



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2018**

**VISUAL ARTS P2 (PRACTICAL)**  
21 SEPTEMBER – 23 NOVEMBER 2018

**MARKS:** 100

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

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This question paper consists of 25 pages.  
The paper must be printed in full colour.

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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 visual arts practical examination for Grade 11 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 that it will be fresh and original and represent personal experience.

6. Read ADDENDUM A (General) and ADDENDUM B which contains guidelines for new media/multimedia, photography, installation and performance art.

**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 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 source book is part of your creative journey to develop the final artwork and should reflect your creativity as an art candidate by being aesthetically exciting and by being 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 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 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, symbolic, abstract 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

# GREEN

Green is associated with spring and refers to rebirth and hope. Spring with all its promises of life emerges from winter. Green is therefore the colour of nature, fertility and life. Green is also traditionally associated with money, finances, banking, ambition, greed and jealousy.

The word green may be associated with the following:

- Protecting the environment
- Sustainability
- Young and lacking experience/unseasoned
- Fresh/new/renew
- Growth/fields
- Recycling/recyclable
- Rejuvenate/revitalise

GREEN may symbolise the following:

*Health, Laziness, Calmness, Comfort, Quietness, Neutrality, Outdoors, Vegetation, Relaxation, Cleanliness, Efficiency, Nature, Environment, Reproduction, Renewal, Friendship, Prosperity, Harmony, Peace, Vigour, Safety, Equilibrium, Freedom, Generosity, Hope, Good, Fertility*

## The Colour Psychology of Green

- **Green** is a cool colour that **symbolises nature** and the natural world.
- Researchers have also found that green can **improve reading ability**. Some students may find that laying a transparent sheet of green paper over reading material increases reading speed and comprehension.
- **Green** has long been a **symbol of fertility** and was once the preferred colour choice for wedding gowns in the 15th-century.
- **Green** is often used in decorating for its **calming effect**. For example, guests waiting to appear on television programs often wait in a 'green room' to relax.
- **Green** is thought to **relieve stress** and help heal.

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.

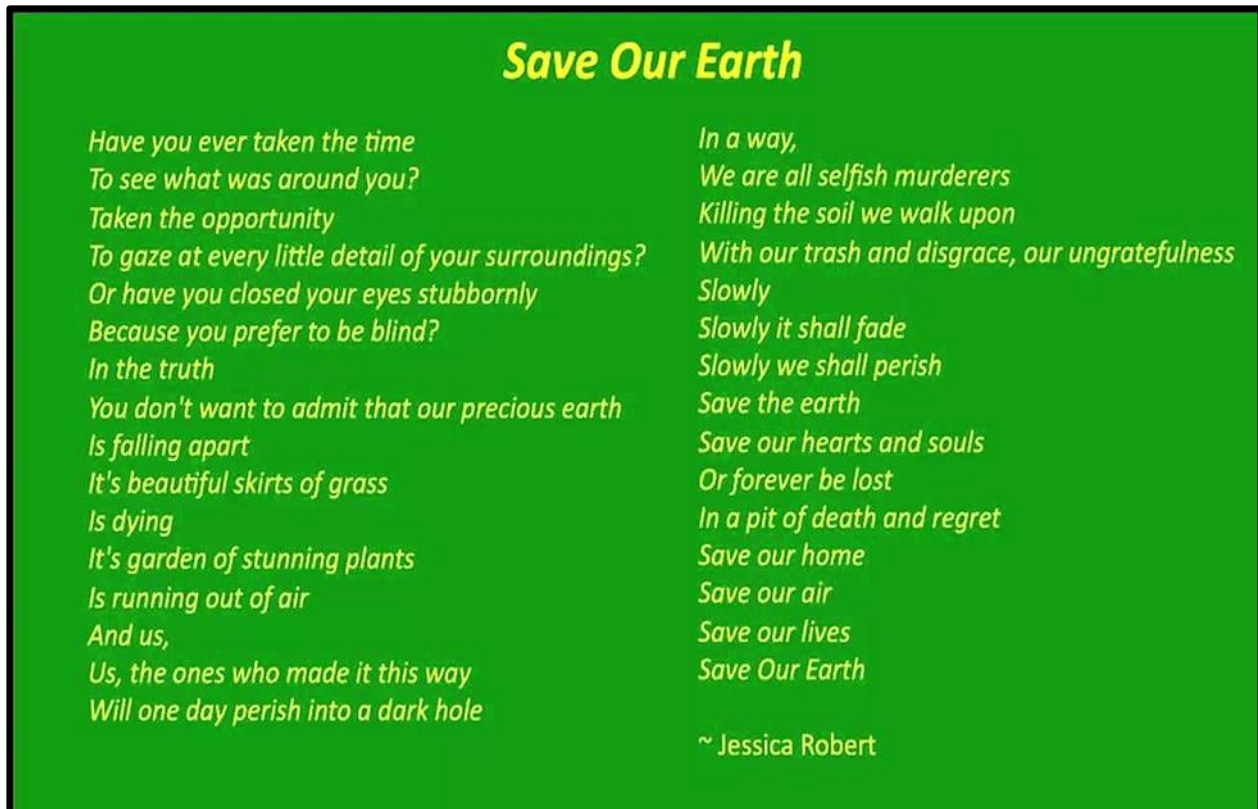


FIGURE 1: Jessica Robert, **Save our earth**, undated.



FIGURE 2: Trevor Makhoba, **Greens are essential**, oil on paper, 2001.



FIGURE 3: John Constable, *The Haywain*, oil on canvas, 1821.



FIGURE 4: Bernard Green, *Porthclais, St Davids*, linocut, undated.



FIGURE 5: Jonathan Green, *Free Spirit*, oil on canvas, 2002.



FIGURE 6: James Mayhew, *Spring: March Hares*, coloured linocut, undated.





FIGURE 7: Peter Pharoah, *Nzou* (elephant), oil on canvas, undated.



FIGURE 8: Peter Pharoah, *Lesedi*, oil on canvas, undated.

## RECYCLING: PLASTIC ART BY MBONGENI BUTHELEZI

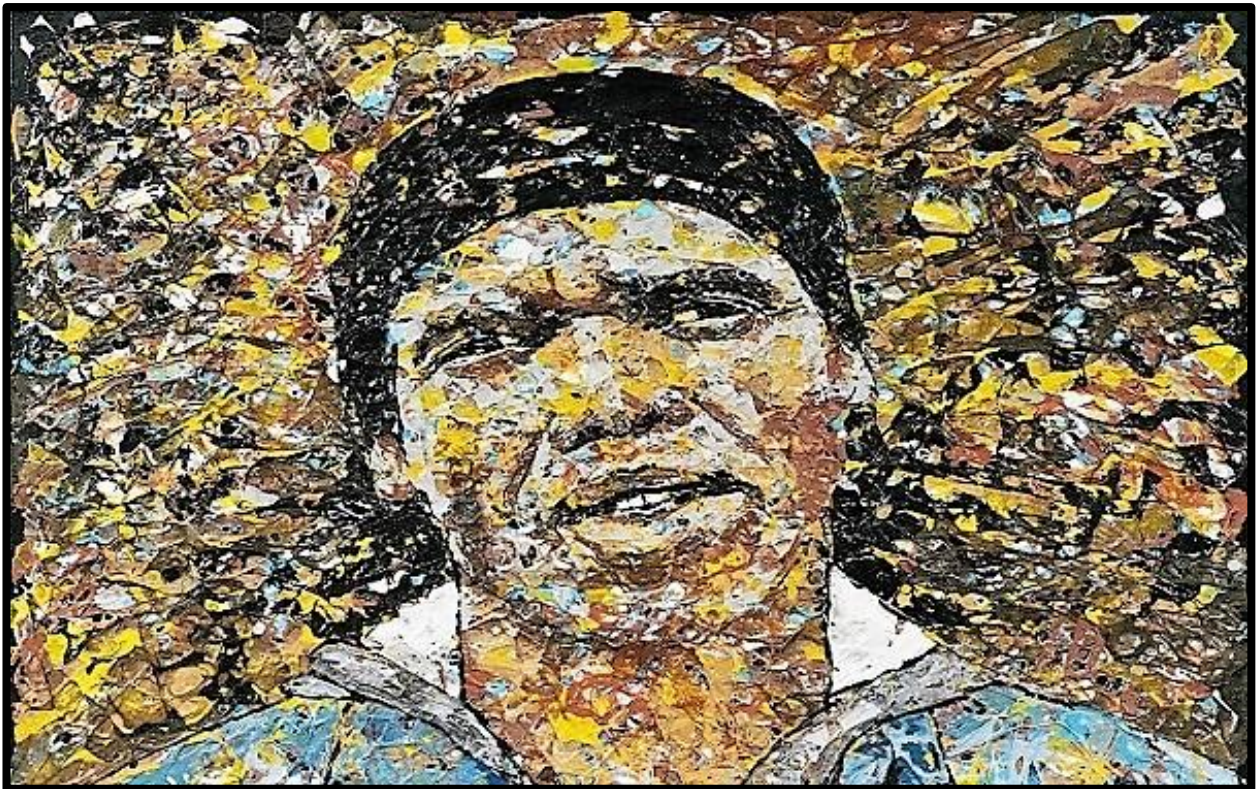


FIGURE 9: Mbongeni Buthelezi, *Self-portrait*, melted plastic on canvas, undated.



FIGURE 10: Mbongeni Buthelezi, *30km Speed Humps*, melted plastic on canvas, 2008.

RECYCLING: DISCARDED MATERIALS USED IN ARTWORKS



FIGURE 11: Tess Felix, *Annie*, plastic debris, undated.



FIGURE 12: Leo Sewell: *Elephant*, assemblage with found objects, undated.

## PAPER COLLAGE BY ROSALIND FREEBORN



FIGURE 13: Rosalind Freeborn, *Fairground*, paper collage, undated.



FIGURE 14: Rosalind Freeborn, *London*, paper collage, 2014.

GOLDSWORTHY'S LAND ART CREATIONS



FIGURE 15: Andy Goldsworthy, *Rowan Leaves and Hole*, brightly coloured leaves, 1987.



FIGURE 16: Andy Goldsworthy, *Sweet Chestnut Green Horn*, chestnut leaves fastened with thorns, 1987.

### GREEN IN CERAMIC ART

The characteristics of **clay** have positive effects from an environmental and health perspective: **clay** is a natural binder, and it obtains its firmness simply from air drying, no chemical binding is necessary.

Despite the energy needed to fire a kiln, if the heat is well managed and distributed, and if no toxic materials are added to the clay or in the finish, it seems there are few materials around that are as durable and **eco-friendly** as **ceramics**.



FIGURE 17: Susan Anderson, *Clay container*, clay, undated.



FIGURE 18: Susan Anderson, *Clay container*, clay, undated.

A GALLERY OF GREEN

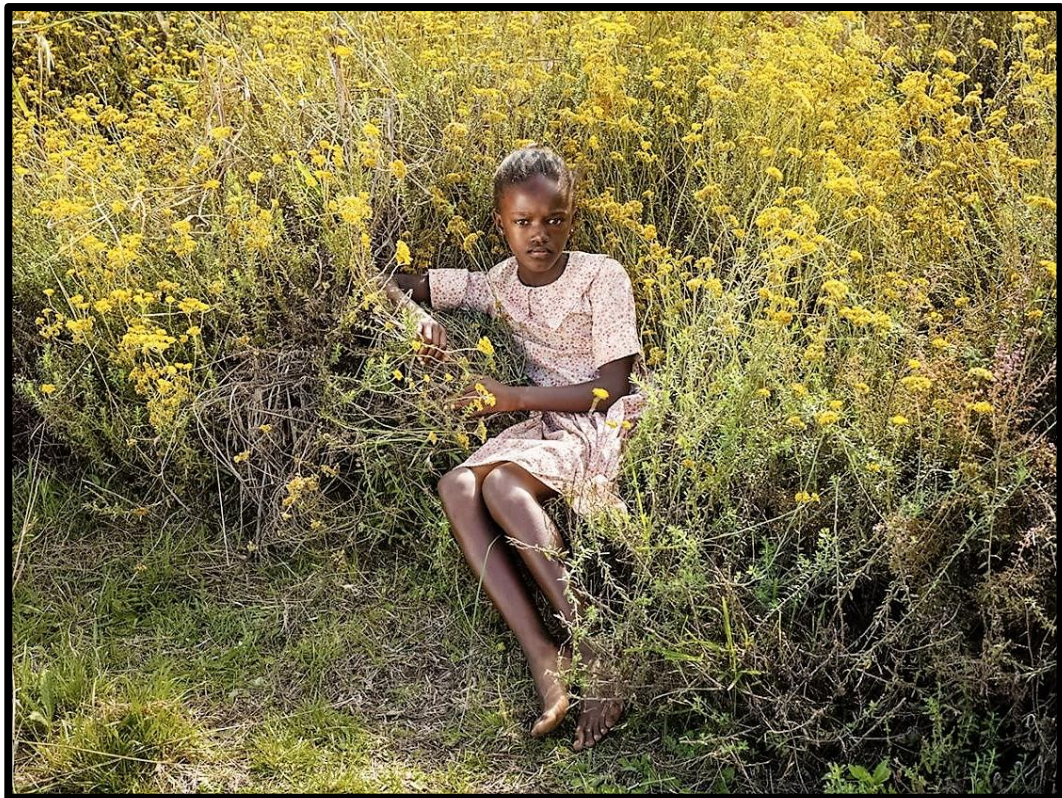


FIGURE 20: Pieter Hugo, *Miss Moss*, photograph, 1994.



FIGURE 21: J Baylor Roberts, *Performing Swimmers*, photograph, 1994.



FIGURE 22: Peter Clarke, *Wood Gatherer*, acrylic on canvas board, 1978.

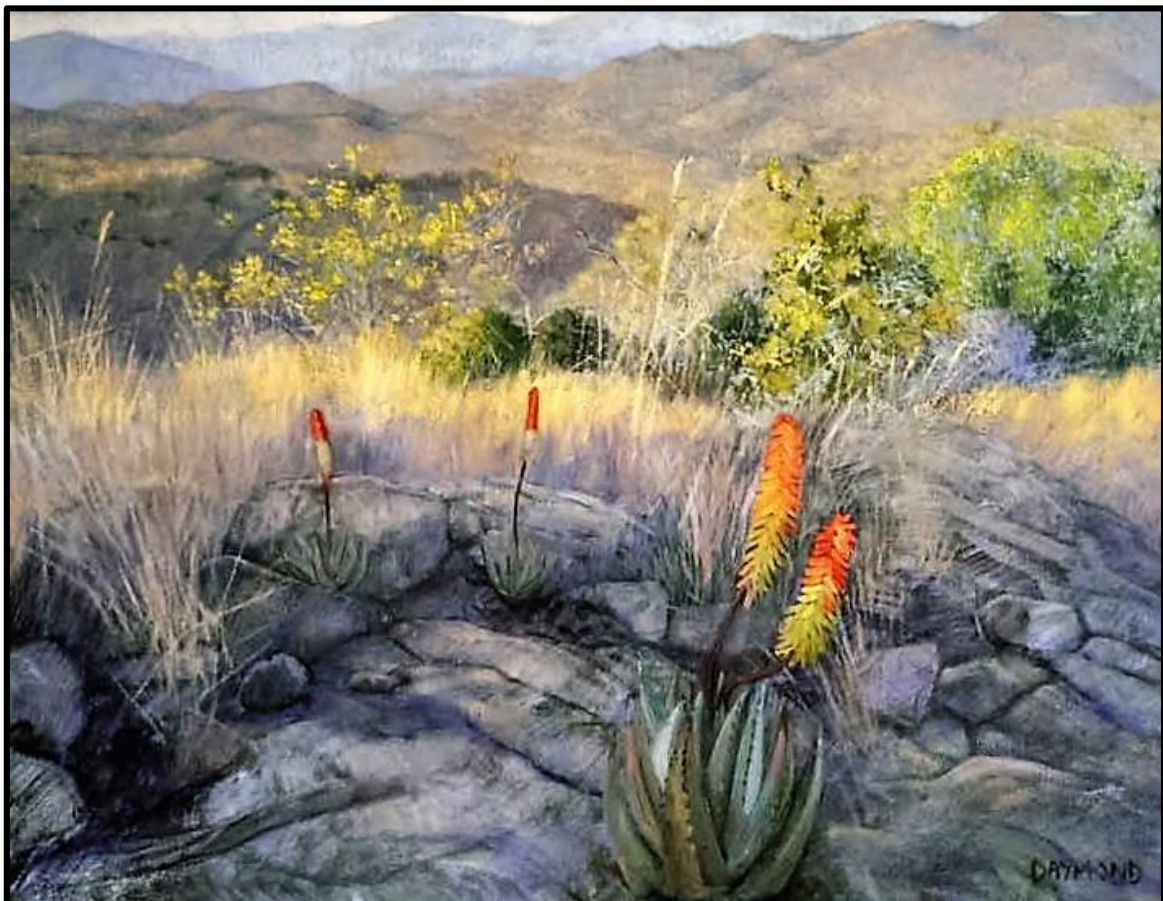


FIGURE 23: Karin Daymond, *Winter Aloes*, coloured pencil, undated.





FIGURE 24: Maggie Laubser, *Blue pigeons amongst Arum Lilies*, oil on canvas, undated.

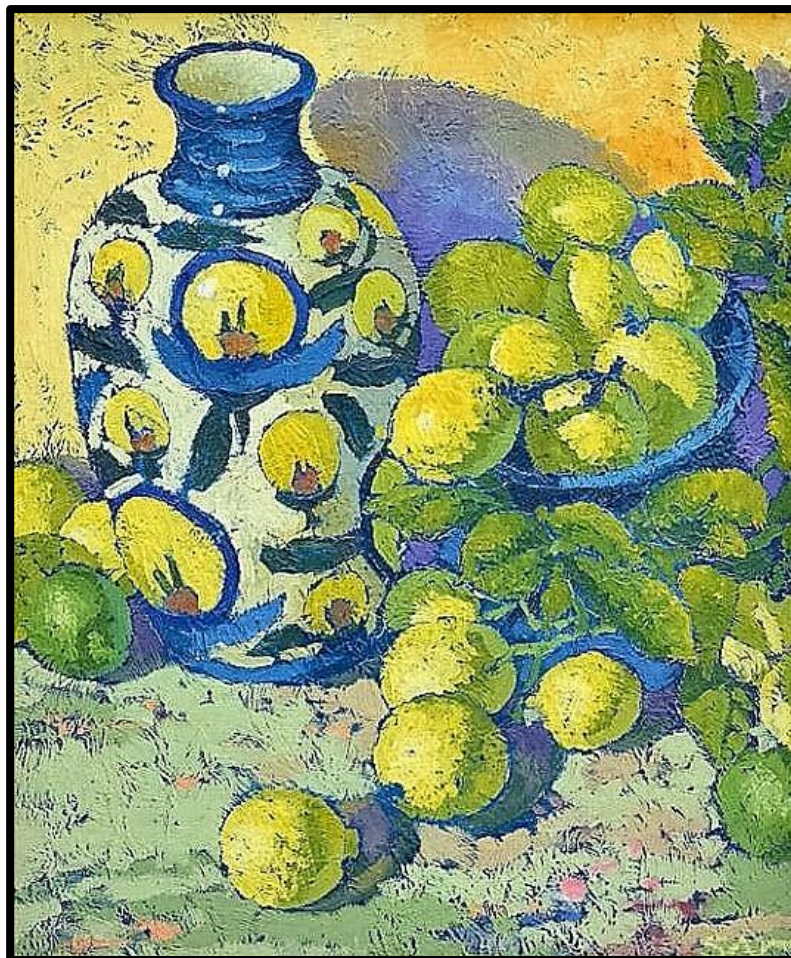


FIGURE 25: Stephen Trebick, *Still life with lemons*, oil on canvas, undated.

**Bear in mind, attached poem and pictures are NOT to be used for artworks produced by you for both TOPIC 1 and TOPIC 2 but to inspire you in your own conceptual development. If used, a total new approach and a new composition must be explored!**

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 **GREEN**.

**Teachers must facilitate the initial brainstorming/research process.**

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

**Using the guidelines below, create an artwork in which you share ideas, thoughts, interpretations and emotions related to GREEN.**

- 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/sketches to explain your concept development, which should include tonal drawings.
- Media that could successfully communicate these ideas
- Techniques that would be the most appropriate to use in expressing your media and your ideas
- Size, format and presentation that would best suit your ideas
- See the assessment criteria on pages 19, 20 and 21

You could consider the following in relation to **GREEN**:

- Land and landscape
- Nature/life
- The duality of growth e.g. growth/decay
- Recycling, reuse and reduce
- Any other interpretations

Now reflect your own interpretation of **GREEN**!

**TOPIC 1: SOURCEBOOK**

<b>ASSESSMENT CRITERIA</b>	<b>This includes the following:</b>	<b>Mark allocation</b>
<b>Concept development</b>	Mind maps annotated sketches and drawings to show concept development	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. Research on artists that have inspired you</li> <li>○ Experimentation with media and/or different techniques</li> <li>○ All material must relate to the development of <b>your</b> work, substantiating <b>your</b> decisions</li> </ul> </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

<b>Outstanding</b>	90 – 100%	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Effort is far beyond that is required.</li> <li>• The WOW factor is evident.</li> <li>• The work shows great innovation.</li> <li>• The work as a whole is confident and evocative; it engages the viewer with outstanding qualities.</li> <li>• The work clearly demonstrates original vision, variety of innovative ideas and/or risk-taking and inventive articulation of a broad range of elements and principles.</li> <li>• Content/conceptual richness of the work is excellent.</li> <li>• Outstanding and original presentation; exceptional ability, richness, insightful, fluent, high skill, observation and knowledge powerfully expressed, supported by an original or unusual selection of relevant visual references.</li> </ul>
<b>Excellent</b>	80 – 89%	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Most of the above, but without the WOW factor.</li> <li>• Often excellent technical abilities, but not as innovative OR very innovative, but lacking technical richness.</li> </ul>
<b>Very Good</b>	70 – 79%	<ul style="list-style-type: none"> <li>• Well organised; as above, but lacks the 'glow and spackle' (less convincing in terms of imagination, creativity and innovation); good level of competence and selection of relevant visual references; obvious care and effort taken with original presentation; some obvious inconsistencies/flaws evident.</li> <li>• Good evidence of effort and commitment.</li> <li>• Interesting/innovative/creative, but not technical resolved.</li> <li>• Technically good, but lacks conceptual richness or vice versa</li> </ul>
<b>Good</b>	60 – 69%	<ul style="list-style-type: none"> <li>• The work demonstrate some originality; 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; distracting/obvious inconsistencies.</li> <li>• Sound level of competence.</li> </ul>
<b>Average</b>	50 – 59%	<ul style="list-style-type: none"> <li>• Adequate; feels mechanical; derivative or copied; little insight,</li> <li>• Unimaginative; some visual reference not always clearly identified,</li> <li>• Fair presentation; many distracting inconsistencies.</li> <li>• Average level of technical competence; possibly limited commitment in terms of time and effort.</li> <li>• Imagery is copied from another source with little transformation of images.</li> <li>• Little evidence of trying anything unusual.</li> <li>• Scope of work is narrow and repetitive.</li> </ul>

<b>Below average</b>	40 – 49%	<ul style="list-style-type: none"> <li>• Enough material/works to pass; not logically constructed.</li> <li>• Limited selection of information; poor technical skill and/or lack of time on the task might be contributing factors.</li> <li>• Little use of visual information, clumsy or careless presentation in need of support/motivation to pass.</li> <li>• Imagery is copied from another source with very little transformation.</li> <li>• Composition is weak and underdeveloped; no evidence of planning or incomplete planning.</li> </ul>
<b>Elementary</b>	30 – 39%	<ul style="list-style-type: none"> <li>• Just enough material to pass.</li> <li>• Visually uninteresting; uncreative; limited/poor technical skill used.</li> <li>• Little attempt to present information in an accepting manner; little or no visual information/reference.</li> <li>• General lack of commitment; in need of support/motivation to pass.</li> <li>• Insufficient time on task.</li> <li>• Standard below the acceptable.</li> <li>• Poor solutions to problems; artwork is copied and superficial.</li> <li>• No evidence of original thought.</li> </ul>
<b>Weak Not achieved</b>	20 – 29%	<ul style="list-style-type: none"> <li>• Very little information; jumbled; not easy to view; little or irrelevant work/visual information.</li> <li>• No effort made to present work in acceptable manner; in need of support/motivation.</li> <li>• Very poor skills level.</li> <li>• Project very weak or incomplete.</li> <li>• Poor artistic decision-making.</li> </ul>
<b>Very Weak Not achieved</b>	0 – 19%	<ul style="list-style-type: none"> <li>• Incoherent; irrelevant, very little or no work; lack of even limited skills being applied; no commitment/co-operation.</li> <li>• Work incomplete.</li> <li>• Poor artistic decision-making/learner, no effort made.</li> </ul>

## ADDENDUM A: GENERAL

1. The candidate is required to produce ONE artwork in the PRACTICAL OPTION he/she HAS CHOSEN THIS YEAR. Specialised options include drawing, painting, sculpture, printmaking, multimedia work, photography, installations, new media, et cetera.
2. Some candidates need the freedom to work across disciplines. This is in keeping with contemporary 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 set criteria for the subject, Visual Arts, and not according to the specialised option.
4. Contemporary artists pull from an infinite variety of materials, sources and styles to create art. Contemporary artists working within 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 and individuality should be stressed.

### Note the difference between plagiarism and appropriation:

- **Plagiarism** is copying someone else's image/artwork **directly**. This includes paintings, digital images, three-dimensional work and photography.
- **Appropriation** is using found imagery in a new context; the image forms part of your greater original composition.
- It is preferable that your own photography, which will allow you to consider the mood, message, viewpoint, et cetera. Painting from your own photographs is acceptable.
- It is advised that you consult many different sources which will deepen your level of investigation; own drawings from direct observation, reference books, magazines, etc.
- Note that images taken from internet are often of poor quality, like low resolution, superficial context, etc. and should be used sparingly.
- When evaluating your ideas, eliminate those that are 'cheesy'(e.g. pink hearts and sweet things), sincere(e.g. world peace) or overtly pretty or lacking in substance (for example a bunch of roses).

The **SOURCEBOOK** must support your final artwork. Imagery used in your final artwork should be evident in your sourcebook. All imagery should show a development in your sourcebook. Concepts often develop from experimentation with materials and techniques. A sourcebook should show a personal involvement in your working process and should result in a visually pleasing/exciting piece.

## ADDENDUM B

### SOURCEBOOK: NEW MEDIA/MULTIMEDIA/DIGITAL ART

- Concept development and realisation must play an important role in the new media/multimedia/digital art works. 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 source generated with the use of software or created by hand and digitised through various input devices.
  - **Concept development** (thumbnail sketches, writing and/or storyboard).
  - **Research on artists** following similar approaches.
  - **Documentation of programs** used, e.g. screenshots, etc.
  - **At least 30% should be drawings to explain concept development.**

### ARTWORK: NEW MEDIA/MULTIMEDIA/DIGITAL ART

- All new media/multimedia/digital art must emphasise artistic voice over technical skill. In other words, it is not the skill of the candidate in a computer program that is assessed, but the aesthetic use of it. Therefore, research of contemporary artists are vital to create an own artwork. Candidates must distinguish between using these new media for Visual Arts or Design, for example music videos, etc.
- The use of computer applications as a tool to realise concept, expressive and formal concerns (similar to how a painter would use his brush to paint).
- Candidates must consider conceptual, aesthetic, expressive and formal concerns as fundamental to the approach, including sensitivity to the context.
- Personal control and execution of work.
- **Presentation is important**
  - In art galleries and museums, video art and animations are usually presented on a large surface to engulf the viewer with a total sensory experience. Although this is mostly not possible at a school, the candidate must consider the impact of the work on a computer screen.
  - In two-dimensional digital work, the final work cannot be only an A4 size print. It has to be either a series of at least 3–5 A4 size works that relate in narrative OR printed at least in A2 and mounted.
- In animation/video art; space, time, movement, narrative, chronology, interaction of image and sound must be considered.
- **Candidates must consider the soundtrack in animation/video art carefully. Often the sound track 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, for example three A3 size prints or one A2 or larger print.
- The photographs should be conceptualised and presented as one artwork, for example following a narrative.
- Place the digital images on a CD and insert it 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, because so much digital work is available to download on internet.**

- The sourcebook should 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.
  - The tools that the candidate used to manipulate his/her images, that is, adjustments made, filters used (distort, noise, render, sketch), etc.
- Candidates should carefully consider the presentation of the work.
- Candidates selecting this option must familiarise themselves with contemporary developments in fine art digital photography.
- Photography, both traditional and digital, is not a technical exercise, but encompasses questions of aesthetics, intent, etc. in the assessment criteria.

### Assessment of photography

- Interpretation and communication of the theme. Candidates should be able to 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 each other and the theme. No random selection.
- Formal art elements and principles must be applied.
- Photography may be combined with other media.

## INSTALLATION

- Installations break away from the traditional drawing, painting, printmaking and sculpture by creating three-dimensional spaces that viewers can enter and be surrounded by an artist's processes and visions.
- It should be in line with the contemporary developments in fine art practices.
- Two and three-dimensional elements within the 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 performance photographically, video graphically and with drawings and words.
- Pay careful attention to the subtle differences between Performance Arts as Visual Arts and Performance Arts as Dramatic Arts.
- For the final examination, the documentation of the performance due to the nature of the examination and moderation.

**TOTAL: 100**