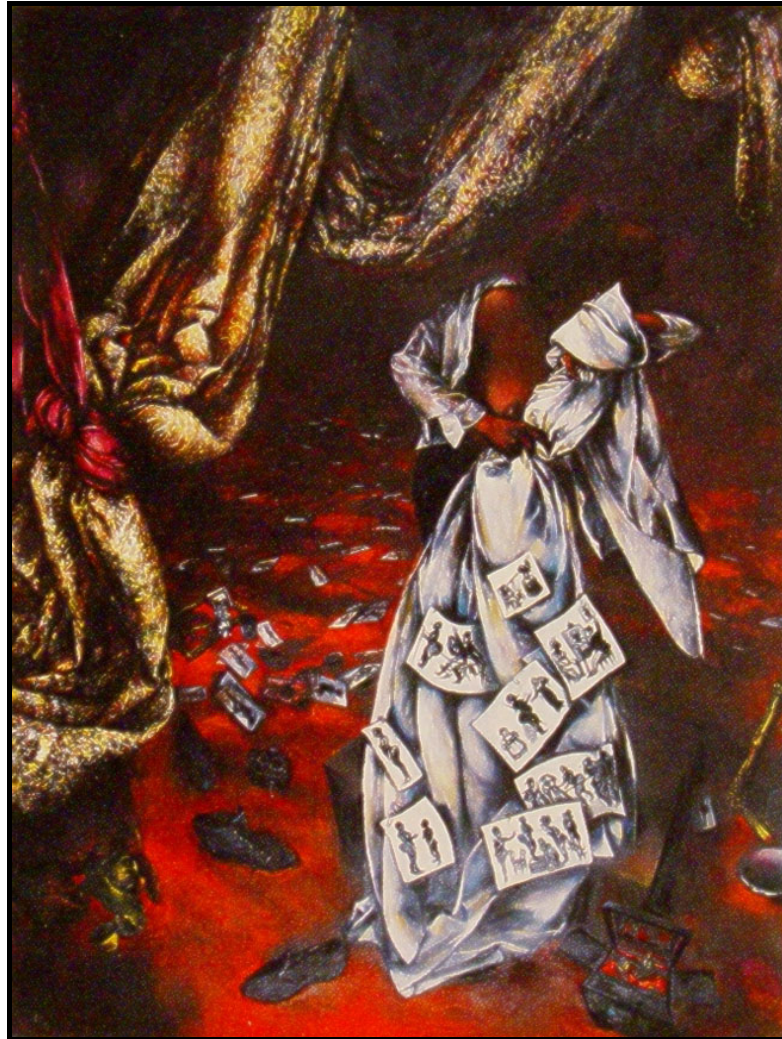


Frida Kahlo, *Broken Column*, 1944.



Diane Victor, *Strip*, 1999.

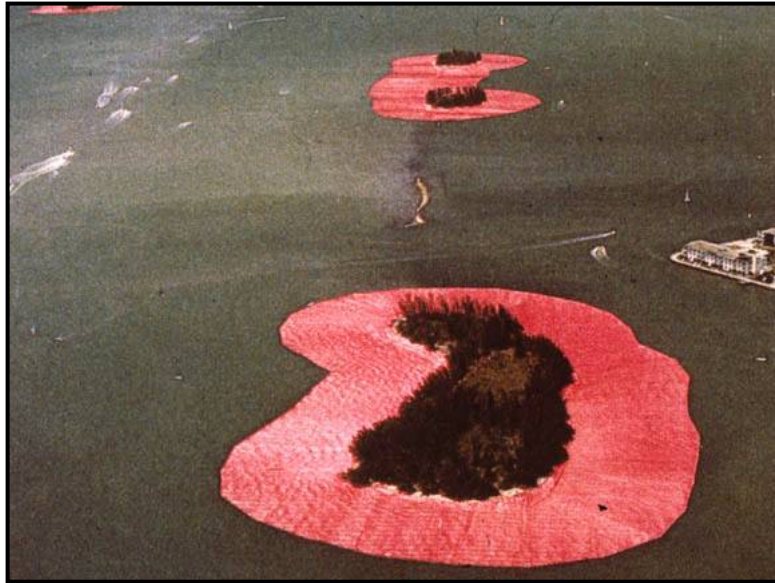
In this work Siopis contrasts two 19th century women. Dora was treated for hysteria by Sigmund Freud, while Saartjie Baartman, a Khoi-San woman, was presented as a spectacle in side shows in Europe. In this work, 19th century representations of Saartjie Baartman are pinned to the drapery which half **conceals** Dora's body. Baartman is viewed from all angles, often with the aid of a magnifying glass or telescope.



Penelope Siopis, *Dora and the other woman*, 1988. Oil pastel on paper.



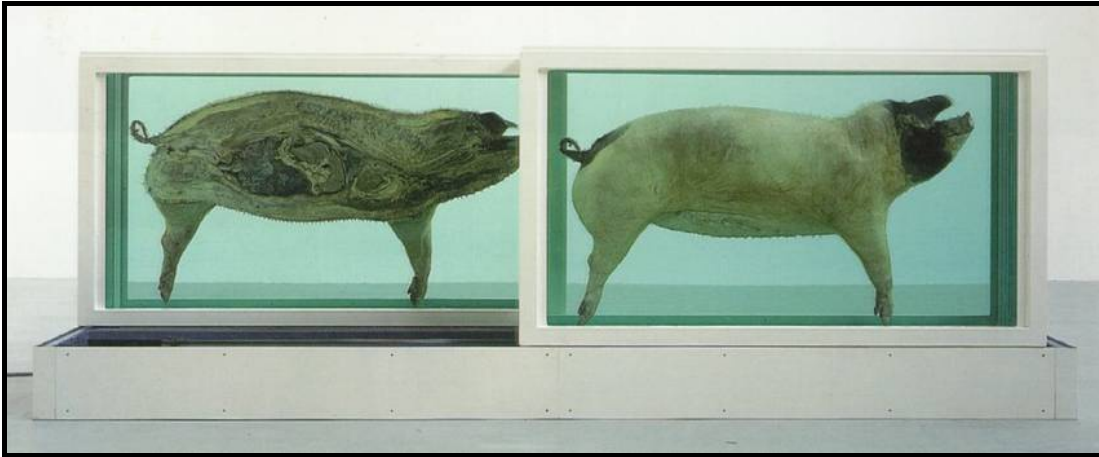
Rene Magritte, *The Lovers*, 1928.



In ***Surrounded Islands***, 1983, Christo covered eleven small islands with 603 square metres of pink polypropylene material in Biscayne Bay, Miami, Florida. The whole community was involved in this project. Environment authorities, marine biologists, building contractors, the governor, local government and a work team of 430 helped with the installation. The completed project created a beautiful feature of pink material representing giant water lilies. These 'wrapping' projects are always temporary.

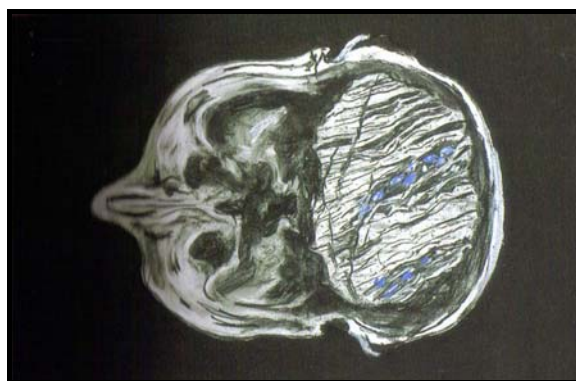
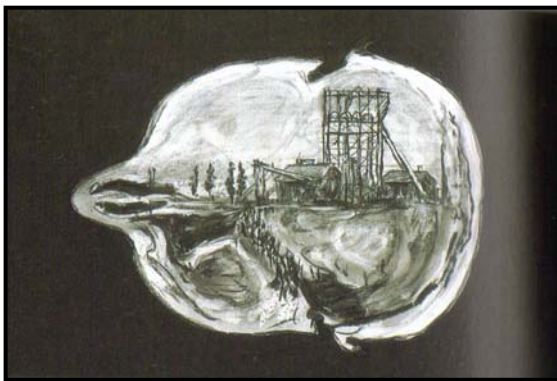


In 2008, Strijdom van der Merwe covered 393 oak trees in the historical Dorp Street in Stellenbosch with 8 km of red cloth to create an artwork of 1,5 km.

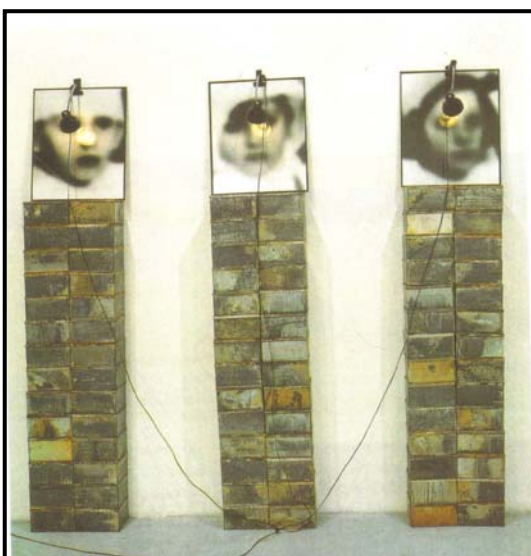


Damien Hirst, *This little piggy went to the market, this little piggy stayed home*, 1996.
Steel, glass, pig, formaldehyde solution, electric motor.

The pig is sliced down the middle and displayed in two separate tanks. Driven on a plinth by motorised pulleys, this animal constantly passes itself, showing the futile rat race of life.



William Kentridge, two drawings from *WEIGHTING ... AND WANTING*, 1997 – 1998.



Christian Boltanski, *Untitled*, 1988.

Boltanski used old photographs and a combination of rows of old tins to represent pre-war Jewish children who disappeared during the Second World War. Bare light bulbs were turned into the faces and represented an interrogation as well as evoking images of the Holocaust. Boltanski reveals the real past in a fictional way.

ASSESSMENT CRITERIA

(MARKERS/EXAMINERS WILL USE THESE CRITERIA FOR ASSESSMENT.)

SECTION A: SOURCEBOOK/WORKBOOK/RESEARCH

CRITERIA	
Learner's intention/proposal	10
Investigation of a variety of approaches and ideas	10
Exploration and experimentation of materials and techniques	10
Reflective report on completion of task	10
Time management	5
Presentation	5
TOTAL	50

SECTION B: THE ARTWORK/PRACTICAL

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 of artwork/Time management	5
Presentation of work	5
TOTAL	50
COMBINED TOTAL	100

FINAL MARK:**SECTION A [50] plus SECTION B [50] = 100**

Assessment should be done in accordance with the Subject Assessment Guidelines:
Visual Arts, Appendix 3.



ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	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. 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 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.
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.
Unacceptable Fail	0 – 19	Incoherent; irrelevant, very little or no work; lack of even limited skills being applied. No commitment/cooperation.

TOTAL: 100