



VISUAL ARTS: PAPER II

Time allocation: According to candidate's needs.

Marks: 100

DEADLINE: 10 OCTOBER 2011

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SUMMARY OF MARKS

- **Conducting Contextual Research in Visual Journal** [10 marks]
- **Documenting your Creative Process in Visual Journal** [15 marks]
- **Thematic Drawing** [25 marks]
- **Final Examination Artwork** [50 marks]

These should not be seen necessarily as unrelated separate tasks, but rather as actions performed simultaneously as part of a coherent, comprehensive examination project.

Learning Outcomes

Learning Outcome 1: Conceptualising

The learner is able to explore, develop and realise creative ideas in response to both externally set and self-generated projects, drawing on own experience and own knowledge of visual culture in the past and present.

Learning Outcome 2: Making

The learner is able to explore and manipulate materials, techniques, processes and technologies in the making of imaginative and innovative objects of personal expression.

Learning Outcome 3: Management and Presentation

The learner is able to effectively manage own working process and own personal and professional development within the visual arts field.

Learning Outcome 4: Visual Culture Studies

The learner is able to demonstrate knowledge, skills and values acquired through the study of the diverse roles and functions of visual arts in contemporary life and in different times and cultures.

DEVELOPING A PERSONALISED INTERPRETATION OF THE EXAMINATION THEME

“A STRANGER IN THE VILLAGE”

**Statement:**

'A person's definition of the 'Other' is part of what defines or even constitutes the self.'

'The other' has to do with your self-image, world-picture and sense of belonging. The picture you have of yourself is built up and constructed by your experience (own) in relation to 'other' (that which is not your own). In other words, you understand your experiences and your world in relation to opposite experiences, for example, understanding femininity as opposite or 'other' to masculinity. The other is often marginalised or discriminated against: The concept of 'The Other' has been used to understand how societies and groups exclude 'others' whom they want to dominate or who do not fit into their society. The concept of 'otherness' is also important in understanding a person, since people construct roles for themselves in relation to an 'other'. Othering (verb) is important to national identities, where practices of admittance and segregation can form and sustain boundaries and national character. Othering helps distinguish between home and away, the uncertain or certain. The idea of 'the other' was first philosophically conceived by Georg Wilhelm Friedrich Hegel, and later made popular by Edward Saïd in his well-known book *Orientalism*.¹

Consider the above phrase and statements. What do they mean to you as a young artist? Do you agree or disagree with the statements? Consider your own experiences. In what situations have you experienced yourself as an outsider?

Look closely at the following case studies and complete the tasks below. The tasks will guide you to research aspects of visual culture you find inspiring, develop creative ideas in response to the theme, produce a series of process drawings or an end-product drawing, and produce your Final Examination Artwork. The case studies below present artists who may be seen as *strangers in the village*. They have grappled with the issues related to *the other* and found their own unique ways of dealing with their identities through art.

¹ Adapted from *Art and Popular Culture*, 2008 available at <<http://www.artandpopularculture.com/Other>> [accessed January 2011]
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CASE STUDY 1: TRADITIONAL DRAWING AS THINKING – LEONARDO DA VINCI

'His illegitimacy would shape his future. He wasn't given a formal education ... all his life he would be stunned by criticism of his lack of book-learning.'

[Alan Yentob]¹

'I cannot quote from eminent authors as they can, these trumpeters and reciters of the works of others. I do know that all knowledge is vain and full of error when it is not born out of experience, and so experience will be my mistress.'

[Leonardo da Vinci]²

'Unlike better educated Florentines who wrote everything down in words, Leonardo had to **draw** his knowledge. He actually had to use the capacity of his hand to draw what he wanted to find out.'

[Dr Evelyn Welch]³

'His schooling stopped with the abacus school that is, as in adding and subtracting with an abacus. In a funny way this turned out to his great advantage because he was not bound by book-learning. Knowing very little Latin and having to study it late in life (because he found this to be a lack) he didn't know what he was **supposed to** think, and he was therefore able to look for himself, and always in his life, he privileged observation over received wisdom.'

[Prof. Rona Goffen]⁴

'His real school from his earliest years was the natural world around him.'

[Alan Yentob]⁵

'... Leonardo's interest in anatomy: his study of what lies beneath the surface gave him an understanding which enabled him to draw and paint his subjects remarkably well.'

[Joshua Clanton]⁶



[Leonardo da Vinci, *Preparatory Drawing for The Last Supper*, 1497, Galleria dell' Accademia, Venice, Italy]

¹ In *Leonardo; The Divine Michelangelo* 2004 [DVD] London BBC

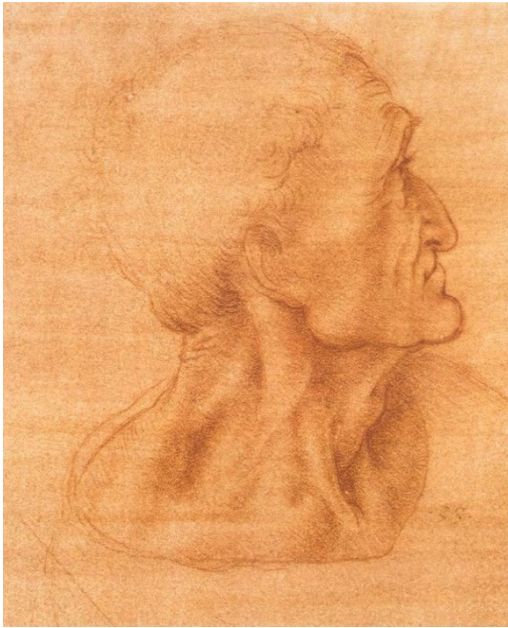
² *Ibid.*

³ *Ibid.*

⁴ *Ibid.*

⁵ *Ibid.*

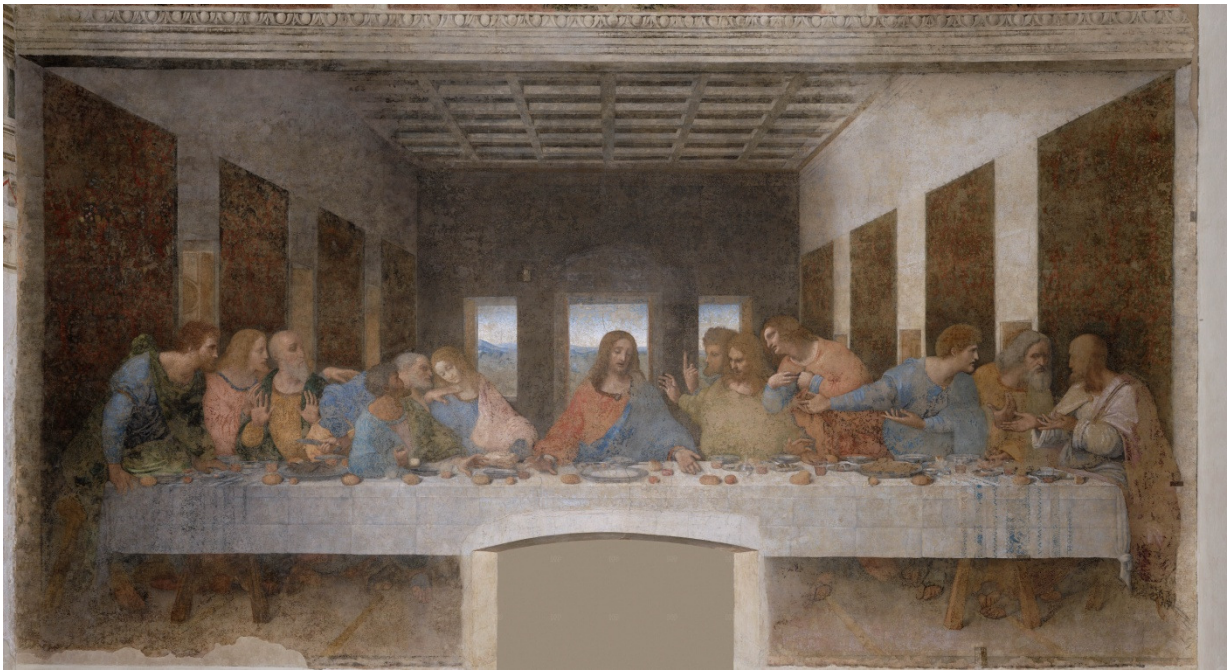
⁶ *Design Pepper*, 2007 Available at: <<http://designpepper.com/blog/post/6-web-design-tips-from-leonardo-da-vinci/>> [accessed 22 November 2010]



[Leonardo da Vinci, *Preparatory Drawing for Figure of Judas in The Last Supper*, 1497 Royal Library, Windsor]



[Leonardo da Vinci, *Preparatory Drawing for The Last Supper*, 1497 Royal Library, Windsor]



[Leonardo da Vinci, *The Last Supper*, 1495 - 1497 Santa Maria delle Grazie, Milan]

CASE STUDY 2: DRAWING WITH NON-TRADITIONAL MATERIALS AS PART OF INSTALLATION – MARY SIBANDE

'Both my great grandmother and my grandmother were maids, and my mother worked as a part-time maid every afternoon after school until she finished high school', says Mary. She recalls, as a little girl, visiting the house where her grandmother worked, 'I'm still not sure whether that house really was so huge, but in my mind it was massive. There were toys everywhere and I remember eating a polony sandwich and it being so nice. It was like never-never land. I couldn't believe that a place like that really existed.'

[Mary Sibande] ¹

'Inspired by the explorations of race, gender and sexuality in the work of American artists Kara Walker and Cindy Sherman, and London-based Nigerian artist Yinka Shonibare, Mary cast her own body in fibreglass and silicone to create Sophie. She then painted her a flat black, so that she stands out like a dark and static shadow, haunting and daunting all at once, a strangely beautiful alter ego. Sophie's large-scale and dominant presence erases any trace of servility, subtly subverting the master/servant binary.'

[A. Dodd] ²

'Cinderella's heart raced from the excitement of the ball, from rushing out, and from the fear of being found out. She looked down at her dress, which had turned back into rags, and shut her eyes tightly to picture in her mind the beautiful ball-gown she wore that evening. Her eyes fluttered open and with a resigned sigh, she headed from the kitchen back to her lonely bedroom. In another realm, in modern-day Cape Town, a young, black woman has her eyes closed. She is floating in the vaporous blue sea of her grand dress. A white, lacy parasol is held weightlessly in her hand. She is delicately carrying herself, as if only her thoughts support her. She is blissful; she is 'on cloud nine.' She is literally paused in time and space. You can almost hear her breathing. This woman is Sophie, a maid, but at the same time she is Mary Sibande, the artist. Cinderella's dress turned to rags when the clock struck twelve, but did Sophie's dress change? ...If shadows are produced as a reflection of the self, Sophie (Sibande's alter-ego) can be seen as a shadow of the artist. Which is, but at the same time isn't ourselves.'

[M. Gull Ilde] ³

'For Sophie the fabrics used to construct the costumes (maids' overalls), has proven to be rich with meaning and they are a form of escape from the real world. Sibande's work revolves around the visible costume which was, in former colonial times, associated with class and sophistication. The latter is stripped down using a maid's uniform which automatically tells the viewer about ethnic and cultural heritage and personal history as it relates to race, gender and identity.'

'My grandmother didn't have a choice, yet I have a choice – even the choice to dress up as Sophie. I have the choice to play around with the figure of Sophie. I like the idea of Sophie riding on a horse. The stunt is an impossible one, yet she doesn't fall. She's in control, like a lady.'

[Mary Sibande] ⁵

'My interest is in not looking at the negatives of being a domestic worker, specifically in current post-apartheid South Africa, but rather the humanity and commonalities of people despite the boxes we find ourselves in.'

[Mary Sibande] ⁶

¹ *Elle Decoration*, 2010 available at <<http://elledecoration.co.za/profiles/artists/artist-mary-sibande/>> [accessed 17 January 2011]

² Dodd A. *Elle Decoration*, 2010 available at <<http://elledecoration.co.za/profiles/artists/artist-mary-sibande/>> [accessed 17 January 2011]

³ Gull Ilde M. *Handeye*, 2010 available at <<http://handeyemagazine.com/content/sophie-blue-dress>> [accessed 17 January 2011]

⁴ *JhbLive*, 2009 available at http://www.jhblive.com/live/event_view.jsp?event_id=17381 [accessed 16 January 2011]

⁵ Brodie N. *Mail & Guardian* July 29 2010 available at <http://www.mg.co.za/article/2010-07-09-look-up> [accessed 18 January 2011]

⁶ Author unknown, *The Artists of Africa* 2009, available at

<http://www.theartistsof africa.co.za/index.php?option=com_content&view=article&id=467&Itemid=247> accessed 15 January 2011



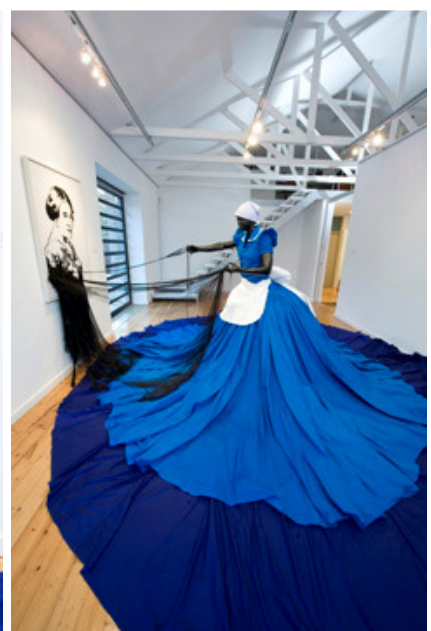
[Mary Sibande – *They don't make them like they used to*, 2009]



[Mary Sibande – *I'm a Lady*, 2008]



[Mary Sibande *Conversations with Madam CJ Walker*, 2009; Mixed media installation]



[Mary Sibande Details: *Conversations with Madam CJ Walker*, 2009; including drawing with non-traditional materials: synthetic hair on canvas]

COMPULSORY TASKS

Please note that your submission for the examination must adhere to the requirements stipulated below. The full process of **conceptualising**, **making** and **presenting** your drawing/s and final artwork, as well as **studying visual culture**, will constitute your submission for the examination.

1. Refer to the statements and case studies above (pp. 2 – 6). Begin your **creative process** by stating your responses to the theme and statements (p. 2) and your interests and intentions for the examination. Explore a range of interpretations and associations of the examination theme which has personal relevance to you, your community and the world around you.
2. As part of your creative process, consider the work you have already done in your year-work portfolio. Based on this, as well as your response to the theme above, present a proposal for the examination project. Explain the connection between your year work portfolio and your intentions for the examination project in terms of your formal and conceptual concerns. This is an important part of developing a personal visual language.
3. Referring to the theme and statements above, select and research **AT LEAST TWO** other artists' work and/or area/s of visual culture and/or knowledge that you find inspirational for your artistic practise. You may choose to research the work and life of Leonardo and/or Mary Sibande, in addition to the other artists whose work you find inspiring. Simultaneously, develop ideas for your own proposal for this examination. **(Produce at least one detailed visual analysis of at least one work by the artist/s you have chosen. In your analysis, refer to the examination theme.** Remember to acknowledge all sources. Explain why this artwork is relevant to your own proposal. You may refer to previous work you have created for your Grade 12 portfolio here too.) For detailed guidelines concerning **contextual research**, refer to the section below.
4. Begin to **develop and elaborate** your own visual language by further **engaging in a cyclical creative process in preparation for your Thematic Drawing and Final Examination Artwork.** (For detailed guidelines concerning your cyclical creative process, refer to the appropriate sections below.)
5. Elaborate further on your ideas for the examination, including sketches (not Thematic Drawing). Your ideas may well have changed and are different to your initial proposal explored in 2, above. What signs and symbols from the broader visual culture are you going to engage with in order to make your work 'speak'? Which medium will you use? Which artistic discipline will best suit your intentions? (For detailed guidelines concerning the creative process, refer to the appropriate sections below.)

6. Produce a series of **Process Drawings** for display,

OR

Produce one or more **End-Product Drawings** for display.

(For detailed guidelines concerning **Drawing**, refer to the sections below.)

7. Produce and present your Final Examination Artwork. (For detailed guidelines concerning Final Examination Artwork refer to the sections below.)

8. Create appropriate and interesting **titles** for your Drawing/s and Final Examination Artwork. Type and print two separate rationales of no more than 150 – 200 words each, to display alongside your Thematic Drawing and your Final Examination Artwork respectively.

NOTE: The above tasks are compulsory but need not necessarily be carried out in strict numerical order. You may start by drawing your ideas and experiences first and proceed with research of artists' work afterwards. You will need to go back and forth between the various stages to develop and deepen your creative involvement in the Examination Assignment.

GENERAL GUIDELINES

- **Time guidelines**
 - 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 **Final Examination Artwork** from the moment you finish your drawing until it is completed before the deadline on 10 October 2011.
 - You will work on your **Visual Journal** (research and creative process) throughout the duration of the examination until the deadline date.
- Discuss this examination paper with your teacher and fellow learners and take it home. Tasks 1 to 5 may be completed partially at home, as long as your work remains authentic and your teacher can verify it as such.
- **The Final Examination Artwork must be carried out under the supervision of a teacher on the school premises.**
- **You may not work on your Final Examination Artwork without teacher supervision.**
- It is strongly recommended that you work on the **drawing/s** and **research and process** concurrently.
- Work substantially on your **drawings** and your **research and process** before starting the Final Examination Artwork.

DETAILED GUIDELINES

CONTEXTUAL RESEARCH IN THE VISUAL JOURNAL

- **Conducting contextual research and documenting the creative process should not be seen necessarily as two separate 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 portfolio. 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 rubrics in your teacher's possession. You may request access to these documents.

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.

Ethical Use of Sources

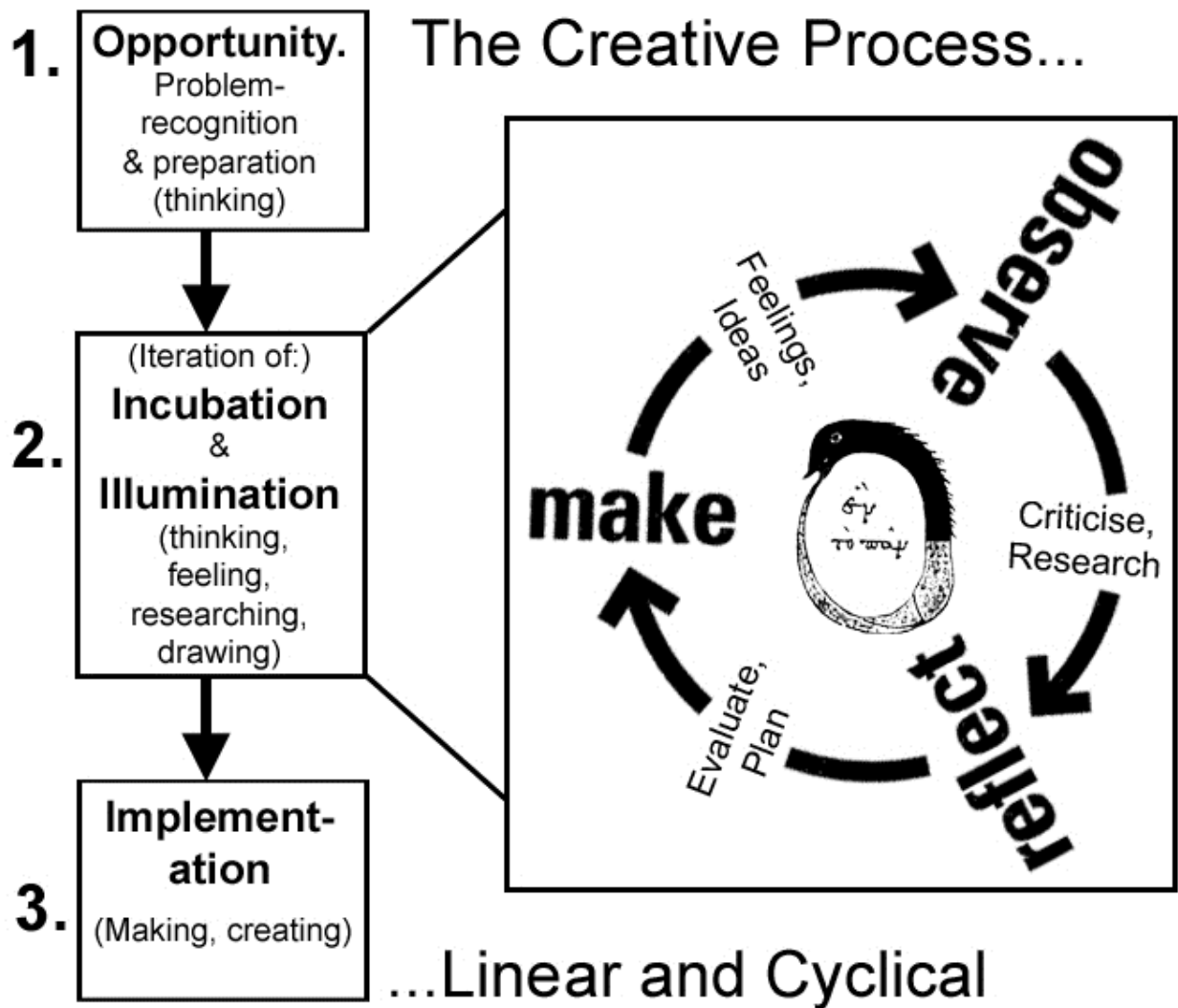
- Reference your images. Use correct formatting according to the Harvard Method, annotating each image in your Visual Journal. A minimum of ten relevant images must be referenced.
- Research must be sustained throughout the creative process.

DETAILED GUIDELINES

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.



[Visual source: Ouroboros image (from Codex Marcianus 11th century) in Cotnoir, B. *Alchemy*, 2006; Weiser Books, Newbury Port MA, USA]

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 Final Examination Artwork, using any appropriate form of documentation.
- Annotate all visual material.
- Include a variety of planning sketches (these are not Thematic Drawings but may develop into your process drawings) 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 Final Examination 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 Thematic Drawing/s and your Final Examination 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 Thematic Drawing and Final Examination 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 opposed 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 simply 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.

Documenting digital procedures

- Print screenshots of the changes made to the images.
- Annotate screenshots, explaining the tools which 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.

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 rubrics in your teacher's possession. You may request access to these documents.

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** 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 this 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 develop and refine 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 Final Examination 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.

DETAILED GUIDELINES

THEMATIC DRAWING

Drawing Media and Definitions of drawing

Drawing may be 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'. (See Mary Sibande's drawing in her installation *Conversations with Madame CJ Walker* on page 6.) You are encouraged to 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. Avoid arbitrary choice of medium and avoid relying on tried and trusted traditional techniques and media.

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.

Thematic 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 Final Examination Artwork. The medium chosen for process drawing communicates meaning. Consider your choice of medium carefully. Create your process drawings before creating your Final Examination Artwork; your process drawings should assist you in making decisions about your Final Examination 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 Thematic Drawing task. Any further process drawings in the Visual Journal will not be assessed as part of the Thematic 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 Final Examination 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 Thematic Drawing/s should not be simply a replica of or a prototype for your Final Examination Artwork. Your drawings rather should be technical and conceptual explorations of the examination theme.

Planning

Use your Visual Journal to plan your Thematic Drawing/s. Acknowledge your sources and show that you have transformed them for the Thematic Drawing, just as you would for the Final Examination Artwork. Your planning process of the Thematic Drawing component will not be separately assessed, 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 Final Examination 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 Thematic Drawing/s by taking into account the concept and purpose of your drawing/s (process or end-product) 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 Thematic Drawings must be exhibited alongside your Final Examination Artwork. Drawings presented in the Visual Journal will not be assessed for this component.

ASSESSMENT CRITERIA – Thematic Drawing

(25 marks)

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

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

- Show evidence of 1 (**one**) month's sustained work.
- You must show awareness of conceptual **links** between your drawing, the examination theme and your Final Examination Artwork.
- Your **sources** must be original, transformed and acknowledged.
- Attempt a drawing which will challenge your skills.
- 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 Final Examination 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. For example, Joseph Beuys chose to work with felt and copper! Explain your reasoning behind your choice of media and materials.

Skillful 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.

DETAILED GUIDELINES

FINAL EXAMINATION 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 Final Examination 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

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 Final Examination 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 Final Examination Artwork over a period of at least two months are more important than the size of the work.

ASSESSMENT CRITERIA – Final Examination Artwork**(50 marks)**

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

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 which 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 Final Examination 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 FOR 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 Final Examination Artwork over a period of at least two months.

DRAWING

- 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. It is thought made immediately visible.
- Any creative approach which could include perceptual, expressive, conceptual and abstract approaches.
- 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.

PAINTING

- Any creative approach which 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.

SCULPTURE

- Composition in three dimensions which 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 fondué and Plaster of Paris), assemblage (any found material or combination materials and/or objects).
- Scale: appropriate to medium, technique and concept.

CERAMICS

- Any creative approach which could include perceptual, expressive, conceptual and abstract approaches.
- Composition: could comprise a single piece or a set/series.
- 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: optional but appropriate to ceramic object and/or design.
- Craftsmanship: consideration and manipulation of medium, and quality and suitability of finish.

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 image¹. 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.

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 Final Examination Artwork.

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 other four prints.
- 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.

¹ 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.

- 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 Final Examination 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 the meaning of the photograph be enhanced by processing it further in editing software? What does the photograph reveal about what you value as a photographer?
- See Digital Procedures in the Creative Process on page 13.

MULTIMEDIA, NEW MEDIA, ANIMATION AND FILM

- 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 10 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 programmes 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 13.
- Learners are responsible for setting up their work and should ensure that it is in working order by 8:00 on the day of the practical examiner's assessment at your school.

INSTALLATION

- Installation artworks must be fully resolved both technically and conceptually.
- 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.

CHECKLIST

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

Checklist		Yes	No
1.	I have read through the examination paper and have read the criteria for assessment as set out in the rubrics.		
2.	My Visual Journal contains contextual research which substantiates my ideas.		
3.	I have included all reference material in my Visual Journal as part of my preparatory work, for both my Thematic Drawing/s and Final Examination Artwork, and I have acknowledged my sources.		
4.	My Visual Journal is logically organised , 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 clearly marked tab/bookmark for each of the examination tasks.		
6.	My Visual Journal is displayed with my Final Examination Artwork.		
7.	My Thematic Drawings clearly demonstrate my sustained involvement over a time period of one month and reflect my personal interpretation of the <i>examination theme</i> .		
8.	My Thematic Drawing/s are displayed alongside my Final Examination Artwork.		
9.	My Final Examination Artwork clearly demonstrates my sustained involvement over a time period of two months and reflects my personal interpretation of the <i>examination theme</i> .		
10.	I have typed my rationales for Thematic Drawing and for Final Examination Artwork not exceeding 200 words each, and displayed them alongside my work.		
11.	I have checked my work against all the requirements and produced the correct number of works according to <i>Minimum Requirements for Disciplines</i> as set out on pages 19 – 21 of this document.		
12.	MY FINAL EXAMINATION ARTWORK WAS CREATED AT SCHOOL, UNDER THE SUPERVISION OF A TEACHER.		
13.	I HAVE MET THE DEADLINE: 10 OCTOBER 2011.		