



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2015

VISUAL ARTS P2

MARKS: 100

TIME: TOPIC 1 and TOPIC 2 are started and must be done during the 3rd term, using a minimum of **6 hours** and a maximum of **24 hours**. TOPIC 2 is done under controlled conditions, **ONLY** at school.



This question paper consists of 17 pages.
This question paper must be printed in full colour.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections.

TOPIC 1: SOURCEBOOK/WORKBOOK/JOURNAL

TOPIC 2: THE ARTWORK

2. Answer ALL 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 skills:
 - 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.
 - Create imaginative and innovative artworks, using a personal, expressive visual language.
 - Solve visual and conceptual problems in the creation of imaginative and innovative artwork, using a personal, expressive visual language.
 - Effectively manage time and the working process and present own work in a professional manner that enhances the expressive and conceptual impact of the work.
5. Your preparatory visual arts practical examination for Grade 11 represents the culmination of your Visual Arts studies this year.

Your creativity, originality and skills will be highly displayed. It is hoped that you will enjoy creating this artwork and that it will be fresh and original, and represent personal experience.

6. Read the ADDENDUM with information about your working process at the end of this question paper.

TOPIC 1: SOURCE BOOK/WORK BOOK/JOURNAL

The source book 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 form thoughts/ideas/views/opinions and alternatives you have investigated, as well as other processes leading to the final work. Your source book should communicate your thought processes.

This source book MUST be clearly marked as examination work and presented separately from your year work sourcebook.

Direct copying from magazines, 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 into developing the final work and should reflect your own original images to develop your own interpretation.

The following is merely a guideline of things you could include in your source book:

- This examination brief must be pasted into the front of your examination source book.
- Include at least ONE page of your written proposal/rationale.
- Include 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 materials 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.
- Include at least TWO compositional drawings/collages/assemblages.
- Include a reflection in writing (at least ONE page) on how you have experienced, managed and completed your project.
- If your work is more process-oriented, include evidence of the creative process by documentation through original photographs, experiments and/or drawings.

TOPIC 2: THE ARTWORK

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 6 hours and a maximum of 24 hours.

GUIDELINES

1. You are required to produce ONE artwork in the **practical discipline that 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. **You may NOT take the artwork out of the examination venue. 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, but no discussion of work may occur during the examination period.
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, abstract, conceptual, 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.

“DREAMS”

This theme is meant to inspire you and is open to a wide range of interpretation within your specific discipline. Your interpretation should be the culmination of the creative process you embarked on in Grade 10.

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 **DREAMS**.

Study the following definition, artworks and interpret them for inspiration purposes:

dream (dri:m) *n* **1a** mental activity, usually an imagined series of events, occurring during sleep. **1b** (*as modifier*): a dream sequence. **1c** (*in combination*): *dreamland*. **2a** a sequence of imaginative thoughts indulged in while awake; daydream; fantasy. **2b** (*as modifier*): *a dream world*. **3** a person or thing seen or occurring in a dream. **4** a cherished hope; aspiration. **5** a vain hope. **6** a person or thing that is as pleasant or seemingly unreal as a dream. **7 go like a dream**. to move, develop, or work very well. *vb* **dreams, dreaming, dreamed or dreamt**. **8** (*may take a clause as object*) to undergo or experience (*a dream or dreams*). **9** (*intr*) to indulge in daydreams. **10** (*intr*) to suffer delusions; be unrealistic. **11** (when *intr*, foll. *by of or about*) to have an image (of) or fantasy (about) in or as if in a dream). **12** (*intr*, foll. *by of*) to consider the possibility (of). *adj* **13** too good to be true; ideal: *dream kitchen* **ORIG** OE *dream* song
'dreamer' *n*

[Definition, **Concise Dictionary, 21st Century Edition**]

An extract ...**My dream, my future and my day***Lerato E. Montsi**Mount Fletcher*

I woke up this morning:
And looked out of the window;
The day was ahead of me,
An I was looking forward
To entering the day.

I woke up this morning:
My future was ahead of me;
I had to brighten up my future.
I had to make my dreams come true.

I woke up this morning:
I had to collect pieces of where I left yesterday;
To think of what the next day will bring.
But I had to make the day a road to the future
I saw my dreams coming true,

[Poem: *Isivivane*, Volume 2, Dept. of Sport, Recreation, Arts and Culture, Eastern Cape]

The good-morrow

I wonder, by my troth, what thou and I
 Did, till we loved? were we not weaned till then?
 But sucked on country pleasures, childishly?
 Or snorted we in the Seven Sleeper's den?
 'Twas so; but this, all pleasures fancies be.

5

If ever any beauty I did see,
 Which I desired, and got 'twas but a dream of thee.

And now good-morrow to our waking souls,
 Which watch not one another out of fear;
 For love, all love of other sights controls,
 10
 And makes one little room an everywhere.
 Let sea-discoverers to new worlds have gone,
 Let maps to others, worlds on worlds have shown,
 Let us possess one world, each hath one, and is one.

My face in thine eye, thine in mine appears,
 15

And true plain hearts do in the faces rest;
 Where can we find two better hemispheres,
 Without sharp north, without declining west?
 Whatever dies was not mixed equally;
 If our two loves be one, or thou and I
 20

Love so alike that none do slacken, none can die.

[Poet, **John Donne**]

morrow – the next day
 by my troth – in truth
thou – you
wean – stop a baby drinking
 only mother's milk

snorted – snored

the Seven Sleepers –
 legendary 7 Christian youths
 who slept in a cave for 200
 years

'twas – it was

but – except for

hemisphere – half of the earth
 decline – sink downward

slacken – become less/loose

About the poem

The speaker says that until he and his love truly loved each other, they were like babies at their mothers' breasts, or asleep. All enjoyments were only in their imagination, except for their real love. In stanza 2 the speaker hails this new state of existence. Their love is so strong that they do not fear that their lover will be attracted to anyone else. This experience of love provides them with everything they want. The speaker does not care that explorers have discovered new worlds; each of them is the world to the other, and together they own one world. The lovers see their faces in each other's eyes, and can even see into another's hearts, which are sincere. They fit together so well. Their love cannot die, nor will it diminish, because it is in equal proportions. Throughout the poem, the speaker expresses great excitement at the discovery of this true, spiritual love.

[Poem, *Love Poem for My Country*, A poetry anthology for Grade 12, Dorothy Dyer, Maskew Miller]

<p>The Second Coming</p> <p>Turning and turning in the widening gyre The falcon cannot hear the falconer; Things fall apart; the centre cannot hold; Mere anarchy is loosed upon the world, The blood-dimmed tide is loosed, and everywhere 5 The ceremony of innocence is drowned; The best lack all conviction, while the worst Are full of passionate intensity.</p> <p>Surely some revelation is at hand; Surely the Second Coming is at hand. 10 The Second Coming! Hardly are those words out When a vast image out of <i>Spiritus Mundi</i> Troubles my sight: somewhere in sands of the desert A shape with lion body and the head of a man, A gaze blank and pitiless as the sun, 15 Is moving its slow thighs, while all about it Reel shadows of the indignant desert birds. The darkness drops again; but now I know That twenty centuries of stony sleep Were vexed to nightmare by a rocking cradle, 20 And what rough beast, its hour come round at last, Slouches towards Bethlehem to be born?</p> <p>[Poet, William Butler Yeats]</p>	<p>gyre – a circular motion falcon – bird of prey</p> <p>anarchy – lawlessness</p> <p>conviction – a firm belief system</p> <p>revelation – knowledge or information revealed by God</p> <p>vast – huge immense spiritus Mundi – the spirit of the world</p> <p>reel – sway in a circle indignant – outraged, angry</p>
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About the poem

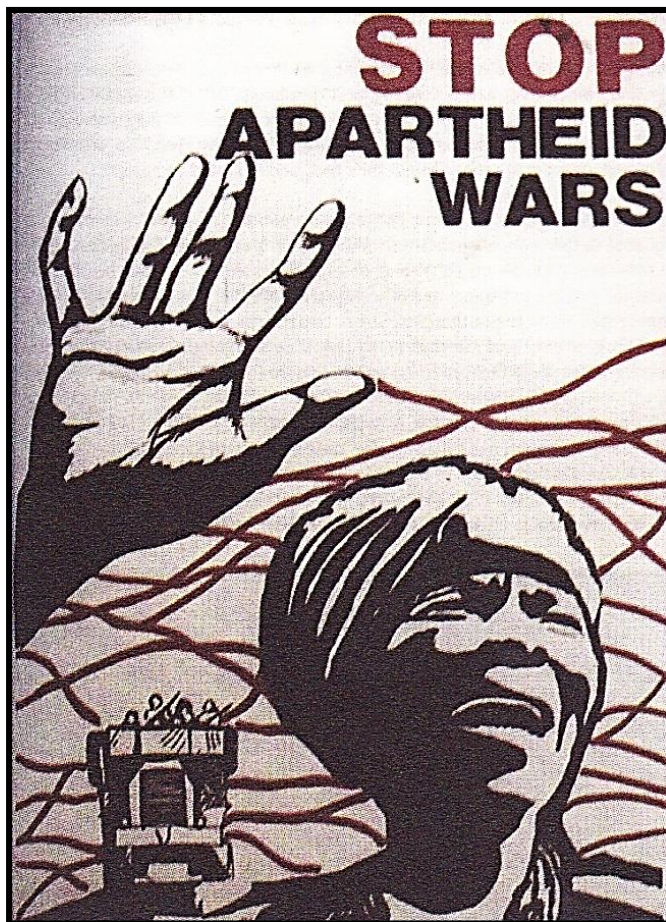
The title ‘The Second Coming’ refers to the biblical second coming of Jesus Christ. It was prophesied that this would happen after a period of increasing violence and turbulence, and would mark the end of time. However, in this poem, the speaker imagines the coming of a frightening and barbaric mythological being, rather than a Christian deity. Written shortly after the First World War, this poem hints at the inevitability of another devastating war arising out of the brutal settlement of the first.

In the first stanza the poet says that just as the falcon is caught in an ever-widening circle, so chaos has overtaken humankind, it is no longer controlled by a central force. Good people have no beliefs; evil people are intense about their beliefs. People hope for a Second Coming, but instead of Jesus Christ’s return to earth, the speaker imagines a sphinx-like creature, the anti-Christ, moving towards Bethlehem (where Jesus was born) to be born into the world instead.

[Poem, Love Poem for My Country, A poetry anthology for Grade 12, Dorothy Dyer, Maskew Miller]

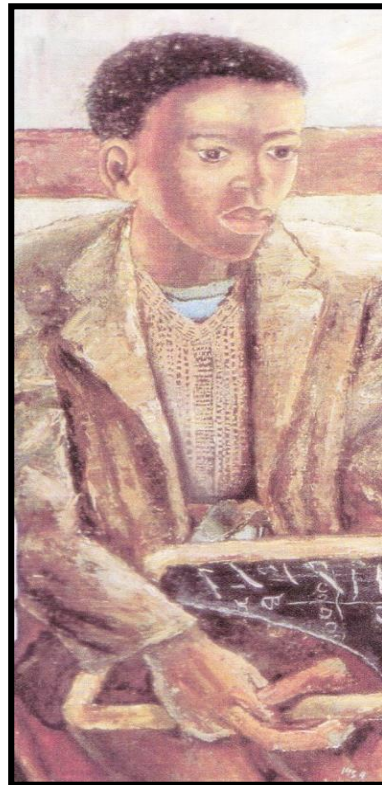
Social and political dreams

Ephraim Ngatane, *The Bridal Procession*, 1962, oil on board.

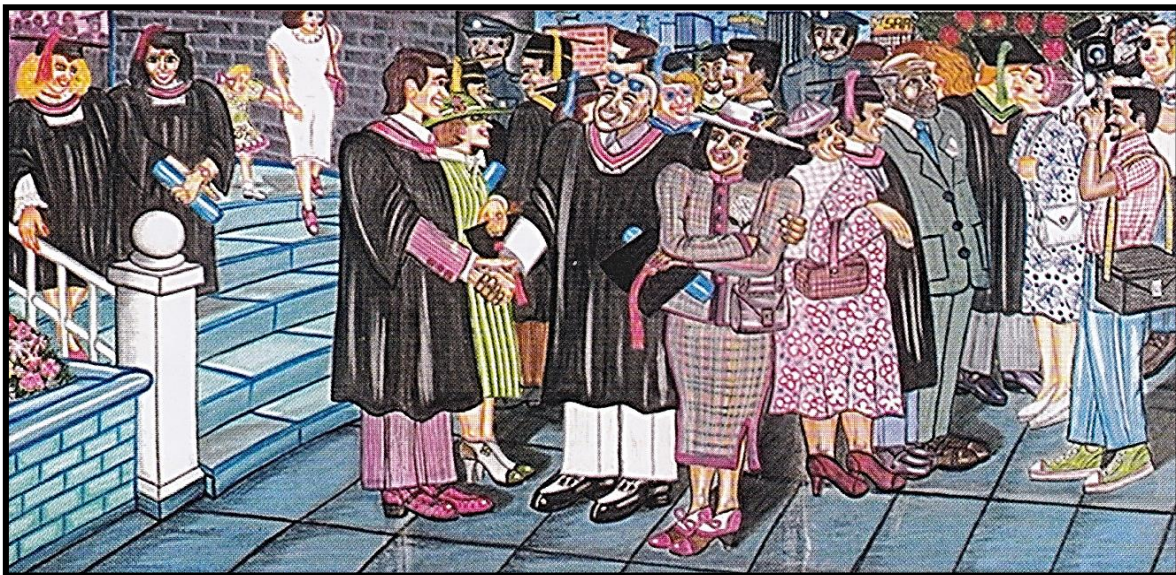


Patrick Cockyane, *Stop Apartheid Wars*, 1984.

Educational dreams and ambitions ...



Clarke, **For Some the pathway to education lies between thorns, Ngatane, Young Brother**, 1959, oil on board.



Tommy Motswai, **Graduation at Wits**, 1988, oil.

Surrealism ...

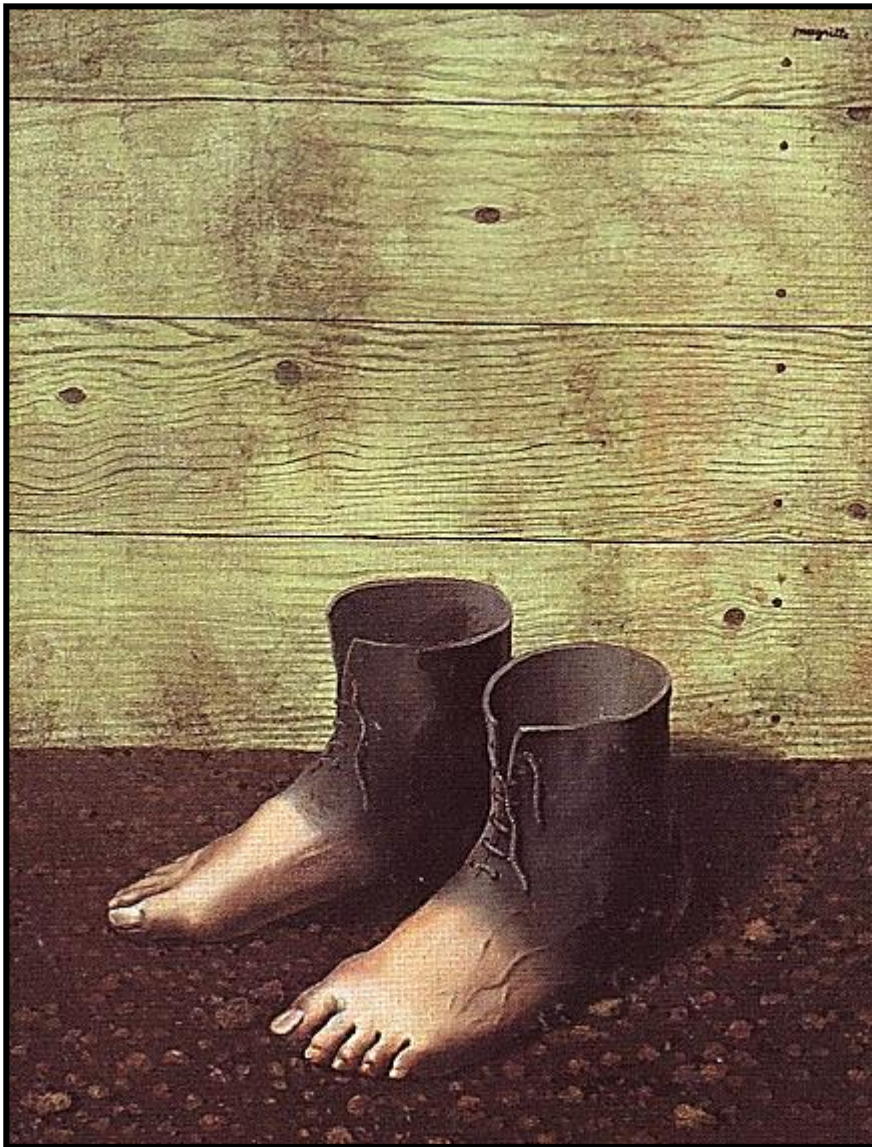
According to Andre Breton, Surrealism is the art born from the subconscious. It rests on the belief in superior reality of certain forms of association, in the omnipotence of the **dream** and the disinterested play of thought. It is largely characterised by the importance of the **dream world**, rather than the rational waking world.

With reference look and study the following works with reference to Surrealism which are reflective the realistic and abstract branch of Surrealism.



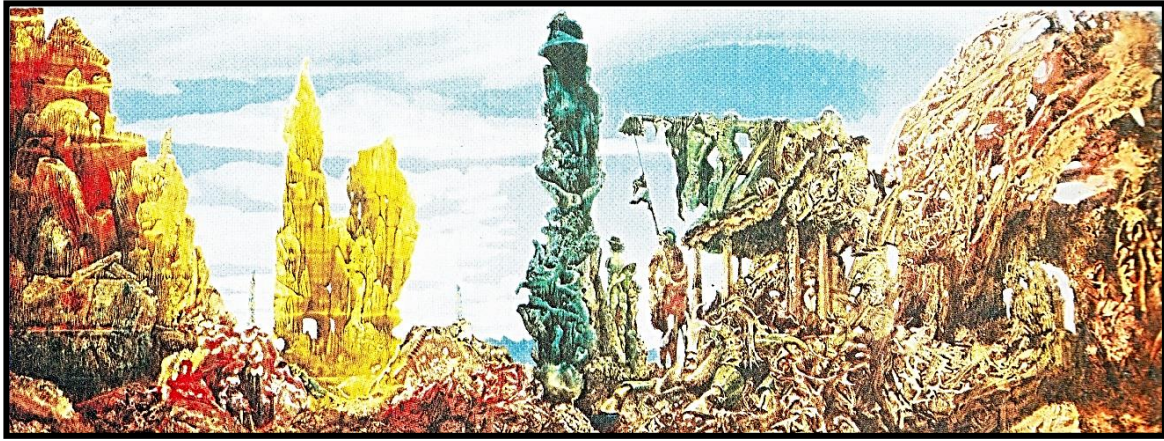
Salvador Dalí, **The Temptation of St. Anthony**, 1947, oil.

'St. Anthony's persecution by the devil is reinterpreted as a confrontation with the unconscious forces ...'



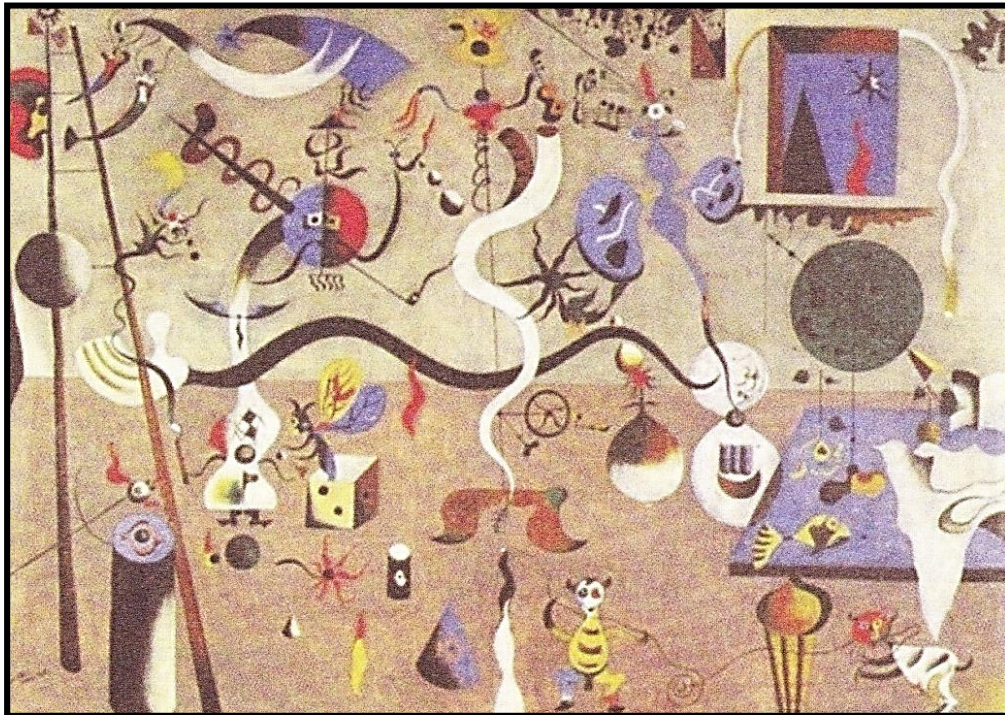
Rene Magritte, **Red Model**, 1935, oil.

“Shoes of the owner changing to the feet of the owner ...” Is that possible in a wake up world?



Max Ernst, **Europe after the Rain**, 1942, Oil.

“Ernst used a technique similar to frottage by spreading paint over the canvas and then compressing it whilst still wet to create this fantastical landscape ...”



Juan Miro, **The Carnival of Harlequin**, 1924–25, oil.

“Bizarre assemblies of insect-like creatures play, dance and make music ...”

Bear in mind, attached pictures are not to be used for artworks to be produced by you for both SECTION A and SECTION B! If used, a total new composition has to be done!

Now reflect on your own interpretation of the theme, DREAMS!

TOTAL: 100

ADDENDUM

SECTION A: SOURCE BOOK

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

SECTION B: THE ARTWORK

As this is an examination, **THE CANDIDATE IS NOT ALLOWED TO REMOVE THE ARTWORK FROM THE EXAMINATION ROOM.** No work may leave the examination venue.

The candidate is encouraged to produce an artwork based on the medium he/she has investigated/explored/chosen in Grade 11 year.

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

The candidate is free to choose any style that he/she has experimented with during the year. These may include naturalism, expressionism, stylisation, abstraction, symbolism etc.

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

DARKROOM PHOTOGRAPHY

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

DIGITAL PHOTOGRAPHY

- Produce a set of at least 5 related photographs.
- The digital size must be at least A4 in size
- Place the digital images on a disk (CD) and insert the disc into the front of the sourcebook
- Submit the sourcebook with supporting information, with the final artwork(s)
 - Program used e.g. Adobe Photoshop 7
 - All digital software procedures
 - Tools used to manipulate his/her images
- Give careful consideration to the presentation of this work.

ASSESSMENT CRITERIA

MARKERS WILL USE THESE CRITERIA FOR ASSESSMENT.

TOPIC 1: SOURCE BOOK/WORK BOOK/JOURNAL

CRITERIA		
Concept development	10	
Research, investigation and experimentation	15	
Process drawings	15	
Presentation and overall view	10	
TOTAL	50	

TOPIC 2: THE ARTWORK

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 and presentation of artwork	10	
TOTAL	50	
GRAND TOTAL:	100	

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

ASSESSMENT CRITERIA FOR PRACTICAL WORK (FET)

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 spackle’; good level of competence and 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 tend towards 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 reference 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.
Elementary	30–39%	Visually uninteresting; uncreative; limited/poor technical skill used; little attempt to present information in an accepting manner; little or no visual information/reference; general lack of commitment; in need of support/motivation.
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 acceptable manner; in need of support/motivation.
Unacceptable Fail	0–19%	Incoherent; irrelevant, very little or no work ; lack of even limited skills being applied. No commitment/co-operation.