



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2012

**VISUAL ARTS: PAPER II**  
**GUIDELINE DOCUMENT**

Time allocation: According to candidate's needs

100 marks

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DEADLINE: 8 October 2012

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## GENERAL GUIDELINES

### Time

- Deadline: 8 October 2012
- Time allocation: Approximately 6 months – according to the candidate's needs.
- Your research and creative process should commence immediately and continue throughout the duration of the examination.
- Your drawing/s should take **four to six weeks** to complete.
- You will work on the **Artwork** from the moment you finish your drawing until it is completed before the deadline on 8 October 2012.
- You will work on your **Visual Journal** (research and creative process) throughout the duration of the examination until the deadline date.

### Venue

- Discuss this examination paper with your teacher and fellow learners and take it home. Tasks 1 to 5 (research and drawing, creative process) may be completed partially at home, as long as your work remains authentic and your teacher can verify it as such.
- **The Artwork component may not be removed from the school premises. It must be carried out under the supervision of a teacher at school.** Photographic shoots may take place away from school but your teacher must verify that you, the examination candidate and not anyone else, carry out all photographic shoots.
- **You may not work on your artwork without teacher supervision.**

### Chronology

- Work substantially on your **drawings** and your **research and process** before starting the artwork.
- It is recommended that you work on the **drawing/s** and **research and process** concurrently.

## DETAILED GUIDELINES

### 1. RESEARCH IN THE VISUAL JOURNAL

- **Conducting contextual research and documenting the creative process should not be seen as two separate, unrelated tasks, but rather as natural processes that happen simultaneously.**
- This research is not an academic essay or your Research Response Essay for your Visual Culture Studies SBA. It is a selection of images and your responses to them.
- **Indicate sections in your Visual Journal.**
- Preferably use a separate journal for your examination assignment. If you choose to do your examination assignment in your year work Visual Journal, indicate the examination section clearly with a tab or bookmark.
- Also indicate contextual research sections in your Visual Journal with tabs or clear headings.

### ASSESSMENT CRITERIA – Contextual research in the Visual Journal

[10 marks]

The following notes provide detailed marking criteria and are very useful guidelines for success in this examination. They are derived from the assessment rubrics in your teacher's possession. You may request access to the rubrics.

#### Selection of research material and link to individual creative process

- Research a **wide variety** of examples, not just one.
- Contextual research **could** go beyond researching the work of artists: You may research areas of knowledge relating to social, scientific, philosophical, spiritual and other issues that have influenced the concept of your work.
- Explore the link between the researched artworks and/or areas of knowledge researched and the examination theme in your analyses and annotations.
- The artworks and/or area/s of knowledge you research must link in some way with your own feelings, concepts and techniques.
- **Analyse, juxtapose, compare and evaluate** your selected examples. Play with them!
- Relate **your work (drawing/s and artwork)** to the sources you research. **Position your own work** in relation to the artworks you have studied. (Find links between your work and the work of the artist/s you are interested in. What does the work of the artists you are interested in have in common with your work? Explain the influences on your work. Substantiate your response to the theme above.)
- Investigate **techniques and methods of presentation** within visual culture, past and present.
- Allow your research to have an effect on your own interests, interpretations, intentions and judgments.
- Having done research, you can now **make informed decisions** regarding your own creative process and artwork, with confidence!
- Your research will help you to consider the viewer's response to your work. You will be able to understand the relationship(s) between artist, content, artwork and viewer.
- When presenting examples for discussion, all research and annotation must be **in your own words**. No credit will be given for information directly copied and pasted from sources such as websites.
- Research enough images to sustain your creative concept development.
- Reference your images. Use correct formatting according to the Harvard Method, annotating each image in your Visual Journal. A minimum of ten relevant images must be referenced.
- Research must be sustained throughout the creative process.

## 2. CREATIVE PROCESS IN THE VISUAL JOURNAL

Document your creative process in the Visual Journal. It is a crucial aspect of creating an original, innovative and relevant artwork. It should be an ongoing process recording how your ideas have evolved and changed. Your Visual Journal must communicate your ideas and processes to the examiner. It should also show how the creative process has benefited you in making informed decisions based on continuous making, observation and self-critical reflection.

**NOTE: Although the creative process is allocated only 15 marks, it permeates every aspect of your work. It is impossible to achieve a high mark in any of the other sections without an excellent creative process.**

### The creative process is both linear and cyclical

A **linear creative process** involves encountering an opportunity for creativity, then thinking about the problem/opportunity, incubating, then experiencing an illuminating idea, then finally creating the artwork.

A **cyclical creative process** involves higher-order thinking, and is a very important part of the incubation/illumination stage. This means that throughout your creative processes of researching, visualising, developing, creating and presenting, you continuously and purposefully reflect on your work and **revisit** your creative process and research in order to make your work really excellent and valuable.

### Your creative process

- Present several pages of evidence related to the conceptual and technical development of your Artwork, using any appropriate form of documentation.
- Annotate all visual material.
- Include a variety of planning sketches (these are not your Examination Drawings but may develop into your Examination Drawing/s) and/or other forms of visualisation (photographs, collages, objects, etc.) that clearly show your problem solving and visualisation processes.
- Properly reference and transform all source material used in the Artwork.
- Document all digital processes clearly. See below for acknowledging digital processes.
- Reflect and evaluate continuously as part of a cyclical creative process. Be self-critical.
- Paste all your process work into your Visual Journal. No loose pages will be assessed.

### Rationale

- Display concise, typed rationales of 150 – 200 words each, next to your drawing(s) and your Artwork. **(The examiners will consider information exceeding 200 words irrelevant.)** A lengthier version may be included in your Visual Journal.
- Explain your concept based on your proposal for the examination.
- Substantiate your visual solutions, including approach and choice of medium.
- Show awareness of your work as a form of visual communication.
- Include and explain the **titles** of your Drawing and Artwork.

**NOTE: Digital procedures in the creative process**

- Engaging with new technology does not automatically translate into high marks – the resulting work must still be well-conceived, justified and presented.
- If you wish to produce a digital artwork you must document your processing in detail. If you wish to incorporate a digital element into your work, (e.g. manipulating source material digitally before creating an artwork) – you must document this process appropriately to receive credit for it.

**Take the following into account when engaging with digital work**

- It is best to generate your own source material as apposed to using found sources. You could generate your own sources by taking your own photographs, scanning textures, drawing, etc. You should rather focus on developing your ability to produce or originate a creative artwork instead of relying on the combining, reworking and rethinking of found material.
- Exploration and experimentation should take place during the early phases of the creative process. Photoshop® or similar applications should be seen as a tool that assists you as an artist or photographer, and not as the driving force in creating a successful artwork/end product.
- If you wish to produce work digitally you should investigate a variety of ideas and do the necessary research before drawing conclusions about the chosen route.
- Avoid relying on filters to create an interesting end product. Do not simply experiment with the use of filters and effects in a random manner until a satisfactory end product is 'discovered'. (Experimentation should be part of the work in the Visual Journal and not necessarily the end product.)
- Use filters (if necessary) in a discerning, deliberate, intentional and meaningful manner.
- Gimp Blender – free software packages for 2D and 3D digital art and animation.

**Documenting digital procedures**

- Print screenshots of the changes made to the images.
- Annotate screenshots, explaining the tools that you have used and the changes you have made. Also justify these changes in relation to your intention and the examination theme.
- Show the layers that the image consists of by printing these out separately. You could earn better marks by acknowledging the complex combination of layers that an image consists of.
- Create contact prints of own photographs. (Also see Digital Photography on page 12.)

**ASSESSMENT CRITERIA – Creative Process in the Visual Journal****[15 Marks]**

The following notes provide detailed criteria and very useful guidelines for success in this examination. They are derived from the assessment rubrics in your teacher's possession. You may request access to the rubrics.

**Problem-solving, creative thinking and innovative exploration**

- When working with sources, don't simply take them at face value. Transform them and make them your own rather than simply copying them.
- Use critical thinking to explore ideas. Think in terms of symbol, emotion, metaphor. Avoid cliché. Be innovative, novel and unusual.
- Fluency and flexibility: generate many diverse and novel ideas around the theme rather than settling on only one.
- Arrive at and play with **sophisticated, complex** concepts, not easy, tired ones.
- Find visual **equivalents** for your ideas, feelings, symbols and concepts.
- Elaboration: develop your visual language until it becomes complex.
- Experiment with various possibilities in the adventure.
- Take artistic risks.

**Reflection and evaluation as part of a cyclical creative process**

- When working with your ideas and feelings, don't take them simply at face value. Look at them after recording and rework them. When planning your artwork, don't run with your first idea, rather elaborate upon and alter your ideas. Take your mind and your hands on a creative, adventurous journey.
- Similarly, having made sketches or selected your sources, look at them, and be critical. Think about how you might change them and improve them **and make them your own**. This will make your Artwork really original and excellent.
- Manage your time effectively.
- Be aware that some artworks are more **expressive/emotional**; others are more **conceptual**; while others are more **perceptual**. Show that you are aware of this regarding your own art.

**Personalisation of theme**

- Explain how and why your interpretation of the theme is important to **you**. Art is about subjectivity. Reveal your own attitudes, ideas, beliefs and feelings.
- Explain how and why your interpretation is also relevant to **society**. Why would people want to look at or purchase your art?
- Show that you have genuinely experienced the artworks of other more established, successful artists as inspiring and interesting, by researching their work. Explain how their work relates to your own.
- When working with sources, are you simply stealing someone else's idea, or are you being ethical and responsible and contributing something new to visual culture?
- Show that you have your own particular style: Your **individual** way of planning and creating your art.

**Technical and formal development**

- The medium you choose can be very significant and meaningful. For example, Joseph Beuys chose to work with felt and copper. Explain your reasoning behind your choice of medium and materials.
- Mastery of technique: show great skill in working with your art materials.
- Pay attention to the elements and principles of design: Use of line, tone, texture, colour, shape, unity, balance, contrast, rhythm, harmony.

### 3. DRAWING

#### **Drawing media and definitions of drawing**

Drawing is defined broadly as any artwork involving a predominance of line and/or mark-making. You are encouraged to explore various definitions of 'drawing' and challenge what is traditionally perceived as 'drawing'. Choose an appropriate medium suitable to your expressive and conceptual concerns. Justify your choices clearly to convince the examiner/marking panel of your critical engagement and informed decision-making. If you choose to work in a non-traditional way, avoid arbitrary choice of medium.

#### **Portfolio of drawings**

Throughout the process of developing ideas for this examination, it is advisable to keep a separate portfolio for all your drawings and sketches. This may form the basis of your presentation of a series of process drawings, or as preparation for your end-product drawing(s). Drawing(s) may be **process drawing OR end-product drawing**. Carefully consider the explanation of the difference between these options before making your choice:

#### **Process drawing**

**Process drawing** is an explorative, experimental **series of many drawings**. Process drawings demonstrate the *technical and conceptual development process* that leads towards your Artwork. The medium chosen for process drawing communicates meaning. Consider your choice of medium carefully. Create your process drawings before creating your Artwork; your process drawings should assist you in making decisions about your Artwork. You may choose to start doing process drawings in your Visual Journal. Make a selection of these drawings for display and assessment purposes of the drawing task. Any further process drawings in the Visual Journal will not be assessed as part of the drawing component, but rather as part of the creative process. You will be assessed on your skill in using any drawing technique of your choice to help you to visualise and develop your Artwork. Challenge yourself to try something new in drawing. Don't just copy. Experiment. Innovate. Be creative!

#### **End-product drawing**

**End-product drawing** is at least one larger (at least A2 size) **technically and conceptually resolved drawing**. You will be assessed on your skill in using any drawing technique of your choice to create one or more resolved drawings. You may create more than one end-product drawing, depending on the nature of your work.

#### **Clear and creative response to the examination theme**

Your drawing(s) should not be simply a replica of or a prototype for your Artwork. Your drawings rather should be technical and conceptual explorations of the examination theme.

#### **Planning**

Use your Visual Journal to plan your drawing(s). Acknowledge your sources and show that you have transformed them for the drawing, just as you would for the Artwork. Your planning process for the drawing component will not be assessed separately, but will be taken into account when assessing your entire creative process.

#### **Quantity**

You should create enough drawings to sufficiently demonstrate the conceptual and technical development and visualisation of your Artwork. Your drawings should look like four to six weeks' sustained work. This is more important than the number of drawings you produce. Determine the size and quantity of your drawing(s) by taking into

account the concept and purpose of your drawing(s) (process or end-product drawing) as well as the size of the available exhibition space. Scale is a potentially meaningful element in the form your drawing takes. For example, a small drawing is more intimate and personal, whereas a large one is more public.

### Display

**Your drawings must be exhibited alongside your Artwork.** Drawings presented in the Visual Journal will not be assessed for this component.

## ASSESSMENT CRITERIA – Drawing

[35 Marks]

The following guidelines provide detailed criteria and very useful guidelines for success in this examination. They are derived from the assessment rubrics in your teacher's possession. You may request access to the rubrics.

### Drawing/s lead/s to overall success of Final Artwork

- Show evidence of four to six weeks' sustained work.
- You must show awareness of conceptual **links** between your drawing, the examination theme and your Artwork.
- Your **sources** must be original, transformed and acknowledged.
- Attempt something difficult. Challenge yourself. Be innovative. This applies to your thinking and the way in which you choose and use your materials.
- Definitions:
  - For **process drawing**, your drawings must lead to the Artwork and not be random drawings done for their own sake.
  - For **end-product drawing**, your drawing will be a larger, more fully resolved drawing showing great skill, as well as the interesting **content** you have developed. It may be a diptych, triptych or polptych.
- Your drawing must communicate your ideas and feelings. Use your materials, techniques and design principles to **communicate** meaning to the viewer.
- The medium you choose can be very significant and meaningful. Explain your reasoning behind your choice of media and materials.

### Skilful handling of drawing medium

- Demonstrate great skill in your use of medium, whether pencil, charcoal, pastel or a non-traditional drawing medium. Show that you have your own individual way of working, that is, you have developed your own language of drawing.
- Show great skill in working with your art materials.
- Pay attention to drawing techniques – grading, crosshatching, stippling, line, scribbling.
- Pay attention to elements and principles of composition: line, tone, texture, shape, balance, unity, rhythm, harmony, contrast, etc.



#### 4. **ARTWORK**

**Use the medium/media, discipline and approach of your choice to create an artwork based on your proposal for the examination.** You must understand and acknowledge established conventions for these disciplines before attempting to break boundaries.

##### **Approach, Medium, Technique**

You may choose any approach, medium, technique, etc., that is appropriate to your intention as long as you keep the nature of the learning outcomes, criteria for assessment, and scope of the required work in mind. You may produce work with a perceptual, expressive, abstract or conceptual approach. These approaches could also be combined. Investigate the nature and context of your chosen approach and methods thoroughly in order to make informed decisions.

In addition, you may complete your Artwork in any discipline appropriate to your intentions. These disciplines include:

- Drawing
- Painting
- Sculpture
- Ceramics
- Printmaking
- Multimedia and New Media including Film and Animation
- Digital and Traditional Photography
- Puppetry
- Mixed Media
- Installation
- Land Art
- Performance Art
- Book Art

Continue within the same discipline as explored in your year work; however, further extension and development will be required.

##### **Size and number of works**

Complete a minimum of one work, a series of works, or a body of work. Determine the size of your Artwork(s) by taking the concept that you wish to portray, as well as the size of the available exhibition space into account. The *quality* of the work and the evidence of *sustained involvement* in the creation of the Artwork over a period of at least two months are more important than the size of the work.

**ASSESSMENT CRITERIA – Artwork****[35 Marks]**

The following notes provide detailed criteria and very useful guidelines for success in this examination. They are derived from the assessment rubrics in your teacher's possession. You may request access to the rubrics.

This practical examination requires you to be able to **conceptualise** (Learning Outcome 1) and **create** (Learning Outcome 2) artworks. Achieve a balance between technical and conceptual aspects (between form and content) depending on the nature of the work. Refer to the criteria below.

**Visual communication of concept that demonstrates personal visual language:**

- Select your sources carefully, bearing the theme of the examination in mind. Transform your sources. Make them unique. Use them intelligently as a way of generating your own ideas, feelings and actions.
- Make sure your artwork **'speaks'**. What is your artwork saying to viewers? Is it saying what you intended it to say?
- An artwork has the power to 'speak' on many levels. Does your piece say something simple, basic and childish, or does it communicate in subtle, mature, complex ways?
- Your Artwork is your personal way of speaking. Your art must speak the visual language you invent for it.
- Imagine the various messages and meanings a range of viewers might receive when viewing and studying your artwork.
- Give your artwork a title as a clue to viewers about the meaning of your work and your intentions.
- Create an artwork that really holds the viewer's interest for a long time. You are not designing a street billboard that communicates in less than ten seconds using words and pictures. How much time will a viewer be willing to devote to your artwork in order to uncover all the layers of meaning it contains?
- Present a concise rationale (200 words maximum) that explains the basic concept behind your artwork and your intentions.
- Be aware that some artworks are more **expressive/emotional**; others are more **conceptual**; while others are more **perceptual**. Show that you are aware of this in your rationale.
- The medium you choose communicates meaning. Consider your choice of medium carefully.
- Your artwork should be a meaningful, unified synthesis of your concepts on the one hand and your techniques and medium on the other. That is, a synthesis of elements working together. It is a synthesis of form and content.
- Arrive at and play with **sophisticated** concepts and techniques, not easy, tired ones.
- Mastery of technique: Show great skill in working with your art materials.
- Show that you understand how to create a successful, effective **composition**, using design elements and principles.
- When you present and display your art, be professional about it. Think about all the ways presentation could be altered or improved to enhance your intended communication with your viewers.
- The presentation of your work must support and enhance the interpretation and concept of your work.
- The way you work with your materials and media must be suitable to, and enhance your concept.
- Be critical. Question your decisions at every step, always looking for better ways to do things.

## MINIMUM REQUIREMENTS AND GUIDELINES FOR ART DISCIPLINES

Consider your work critically in order to extend it beyond the minimum requirements as set out in the examination paper. Check whether the specified quantities serve the purpose of your work and whether, across the specified number of works, you have convincingly demonstrated your technical and conceptualising skills. As a broad guideline, your work must demonstrate evidence of sustained involvement in the creation of your Artwork over a period of at least two months.

### DRAWING

- One drawing or a series of drawings.
- Drawing is defined as any meaning-making procedure that involves **mark-making** and/or the dominance of the element of **line** over shape and colour. Drawing is also generally, but not necessarily, more spontaneous and immediate than other media. Drawing is thought made immediately visible.
- Any creative approach including perceptual, expressive, conceptual and abstract.
- Appropriate choice of technique and media to suit approach and concept of the work.
- Definitions of 'drawing' may be explored and challenged (in keeping with contemporary art practice), however, the learner must convince the examiner/marketing panel of critical engagement and informed decision-making.
- Artists: Dianne Victor, Julie Mehretu.

### PAINTING

- A painting or series of paintings (diptych, triptych, etc.).
- Any creative approach that could include perceptual, expressive, conceptual and abstract approaches.
- Predominantly two-dimensional quality, however collage is acceptable **as part** of the painting process.
- Inclusion of other media and materials, for example, printmaking is acceptable.
- Appropriate techniques used for: oils, acrylic, mixed media, airbrush, fabric paints, frottage, tempera, gouache, inks, oil pastels, pencil crayons, etc.
- Scale: appropriateness of size to style and content.
- Artists: Gerhard Richter, Penny Siopis.

### SCULPTURE

- A single sculpture or a series of sculptures.
- Composition in three dimensions that may be perceptual, expressive, conceptual or abstract in nature.
- Stylistic categories: mobiles, land-art, process art, assemblage, construction, casting, modelling, carving, installation, etc.
- Work may be in relief or free standing, floating, hanging or part of a larger installation.
- Consideration and manipulation of any suitable medium or combination of media: clay, wood, metal, stone, plastic, synthetic materials, found objects/materials, etc.
- Techniques: carving (e.g. wood, stone, wax), modelling (e.g., clay, wax, plastic), or construction/casting (e.g. glass, bronze, cement, cement fondue and Plaster of Paris), assemblage (any found material or combination materials and/or objects).
- Scale: appropriate to medium, technique and concept.
- Artists: Anthony Gormley, Jackson Hlungwane, Walter Oltmann.

## **CERAMICS**

- A single piece or a set/series.
- Any creative approach that could include perceptual, expressive, conceptual and abstract approaches.
- Medium: clay, glaze.
- Decoration: slip work, carving, relief work, embossed textures, etc.
- Technique: hand-built, slabs, coil, thrown, mould or a combination of techniques; ceramics must be bisque-fired and preferably glaze-fired.
- Consideration of the treatment of the surface, e.g., burnishing, graffito, ceramic paint or any other suitable technique.
- Scale must be appropriate to ceramic object and/or design.
- Craftsmanship: consideration and manipulation of medium, and quality and suitability of finish.
- Artists: Bonnie Ntshalintshali, Judy Chicago.

## **PRINTMAKING**

- Prints could be done as a series or integrated as part of an artwork in keeping with contemporary art practices.
- A minimum of ONE print (final product) and THREE proofs MUST be created. The proofs should show the development demonstrating all aspects of the process. It is important to note that the quality of the work must display evidence of sustained involvement in the creation of the examination piece over a period of at least two months.
- Observe conventions associated with printmaking, for example, signing and titling the print in the correct place, and leaving a border around the printed image.<sup>1</sup> If you choose to produce an edition of prints, number them correctly.
- Direct transferring of images from unprocessed sources (photographic reproductions, Perspex tracings, etc.) must be part of a broader compositional strategy and must be justified conceptually.
- Artists: John Muafangejo, Phillipa Hobbs.

## **DIGITAL PHOTOGRAPHY**

- A series of at least EIGHT black and white or colour digital photographs. At least FOUR of these must be presented as one artwork. The remaining four prints must be presented in the Visual Journal or may be presented together with the four selected for display.
- Document thoroughly all technical procedures. Capture screenshots in all software used to show that your work is authentic and original.
- 'Digital negatives' must be available on a CD in your Visual Journal documenting all camera settings and technical choices.
- Candidates selecting this option should familiarise themselves with contemporary developments in Fine Art digital photography.
- Experiment with interesting ways of capturing and processing your images.
- The concept of your work is as important as the technical aspects.
- No two candidates of the same school should use exactly the same approach to their Artwork.
- Further processing of photographs in an application like Photoshop® is expected.
- Screenshots must be printed, annotated and added to your Visual Journal to document the digital component of your creative process.

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<sup>1</sup> These conventions are only applicable to prints presented in a traditional manner. Printmaking as part of more non-traditional or contemporary approaches (integration of prints on surfaces of artworks or as aspects of an installation, etc.) need not adhere to these conventions.

- Contact-sheet prints of all photographs taken must be included in your Visual Journal and the selected images clearly indicated.
- Justify selected images on a technical and conceptual level in the Visual Journal. Motivate your choices by thinking about the following questions: Why that particular photograph? How does it link with the theme? How will processing it further in editing software enhance the meaning of the photograph? What does the photograph reveal about what you value as a photographer?
- See Digital procedures in the creative process on page 5.
- Artists: Martin Parr, George Rouse.

### **TRADITIONAL DARKROOM PHOTOGRAPHY**

- A series of at least FOUR black and white photographs, which should be conceptualised and presented as one artwork.  
OR
- At least FOUR images combined and/ or processed further, in keeping with contemporary developments in Fine Art photography.
- Test strips, contact prints, negatives and other technical data, as well as written documentation, must accompany the photographs to explain all technical processes.
- You must print your own photographs using the darkroom at school. You may not outsource your printing.
- Experiment with interesting ways of capturing and processing your images.
- The concept of your work is equally important. Document concept development in the Visual Journal, using sketches, images, mind maps, etc., to demonstrate what has influenced your idea(s) and how you have resolved your concepts in relation to the theme.
- No two candidates of the same school should use exactly the same approach to their Artwork.
- Artists: Jo Ractliffe, Thomas Struth.

### **MULTIMEDIA, NEW MEDIA, ANIMATION**

- A series of at least FOUR prints (end-products or stills from a multi-media production) which should be conceptualised and presented as one artwork.  
OR
- A short film spanning a duration of 5 – 10 minutes.  
OR
- An animation in length of choice, but not longer than 7 minutes.
- Balance the conceptual and technical aspects of creating a digital artwork. The conceptualising part should not be neglected in favour of a technical focus.
- The Visual Journal must show evidence of relevant source material, documentation of software and processes used, scriptwriting directions, storyboards and three-dimensional models or sets (where applicable).
- The bulk of your sources should be your own original creations (own artworks, photographs, digital creations, etc.) without relying on existing source material from photographic websites, stock photography, clipart, etc., However, should existing visual sources be integral to the meaning of your work, e.g., a war scene, it must be acknowledged and justified in the Visual Journal.
- The Visual Journal must show exactly how your work developed by including extensive visual evidence of your process (annotated thumbnail prints, 'screenshots', storyboards, etc.). See Digital Procedures in the Creative Process on page 5.
- Learners are responsible for setting up their work and should ensure that it is in working order by 8:00 a.m. on the day of the practical examiner's assessment at your school.
- Preferred video formats: Mpg-4, Avi, WMV, flv.
- Artists: Nam June Paik, Golan Levin, Phil Hansen, William Kentridge.

**VIDEO**

- A video of no longer than 7 minutes in duration.
- As far as possible, every element of video art must be the candidate's original work: shooting, editing, sound and post-production.
- If a candidate uses found footage and/or sound, the material must be acknowledged and altered in some way: Use montage, sound overlays, cutting, fading etc., to make the sound/found footage your own rather than simply using it in its raw state.
- Consider presentation: projection, screen, context, projection surface.
- Document all technical procedures by capturing screenshots in software used to verify the work as your own. Explain how you composed the piece. See Multimedia, New Media and Animation above.
- Preferred video formats: Mpg-4, Avi, WMV, flv.
- Artists: Bill Viola, Candice Breitz.

**INSTALLATION**

- Installation artworks must be resolved fully on both technical and conceptual levels.
- Adequate contextual research is necessary to respond convincingly to contemporary trends in art.
- Investigate the definition and nature of contemporary installation art critically, in order to contextualise your art making processes and to inform your decision making.
- Critically consider the use of found objects as a contemporary art form.
- Context and placement are very important when making an installation. Critically engage with the space in a site specific way.
- Artists: Joseph Beuys, Rebecca Horn.

**MIXED MEDIA**

- Learners selecting this option should familiarise themselves with contemporary developments in fine art practices.
- Two-dimensional or three-dimensional work.
- Integrate visual arts disciplines using any suitable material that will support the concept.
- Choice of materials should contribute to the meaning or content of the work.
- Innovative and non-traditional use of materials.
- Artists: Max Ernst, Anselm Kiefer.

**PUPPETRY**

- Marionette that links with narrative concept – religious/mythological/political/personal.
- Stylistic characteristics: realistic, figurative, expressionist, caricature, fantasy.
- Learner must demonstrate awareness of performance contexts – public space, theatre, etc.
- Reference to narrative/character role should be included and motivated in relation to the learner's concept.
- Techniques should be applied for effective functioning and movement. Consider moving parts, fixed parts, string operation, modelled/cast aspects, use of materials, fabrics, dowels, hinges, spring construction.
- Artists: Handspring Puppet Company, Snuffpuppets, Dennis Oppenheim, Rirkrit Tiravanija.

**LAND ART AND ENVIRONMENTAL ART**

Land artists use the natural and built environment as their medium.

- Land and environmental art is often documented using drawings and photography.
- Land art is often a transient intervention.
- Show great respect for the natural environment. Do no harm.
- Choose the site carefully, preferably on the school premises.

- Document the work photographically and with drawings and words.
- Artists: Andy Goldsworthy, Strijdom van der Merwe.

### **PERFORMANCE ART**

- Performance pieces must be planned, documented and rehearsed thoroughly.
- Make drawings throughout the process of conceptualising your performance.
- Document performance rehearsals photographically, using video, with drawings and words.
- Pay careful attention to the subtle differences between Performance Art as Visual Art and Performance Art as Dramatic Art. If you are a Dramatic Art learner, you may not submit work for assessment in both Visual Art and Dramatic Art.
- Artists: Johan Thom, Anthea Moys, Marina Abramovic.

### **ARTIST'S BOOK**

- The Visual Journal is a form of Book Art but is not Book Art per se: in a visual journal, text is not used as image and the Visual Journal is not handcrafted by the artist.
- A Visual Journal is a record of ideas and experiments whereas Book Art is the end result of previous experiments and documented ideas.
- A separate Visual Journal must accompany any Book Artwork/s presented for assessment.
- An Artist's Book is a book, created by the learner and presented as an artwork.
- Craft each page creatively. Present the book as an artwork object.
- Consider use of text very carefully: text must function both as written communication and as visual image.
- Artists: Stephan Erasmus, Ed Ruscha.

It is **your responsibility** to ensure that all the requirements are met for each of the examination tasks.

Checklist		Yes	No
1.	<b>I have read through the examination paper</b> and have <b>read the criteria for assessment</b> as set out in the rubrics.		
2.	My Visual Journal contains <b>contextual research</b> that substantiates my ideas.		
3.	I have <b>included all reference material</b> in my Visual Journal as part of my preparatory work, for both my drawing(s) and artwork, and I have acknowledged my sources.		
4.	My Visual Journal is <b>logically organised</b> , i.e. I am taking the assessor/examiner on an organised journey through my thought processes and development of my artwork.		
5.	My Visual Journal has a <b>clearly marked tab/bookmark</b> for each of the examination tasks.		
6.	My Visual Journal is <b>displayed</b> with my Final Examination Artwork.		
7.	My drawings clearly demonstrate my <b>sustained involvement</b> over a time period of four to six weeks and reflect my <b>personal interpretation</b> of the <i>examination theme</i> .		
8.	<b>My drawing(s) are displayed</b> alongside my Final Artwork.		
9.	My Final Examination Artwork clearly demonstrates my <b>sustained involvement</b> over a time period of two months and reflects my <b>personal interpretation</b> of the <i>examination theme</i> .		
10.	I have typed my <b>titles and rationales for my drawing and for my artwork</b> not exceeding 200 words each, and displayed them alongside my work.		
11.	I have checked my work against all the requirements and produced the <b>correct number of works</b> according to <i>Minimum Requirements for Disciplines</i> as set out in the guideline document.		
12.	<b>MY FINAL EXAMINATION ARTWORK WAS CREATED AT SCHOOL, UNDER THE SUPERVISION OF A TEACHER.</b>		
13.	<b>I HAVE MET THE DEADLINE: 8 OCTOBER 2012.</b>		