



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**VISUAL ARTS P2**

**(PRACTICAL)**

**21 JULY–23 OCTOBER 2023**

**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 ONLY at school during the 4<sup>th</sup> term under controlled conditions: a minimum of 12 hours and a maximum of 24 hours [50]**

**This question paper consists of 23 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: 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 to 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 reflect personal experience.

**TOPIC 1: SOURCEBOOK** (Conceptualising through 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 artworks.

**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 both at school and at home.

Clearly label this sourcebook as examination work and present it with your final artwork, TOPIC 2.

The process of **TRANSFORMATION** of the source material is of utmost importance.

If you need to use appropriated borrowed images, you must combine them with your own original images or significantly change the images to **DEVELOP YOUR OWN INTERPRETATION**.

**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.**

Your teacher must facilitate the initial brainstorming and will help guide you in your creative process.

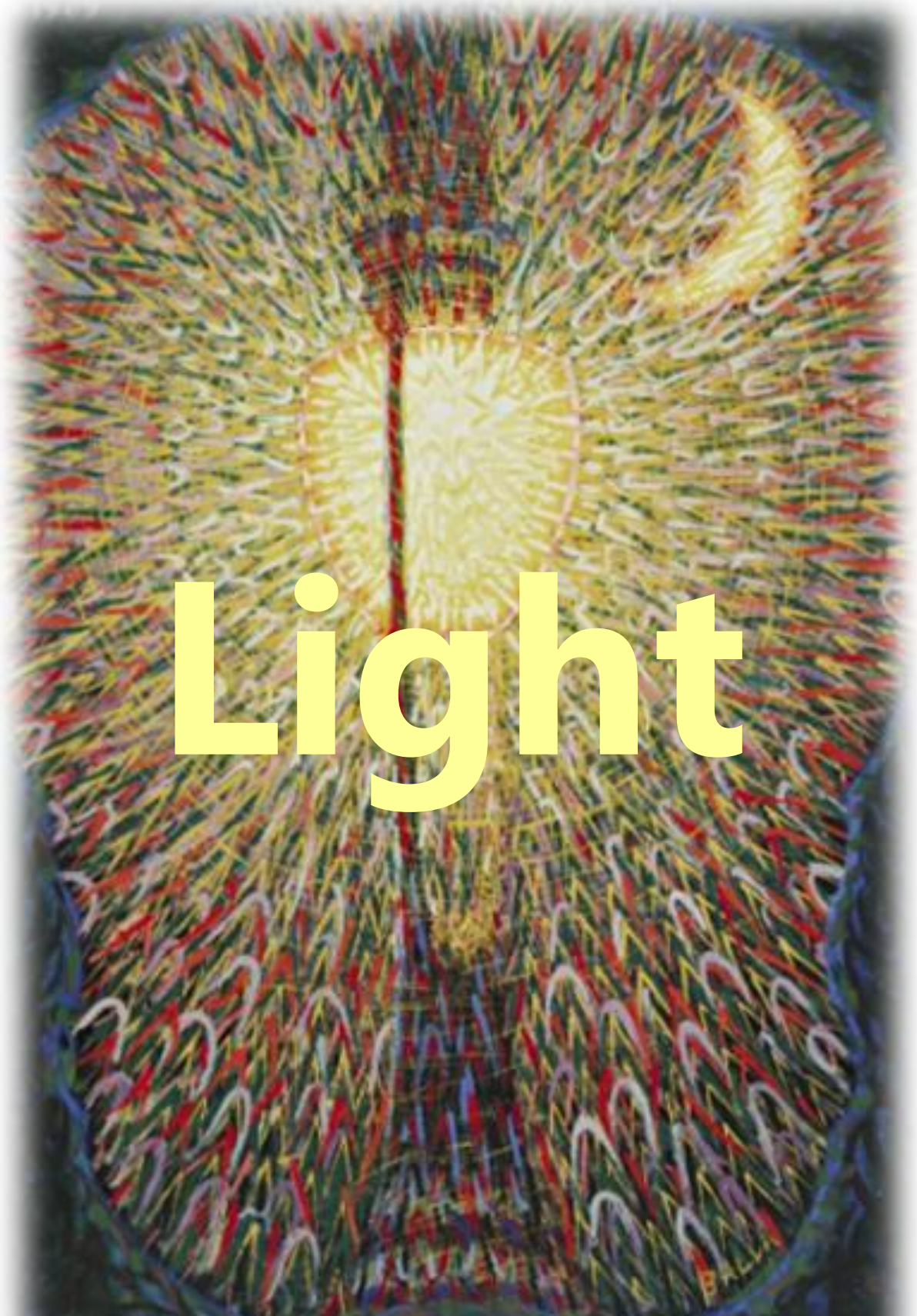
**TOPIC 2: THE ARTWORK** (The making of creative artworks, the management of the process and presentation, following safe practice)

The examination work must be done in the presence of an invigilator within the confines of the art room, using a minimum of 12 hours and a maximum of 24 hours. The Visual Arts teacher should be available to assist with any technical issues.

**GENERAL GUIDELINES**

1. You are required to produce ONE artwork in the **practical discipline(s) that you are most confident in.**
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 reads as one artwork.
3. **You may NOT take the artwork out of the classroom/examination venue. This is regarded as an examination irregularity.**
4. You may 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. There are no specific prescriptions regarding the style of the work. It may be naturalistic, expressionistic, decorative, etc.
7. You may incorporate other media to create mixed-media work in any of the practical disciplines.
8. **Continue working and annotating in your sourcebook up until the end of the 24-hour examination, which will allow for final changes and ideas. The process is important as it will allow you to explain and record your success and shortcomings during the examination.**

**THEME**



**Light is essential for all life on Earth to thrive and survive.  
Load-shedding has made us all aware of the importance of light in our lives.**



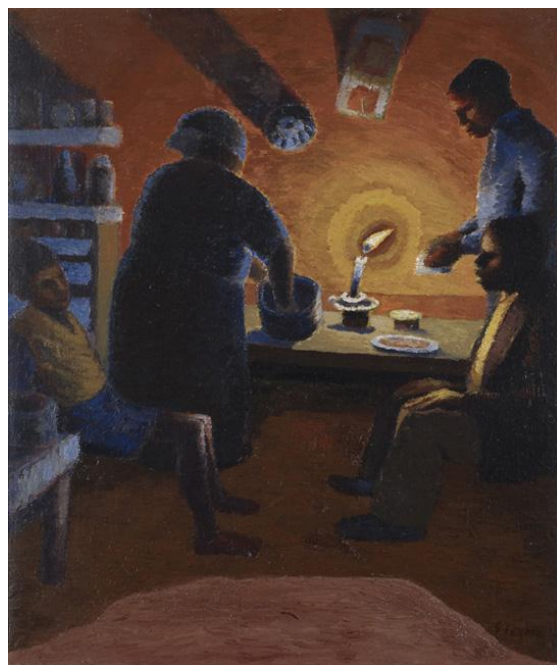


Trevor Makhoba, *Inguyazane (Caucus)*, oil on board, 1995.

Throughout history we have used torches, candles, lamps, fire and electric lighting to create light.



Georges de La Tour, *Magdalene with The Smoking Flame*, oil on canvas, c. 1640.



Gerard Sekoto, *Family with Candle*, oil on canvas, 1942.

## Light as a tool

Light allows us to see. Painters throughout history have been preoccupied with light, as both a subject and as a tool. Light determines colour, shade and creates forms.



Rembrandt, *The Denial of St Peter*, oil on canvas, 1660.

In *The Denial of St Peter*, Rembrandt used chiaroscuro to create a sharp contrast between light and shadow. A beam of light creates a spotlight on the head and shoulders of the main figure, while leaving everything else in shadow, creating a dramatic theatrical effect.

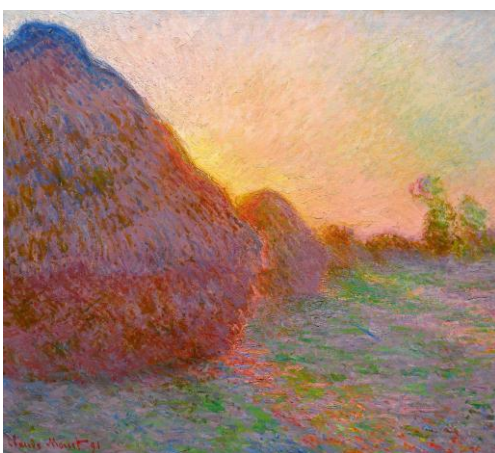


## Light as subject

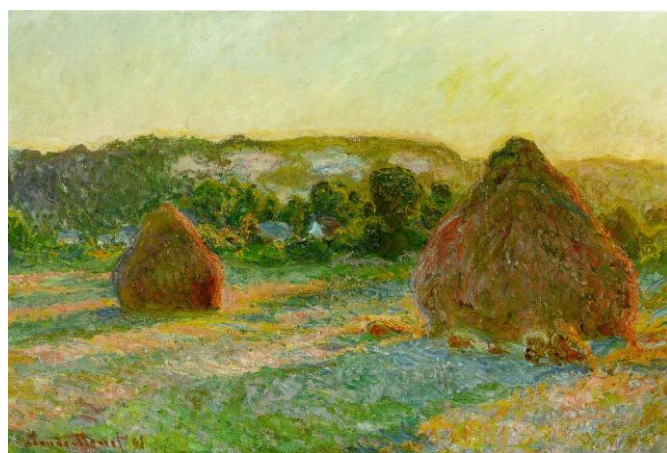


Vilhelm Hammershoi, ***Moonlight, Strandgade 30***, oil on canvas, 1900–1906.

Hammershoi produced a series of paintings in which he depicted the same room in Copenhagen at different times of the day. In this painting, he used deep lavender hues and velvety brushwork to capture the effect of moonlight. The emptiness of the space accentuates the qualities of the illumination and the geometric patterns of the architecture. Hammershoi was known as the painter of 'silence and light'.



Claude Monet, ***Haystacks***, oil on canvas, 1890.



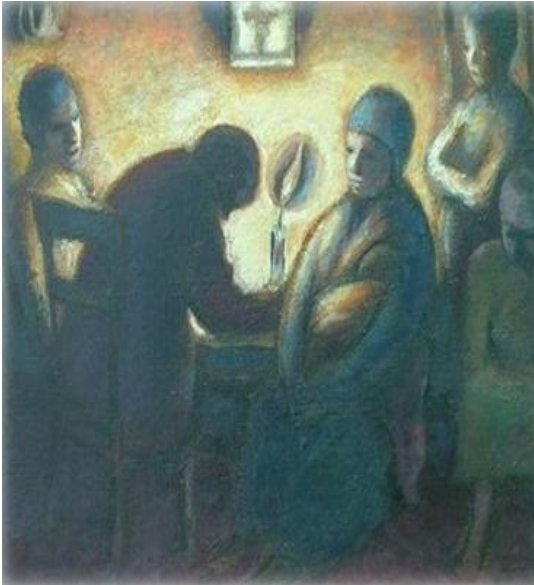
Claude Monet, ***Haystacks (End of Summer)***, oil on canvas, 1890–1891.

The Impressionists were interested in the changing effect of light. Light was used to show how static objects changed at different times of day and seasons, as can be seen in Monet's series of paintings of ***Haystacks***, where the quality of light changes colour and mood.



## Symbolic light

'Nothing can dim the light that shines from within.'



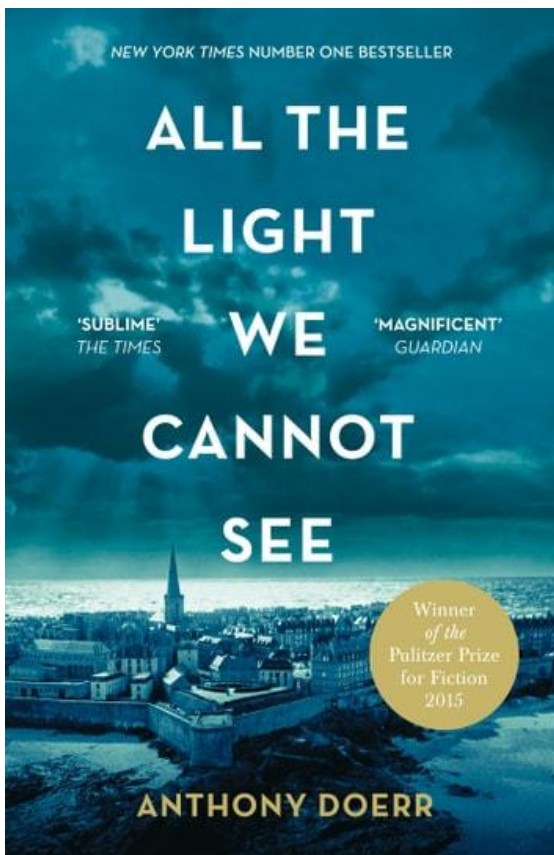
Light can be looked at symbolically. Light is used as a symbol of hope and spirituality.

In Gerard Sekoto's *Evening Prayer*, Sekoto pays homage to a humble family united in evening prayer. The candle shines on the image of Christ hanging on the wall. A spiritual light touches each family member.

However, light is not always hopeful. In *Informal Settlement*, the photographer, Paul Botes, used his camera to shed light on the difficulty of life for the families of the Marikana mineworkers who were killed in 2012.



Paul Botes, *Informal Settlement*, photograph, 2013.



*All The Light We Cannot See* is a book written by Anthony Doerr. It tells the story of the relationship between a blind French girl and a German boy who came together in occupied France as both tried to survive the devastation of World War II. 'The light we cannot see' speaks to the complexity of each character.

## Light as material consideration



Ali Cavanaugh, *You Never Escape*,  
watercolour on clay panel, 2015.



Ali Cavanaugh, *Looking through to You*, watercolour on clay panel, 2015.

Watercolour artists preserve the 'lightness of the ground'. The artists do not mix white into their colour to make opaque light colours, but rather use transparent washes of colour that allow the lightness of the white paper to shine through.



Luke Jerram, *Invisible Homeless*, blown glass, 2021.

Luke Jerram brings attention to the plight of the homeless. He uses the transparency of the material of glass to highlight the invisibility of the homeless. The fragility of glass speaks to the vulnerability of the homeless.



## Physical light



Danish-Icelandic artist, Olafur Eliasson, created ***The Weather Project*** at the Tate Modern in London in 2003. Eliasson put up a semicircular disc made up of hundreds of lamps which radiated yellow light. The ceiling of the hall was covered with huge mirrors, in which visitors could see themselves as tiny black shadows against a mass of orange light.



Yayoi Kusama, ***Infinity Mirrored Room – The Souls of Millions of Light Years Away***, wood, metal, glass mirrors, plastic, acrylic panel, rubber, LED lighting system, acrylic balls and water, 2013.

Yayoi Kusama has created infinity (endless) rooms using mirrors and reflected light. These spaces explore space without end and repetition through light.

## Light as weightlessness 'As light as a feather'

Light can also be associated with 'weight', where artists use light, fragile and/or transparent materials. Terry Kurgan has printed onto thin panels of silk, of which the translucency and weightlessness allow the printed image and the site behind to be visible at the same time.



Terry Kurgan, **Constitution Hill**, installation using PVC and silk, 2002.



# Light

**You are to create an artwork on this theme.**

**What does light mean to you?**

You could consider the following:

- Personal
  - Load-shedding
  - What lights up your life
- Community
- Global
  - Energy crisis
- Scientific
- Spiritual
- Physical
  - Working with light to create art
- Material
  - Use of 'light' material, e.g. tissue paper, gauze, transparencies



Your response should be personal and original and show your thoughts, ideas, emotions and experiences of this theme.

**Guidelines to the candidate**

**TOPIC 1 – SOURCEBOOK**

Use the following steps to visually tell the **story** of how your artwork, based on the theme *Light*, was conceived, developed and created. It should reflect your **individuality** and **creativity** as a Visual Arts candidate.

	<b>TOPIC 1:</b> Sourcebook – 8 steps	<b>ACTION</b>			
1.	<b>Ask</b> <i>Find the problem</i>	<b>Engage</b> with the theme/question of the brief.	<b>Concept development</b>	<b>Process drawings</b> At least 30% should be drawings to explain your concept development	<b>Presentation and overall view</b>
2.	<b>Learn</b> <i>Gather related information</i>	<b>Brainstorm:</b> mind maps, word games, personal reflections, etc. <b>Research</b> on artists that have inspired you			
3.	<b>Look</b> <i>Acquire the knowledge</i>	<b>Collect:</b> material that inspires you, e.g. photos, images, collected poems, lyrics. At this stage, be open-minded and collect widely.			
4.	<b>Play</b> <i>Incubation</i>	<b>Experimentation of media</b> and/or different <b>techniques</b> (take inspiration from the artists you have researched)			
5.	<b>Think</b> <i>Generate ideas</i>	<b>Find</b> the subject matter. <b>Draw</b> and <b>photograph</b> subject matter. Start making <b>compositional</b> sketches with annotations.			
6.	<b>Fuse</b> <i>Combine ideas</i>	Start bouncing ideas around, looking for <b>unexpected combinations</b> . Connect the dots, eliminate some ideas and add others. Successful creativity never comes from only one idea; rather, from a combination of several ideas. <b>Experiment further</b> with materials to examine new possibilities or extension of technique.			
7.	<b>Choose</b> <i>Select the best idea</i>	<b>Final composition drawings</b> Reflection			
8.	<b>Make</b> <i>Externalise ideas</i>	<b>TOPIC 2:</b> <b>Creating</b> the artwork			

**TOPIC 2: CREATING THE ARTWORK**

In the final artwork you will be able to show ideas, emotions and thoughts of your individual interpretation of the theme:

- There must be a clear link between the sourcebook and the artwork.
- The artwork must develop from the sourcebook.
- An idea is only as good as its execution and attention to detail.
- Remember the importance of the elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.
- Composition must be clearly considered in order to create visual interest.
- Let the artwork be an expression of your own experiences, ideas, feelings, etc. to share with the viewer.
- Work with your strengths.

**TOPIC 1: SOURCEBOOK**

<b>ASSESSMENT CRITERIA</b>	<b>This includes the following:</b>	<b>Suggested 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>	<b>25%</b>
<b>Research, investigation, experimentation, etc.</b>	<ul style="list-style-type: none"> <li>• This should include <b>some or all</b> of the following: <ul style="list-style-type: none"> <li>○ Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspire you</li> <li>○ 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>	<b>25%</b>
<b>Process drawings</b>	<ul style="list-style-type: none"> <li>• At least 30% should be drawings to explain your concept development.</li> </ul>	<b>25%</b>
<b>Presentation and overall view</b>	<ul style="list-style-type: none"> <li>• Visually interesting, showing a personalised approach.</li> <li>• Your sourcebook should consist of an average of 8 to 10 pages.</li> </ul>	<b>25%</b>
<b>TOTAL</b>		<b>50</b>

**TOPIC 2: THE ARTWORK**

<b>ASSESSMENT CRITERIA</b>	<b>This includes the following:</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>	
<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>	
<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>	
<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>	
<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>	
<b>TOTAL</b>		



**ASSESSMENT CRITERIA FOR PRACTICAL WORK**  
**Assessment/Moderation Rubrics/Tools**

<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 far beyond that required.</li> <li>• The 'WOW' factor is evident.</li> <li>• Work shows great innovation.</li> <li>• The work as a whole is confident and evocative; it engages the viewer with outstanding visual qualities.</li> <li>• 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.</li> <li>• Content/Conceptual richness of the work is excellent.</li> <li>• 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.</li> </ul>
<b>Excellent</b>	80–89	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Usually 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 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.</li> <li>• Good evidence of effort and commitment.</li> <li>• Interesting/Innovative/Creative, but not technically 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 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.</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 references 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/or 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 skills and/or lack of time on 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 undeveloped; no evidence of planning, or incomplete planning.</li> </ul>
<b>Weak</b>	30–39	<ul style="list-style-type: none"> <li>• Just enough material/works to pass.</li> <li>• Visually uninteresting; uncreative; limited/poor technical skills used.</li> <li>• Little attempt to present information in an acceptable 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; standard below that which is acceptable.</li> <li>• Poor solutions to problems; artwork copied and superficial; no evidence of original thought.</li> </ul>
<b>Very weak Fail</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 an acceptable manner; general lack of commitment/cooperation.</li> <li>• Very poor skills level.</li> <li>• Project very weak or incomplete.</li> <li>• Poor artistic decision-making; candidate has little input.</li> <li>• Classes were missed and candidate failed to make up the time.</li> </ul>
<b>Unacceptable Fail</b>	0–19	<ul style="list-style-type: none"> <li>• Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/cooperation.</li> <li>• Work incomplete.</li> <li>• Poor artistic decision-making; candidate put forth no effort.</li> <li>• Most classes were missed and the candidate failed to make up the time.</li> </ul>

**ADDENDUM A**

1. The candidate is required to produce ONE artwork in the PRACTICAL OPTION 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 for the subject, Visual Arts, and not according to the specialised option, e.g. painting or photography. In all specialised options there should be a balance between technical (form) and conceptual (content) aspects within the selected approach. The candidate's intention towards 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 that our pre-conceived ideas of techniques are constantly changing. Practical work should always be informed by contemporary art practice.**
6. Creativity and individuality should be stressed.
7. Follow the school's code of conduct for the management of the examination.

**ADDENDUM B: GUIDELINES FOR NEW MEDIA/MULTIMEDIA/DIGITAL ART, ETC.**

According to the Curriculum and Assessment Policy Statement (CAPS), teachers should not be prescriptive 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.**

**NEW MEDIA/MULTIMEDIA/DIGITAL ART, ETC.****SOURCEBOOK**

- **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 (thumb-nail sketches, writing and/or a storyboard)
  - Research on artists using similar approaches
  - Documentation of programs used, e.g. screenshots
  - A minimum of 30% should be drawings to explain concept development.

**ARTWORK**

- 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 new media to create art, as opposed to design, e.g. music videos.)
- The use of 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**

- 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 an A4 print only. It has to be a series of at least THREE A4 works that relate in narrative OR printed in A2 (or larger) 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.

## PHOTOGRAPHY

### SOURCEBOOK

- The development of a strong concept is of utmost importance in photography.
- Candidates selecting this option must familiarise themselves with contemporary developments in fine art photography.
- Experiment with images and play with techniques, incorporating other materials, e.g. collage or stitching.
- At least 30 per cent of the sourcebook must be drawings.
- If the candidate uses digital photography, the sourcebook should include the following:
  - The program used
  - 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.

### ARTWORK

- Photography, both traditional and digital, is not just a technical exercise, but also encompasses questions of aesthetics, intent, content, etc. in the assessment criteria.
- To ensure the authenticity of photography, all photographs should be taken on site under supervision during this examination.
- Darkroom, digital or mixed media photographs may be used.
- The SD card must remain at the school for the duration of the examination.

### PRESENTATION

- The photographs should be **conceptualised and presented as ONE artwork**, e.g. follow a narrative.
- Candidates should give careful consideration to the presentation of the work.
- All manipulation and changes need to be done during the 24-hour examination.
- Presentation needs to be resolved during the 24 hours.

**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 in the examination venue under supervision. 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 the 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.
- All visual imagery/artworks should be in line with your school's code of conduct. Be mindful of sensitive images and issues in all cultural practices.

## DECLARATION OF AUTHENTICITY

**This declaration must be completed and signed by the candidate and countersigned by the teacher and cover all evidence submitted.**

**Candidate's name:**

**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 the instructions and time limits.**

**Candidate's signature:**

**Date:**

**Teacher's name:**

**Date:**

**On behalf of ..... (centre name), I confirm that, to the best of my knowledge, the above-mentioned candidate is the sole author of the completed examination attached, which has been completed under the required conditions.**

**Teacher's signature:**

**Date:**

**School principal's signature:**

**Date:**