



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P2

(PRACTICAL)

20 JULY–19 OCTOBER 2018

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 22 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:
 - 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 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 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 utmost importance is placed on the process of TRANSFORMATION of the source material.

It 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, 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 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



Baggage/Burden

Everything important that I have done can be put into a little suitcase.

– Marcel Duchamp 1952

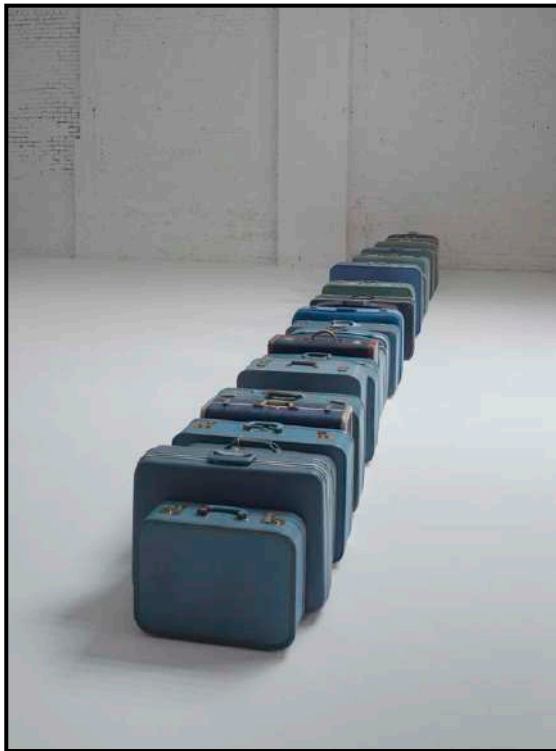


FIGURE 1: Zoe Leonard, **1961, 2002 – Ongoing Suitcases**, vintage suitcases for every year of the artist's life, 2002.



FIGURE 2: Karen Cronje, **Burden**, oil on canvas, 2017.

Each of the suitcases in the row of Zoe Leonard's artwork represents a year of her life. Every year she adds another suitcase to the artwork packed with memories and nostalgia. The suitcases is a unique three-dimensional self-portrait of the artist and also refer to her personal history. Zoe Leonard is a child of refugees who moved around from Poland to Italy and finally to the United States.

luggage; suitcases; cases; bags; trunks; belongings; possessions; kit; equipment; paraphernalia; accoutrements; rig; tackle

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.

BAGGAGE (NOUN)

- Suitcases, bags and trunks containing personal belongings packed for travelling; luggage
- Transportable equipment, especially of a military force
- Intangible things (such as feelings, circumstances or beliefs) that burden us
- Emotional baggage



FIGURE 3: Concrete suitcases, labelled **John Smith**, are part of an art collection in Estonia (Eastern Europe) gathered together by Jaan Manitski.

The suitcases remind us of those who had to flee Estonia in World War II.

We all carry baggage with us, not only physically, but also figuratively and emotionally. This can be positive or negative. It would include our personal and family histories, memories and experiences. What baggage do you carry? How do you carry it?



FIGURE 4: He Xun, **Empty Baggage**, oil on canvas, 2013.

In the earliest stages of civilisation, bags were used to carry personal items and came in a variety of designs for a number of purposes, such as bags with clasps, leather pouches and purses with long drawstrings. The suitcase as a functional object is an emblem of mobility reminiscent of all kinds of journeys, from the glamorous escapes of a jet-setter or the bourgeois comforts of the family vacation to the forcible movement of exiles and refugees.

BURDEN (NOUN)

A burden is to make someone hold or carry something heavy or accept or deal with something difficult.

- Something that is carried
- Something oppressive or worrying
- The bearing of a load
- Capacity for carrying cargo

The handbag evolved from a variety of practical needs. There are all sorts of bags for specific purposes, such as leather document cases for the office, practical leather and plastic daytime bags for walking and visiting. There are also elegant, sparkling bags and clutch bags for evening use. Branding became important during the 20th century and fashion designers, like Louis Vuitton, Gucci and Prada, saw the handbag as an important accessory.



FIGURE 5: **Ancient Assyrian Relief Carving** of a handbag, possibly representing the cosmos, Nimrud, 883.



FIGURE 6: **The World's Oldest Purse** was found studded with a 100 dog teeth. Excavators at a site near Leipzig uncovered more than a 100 dog teeth arranged closely together in a grave dated between 2500 and 2200 BC. Over the years the leather or fabric disappeared, and all that is left are the teeth.



FIGURE 7: Dior, a **Pink, Yellow and Blue Handbag with Silver Hardware**, 2014.

WHAT WOULD YOU PACK IF YOU COULD ONLY TAKE ONE BAG WHEN FLEEING A DISASTER?

In 2017 nearly 100 000 men, women and children fled their war-torn homelands. They travelled on rubber boats across the Aegean Sea to the Greek island of Lesbos. The International Rescue Committee and the photographer, Tyler Jump, have documented photos for the series 'What's in my bag?'. The images below show the contents of one person's baggage, personifying the stories about his history, family and his hopes for the future.



FIGURE 8: A **teenager named Iqbal** travelled hundreds of miles and dodged bullets to escape from Afghanistan. His backpack contained toothpaste, face whitening cream, a comb, nail clippers, bandages, 100 US dollars, 130 Turkish liras, a smartphone and a back-up cellphone.

Leaving on a Jet Plane by John Denver

All my bags are packed
I'm ready to go
I'm standin' here outside your door
I hate to wake you up to say goodbye
But the dawn is breakin'
It's early morn
The taxi's waitin'
He's blowin' his horn
Already I'm so lonesome
I could die



FIGURE 9: Jan van der Merwe, ***Baggage Arrival***, mixed media, rusted metal, 2001.

ARTISTS THAT HAVE EXPLORED BAGGAGE/BURDEN AS A THEME

Over the years numerous artists have employed the suitcase for great symbolic effect. A suitcase can evoke a whole range of itinerant/travelling types, whether professional or more free-spirited. A burden is to make someone hold or carry something heavy or accept or deal with something difficult.



FIGURE 10: Greg Drasler, *Flight to Egypt*, oil on canvas, 1988.



FIGURE 11: Honore Daumier, *The Burden*, oil on canvas, 1853.



FIGURE 12: Clara Lieu, *Self-Portrait from Falling Project*, charcoal, 2013.



FIGURE 13: Marcel Dzama, *Untitled (Suitcase with Three Heads)*, suitcase, handmade plaster masks and puppets, 2007.



FIGURE 14: Dieter Roth, ***Staple Cheese (A Race)***, suitcases and assorted cheeses, 1970.



FIGURE 15: Vitamorte, ***Apparatus for (Negative) Thinking***, wax and leather suitcase, 2017.



FIGURE 16: Nausheen Saeed, ***Females as Baggage or Luggage***, fabric, fibreglass, zippers, straps, and handles, 2013.

The artist implies that women are a 'burden' and should be packed away in marriage as soon as possible. She sees luggage as a possession, and women, in their roles of mothers, wives, sisters and daughters, always belonging to others. What is stored inside is deeply personal.



FIGURE 17: Alex Moscoso Española, **Excess Baggage (Migrant White number 1)**, acrylic on used clothing, twine and a used box containing the artist's personal effects and items of value, 2010.



FIGURE 18: Yinka Shonibare, **Homeless Child**, fabric, suitcases, found objects, 2013.

Shonibare explores, through parody and irony, questions of identity, social hierarchy and the colonisation of Africa.

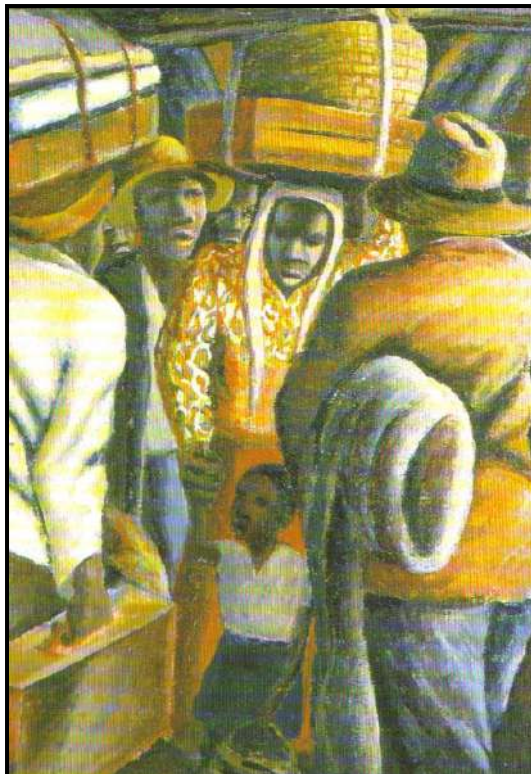


FIGURE 19: Gerard Sekoto, **The Train Crowd**, oil on canvas, 1945.



FIGURE 20: Agim Sulaj, **Refugees**, graphite on paper, 2016.

This work is dedicated to the refugee tragedy; the people who are in search of a better life, but who often have a tragic ending. Their dreams drown in the big immigration vortex.



FIGURE 21: Matthew Hindley, *Kalypso*, oil on canvas, 2008/9.



FIGURE 22: Nobukho Nqaba, *Umaskhenkethe likhaya lam*, photograph, 2012.

'Umaskhenkethe' is the Xhosa word for the plastic mesh bag which is made in China. 'Unomgcana' means 'the one with lines' and 'Umaskhenkethe' means 'the traveller'. In South Africa the bag is commonly known as China bag, Zimbabwe bag, Khumbulekhaya bags and Mashangaan bag. These bags are known as the Ghana-must-go-home bag in Nigeria, the Bangladeshi bag in the UK, Turkish bags in Germany, Mexican bags in the US and the Guyanese Samsonite in the Caribbean. These bags have become global symbols of migration, not only across borders, but within countries too. These bags are objects that carry a home and are means of survival to one who does not have much.



FIGURE 23: Francesco Sambo, *My Head in a Bag*, digital photography, 2014.



FIGURE 24: Mona Hatoum, *Traffic*, suitcases and human hair, 2002.

Sambo states, 'The real world is too small for me. In a paper bag I discover that my imagination has no limits.'



FIGURE 25: Gan Chin Lee, *Lebuh Pudu*, oil on canvas, 2013.

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 in the form of a mind map using the theme **BAGGAGE/BURDEN** in your sourcebook.

Use the guidelines below to create an artwork in which you share ideas, emotions and thoughts related to BAGGAGE/BURDEN. 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 that explain your concept development, which should include at least ONE tonal drawing
- Media that could successfully communicate these ideas
- Techniques that would be the most appropriate to use to express your media and your ideas
- Size, format and presentation that would best suit your ideas
- See the assessment criteria on pages 15 and 16.

NOTE: You may interpret EITHER Baggage OR Burden as separate themes OR a combination thereof.
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You may consider the following in relation to the idea of BAGGAGE and/or BURDEN:

- What's in the bag?
- Physical baggage
- Physical burdens
- Emotional burdens
- Intellectual baggage
- Damaged baggage/unnecessary baggage
- Personal emotional baggage, the feelings you have about your past and the things that happened to you, which often have a negative effect on your behaviour and attitudes
- Baggage check
- Cabin baggage on an aeroplane
- Artillery baggage
- 'Baggage', like your family history and experiences
- Moving/Migration
- Own investigation

ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90–100	• 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	• 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 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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.

TOPIC 1: SOURCEBOOK

ASSESSMENT CRITERIA	This includes the following:	Mark allocation
Concept development	• Mind maps, annotated sketches and drawings to show concept development.	
Research, investigation, experimentation, etc.	• This should include some or all of the following: ○ 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.	
Process drawings	• At least 30% should be drawings to explain your concept development.	
Presentation and overall view	• It should be visually interesting, showing a personalised approach. • Your sourcebook should consist of an average of 8–10 pages.	
TOTAL		50

TOPIC 2: THE ARTWORK

ASSESSMENT CRITERIA	This includes the following:	Mark allocation
Choice and use of materials/techniques	• Suitability of material and technique according to the concept • Safe and manageable • Technical skill	
Use of formal art elements	• 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	• Generation of new, unique and novel responses/solutions	
Interpretation and practical implementation of research	• A personal interpretation of a theme • Experimenting • Meeting new challenges	
Completion and presentation of artwork	• 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 it covers all evidence submitted.	
Name of the Candidate:	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 instructions and time limits.	
Candidate's signature:	Date:
Teacher:	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

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 set 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 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 and individuality should be stressed.

ADDENDUM B: 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.

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 for Visual Arts or 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 EITHER 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 disk (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.

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 other 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 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.