



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2018

**VISUAL ARTS: PAPER II**  
**GUIDELINE BOOKLET**

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## 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, nor is it your Research Response Essay for your Visual Culture Studies portfolio. It is a selection of images and your responses.
- Use a separate journal for your examination assignment. If you choose to do your examination assignment in your SBA Visual Journal, indicate the examination section clearly with a tab or bookmark.

## 2. CREATIVE PROCESS IN THE VISUAL JOURNAL

Document your creative process for both your drawing and your artwork in your Visual Journal. You may use two separate sections – one for the drawing and one for the artwork, or work on both concurrently. Documenting your creative process is a crucial aspect of creating an original, innovative, and relevant artwork. It should be an on-going process, recording how your ideas evolve and change. Your Visual Journal must communicate your ideas, processes and technical procedures to the examiner. It should also show how the creative process has benefited you in helping you to make informed decisions based on continuous making, observation and self-critical reflection.

**Although the Creative Process is allocated only 20 marks, it runs through 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, conducting research, 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.

### **Guidelines and recommendations for your Creative Process**

- Present several pages of evidence related to the conceptual and technical/visual development of your artwork, using any appropriate form of documentation.
- Annotate all visual material.
- Transform your source material. Do not simply copy.
- Include a variety of planning sketches, thumbnails and studies (these are not your examination drawings but may develop into your examination drawing(s)).
- Include a variety of forms of visualisation (photographs, collages, objects, etc.) that clearly show your problem-solving and visualisation processes.
- Properly reference all source material used in the artwork.
- Document all digital procedures clearly. See page 3 for acknowledging digital procedures.

- Document all three-dimensional experiments and maquettes photographically in your journal and if necessary present the actual experiments with your visual journal.
- 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**

- At the end of your process, you will display concise, typed rationales of 150–200 words each, next to your drawing(s) and your artwork. A lengthier version may be included in your Visual Journal.
- In your Journal, explain your concept in response to the Examination Theme.
- Explain how you arrived at your visual solutions. Explain your approach and your choice of medium. Show awareness that your work is a form of visual communication. Also include and explain the titles of your drawing and artwork.

### **Digital Procedures in the Creative Process**

- Using new technology does not automatically translate into high marks – the resulting work must still be well conceptualised, justified and well presented. If you choose to produce a digital artwork, or just use digital technology as part of your creative process, you must document your processing in detail.
- Exploration and experimentation should take place during the early phases of the creative process. Adobe® Photoshop® or similar applications should be seen as tools that assist you as an artist, or photographer, and not as the driving force in creating a successful artwork/end product.
- Concept, development and artistic skill are assessed, not simply how well you know the editing programme you use.
- Generate your own sources by taking your own photographs, scanning objects and textures, drawing, etc. You should focus on developing your ability to produce and originate a creative artwork rather than relying solely on combining and reworking found material.
- If you choose to produce work digitally, you should investigate a variety of ideas and do the required research before drawing conclusions about the chosen route.
- Avoid relying on filters simply to create an interesting end product. Do not experiment with the use of filters and effects in a simple, 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 in a knowledgeable, deliberate, intentional and meaningful manner.
- Print screenshots of your changes to the source images.
- Annotate screenshots, explaining the tools that you use and the changes you make to your source material. Explain these changes in relation to your intention and to your interpretation of the Examination Theme.
- Show the layers that make up the image by printing these out separately. You will earn better marks by showing explicitly the complex combination of layers that compose an image.
- Create contact prints of your own photographs.

### 3. EXAMINATION 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.

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. Do not just copy. Experiment. Innovate. Be creative! 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 may communicate meaning. Consider your choice of medium carefully. Create your process drawings before creating your artwork; your process drawings should assist and guide 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. Do not just copy. Experiment. Innovate. Be creative!

- **End-product drawing**

End-product drawing is a minimum of one larger, 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 a replica of or a prototype for your artwork. Your drawings should rather 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. When drawing from life, document this photographically in your journal.

**Quantity**

You should create enough drawings to sufficiently demonstrate the conceptual and technical development and visualisation of your artwork. Your drawings should look like two months' 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.

**4. EXAMINATION ARTWORK**

**Use the medium/media, discipline and approach of your choice to create an artwork based on your proposal for the examination. You are strongly advised to work in the same discipline for the examination as you chose for your SBA portfolio.** 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. You may complete your artwork in any discipline appropriate to your intentions. These disciplines include:

Drawing	Film	Mixed Media	Book Art
Painting	Animation	Installation	Text Art
Sculpture	Digital	Land Art	
Ceramics	Photography	Puppetry	
Printmaking	Performance art		

**Size and number of works**

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

## 5. 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 drawing and artwork over a period of two months for each component.

### Drawing

- One drawing or a series of drawings.
- Drawing is defined as any meaning-making procedure that involves **mark-making** on a surface and/or the dominance of the element of **line** over shape and colour. Drawing is also usually 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/ marking panel of critical engagement and informed decision-making.
- Your drawing must be a **drawing** and not some other art form. If you choose to make an unconventional or non-traditional drawing, then you must explain your motivation for doing so and describe how your work counts as drawing in your visual journal. If you choose the Process Drawing option, then your drawings must be displayed professionally and not left in the journal. A drawing is a series of relatively spontaneous marks on a surface. An acrylic painting is not a drawing and a photograph is not a drawing – unless you explain in detail how it could be seen as such. If you present a drawing that is not traditional, then you must justify how your submission may be understood conceptually as a drawing. Think carefully about what makes a drawing different from a painting or a sculpture or a photograph. Consider the reasons why drawing is such an important part of an artist's creative process.
- Artists: Dianne Victor, Julie Mehretu, Raymond Pettibon, Sam Durant, Eric Yahnker.

### 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, Portia Zvavahera, Marlene Dumas, Carla Busuttil, Ian Grose.

### **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 (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, Louise Bourgeois.

### **Ceramics**

- A single piece or a set/series that embodies a concept relevant to the Examination Theme.
- Any creative approach that could include perceptual, expressive, conceptual and abstract approaches.
- Medium: clay, glaze.
- 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.
- Consider 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, Wilma Cruise, Judy Chicago, Hylton Nel, Grayson Perry.

### **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 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, Philippa Hobbs, Robert Hodgins.

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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.

### **Digital photography**

- Digital photographs must be taken using the Manual Setting on a DSLR camera. ISO, Shutter speed, F-stop, white balance, etc. must be used intentionally.
- A series of a minimum of EIGHT black and white or colour digital photographs. A minimum of FOUR of these must be presented as one serial 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 screen shots 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.
- 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? Comment on technical aspects such as ISO, F-stop, Shutter speed and depth of field.
- Artists: Martin Parr, George Rouse, Andreas Gursky, Kudzanai Chiurai.

### **Traditional darkroom photography**

- A series of a minimum of FOUR black and white photographs, which should be conceptualised and presented as one artwork;  
OR
- A minimum of 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 Ratcliffe, Thomas Struth.



**Multimedia, new media, animation**

- A series of a minimum of 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 3.
- Learners are responsible for setting up their work and must ensure that it is in working order by 8:00 a.m. on the day of the practical examiner's assessment at your school – and provide the teacher or examiner with the login password in case the computer goes to 'standby'.
- 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.
- Learners are responsible for setting up their work and must ensure that it is in working order by 8:00 a.m. on the day of the practical examiner's assessment at your school – and provide the teacher or examiner with the login password in case the computer goes to 'standby'.
- Preferred video formats: MPG-4, AVI, WMV, FLV, MP4.
- Artists: Bill Viola, Candice Breitz, Tony Oursler.

**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.
- Remember to find a balance between conceptual and technical aspects while demonstrating that you have spent enough time creating the installation. Therefore simply selecting unprocessed found objects for your installation will not suffice.
- 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, Felix Gonzales-Torres, Serge-Alain Nitegeka.

**Mixed media**

- Show that you are familiar with contemporary developments in Fine Art mixed-media practices.
- Mixed media may entail 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 is encouraged.
- Artists: Max Ernst, Anselm Kiefer.

**Puppetry**

- Create marionettes/a marionette that links with a narrative concept: mythological/political/personal/religious, etc.
- Marionettes may have realistic, figurative, expressionist, caricature, or fantastical stylistic characteristics.
- Demonstrate awareness of possible narrative meanings and performance contexts – public space, theatre, gallery, 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.
- The candidate must ensure that they are making a visual art product, and not a performing art product
- Artists: Handspring Puppet Company, Snuff Puppets, Dennis Oppenheim, Rirkrit Tiravanija.

**Land art and environmental art**

- Land artists use the natural and built environment as their medium.
- 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, Richard Long.

**Performance art**

- Performance pieces must be planned, documented and rehearsed thoroughly.
- Consider the following carefully:
  - Who is the intended audience for the performance?
  - What is the intended context/site for the performance?
  - How will the performance be recorded and documented?
- 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 as Dramatic Art. If you are a Dramatic Art candidate, you may not submit work for assessment in both Visual Art and Dramatic Art.
- Artists: Johan Thom, Anthea Moys, Nadine Hutton, Marina Abramovic.

**Artist's book**

- An Artist's Book is a book, created by the learner and presented as an artwork.
- The Visual Journal is a form of Artist's Book but is not necessarily Book Art: 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 Artist's Book/Book Artwork presented for assessment.
- 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: Willem Boshoff, Stephan Erasmus, Ed Ruscha.

**6. CHECKLIST**

It is <b>your responsibility</b> to ensure that all the requirements are met for each of the examination tasks.		Yes	No
1.	I have read through the examination paper and the criteria for assessment for my chosen Artwork discipline, 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 Examination Artwork.		
7.	My Drawings clearly demonstrate my <b>sustained involvement</b> over a period of two months and reflect my <b>personal interpretation</b> of the <i>examination theme</i> .		
8.	My final artwork is <b>displayed alongside my drawing(s)</b> .		
9.	My Final Examination Artwork clearly demonstrates my <b>sustained involvement</b> over a 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:</b> _____.		