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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

VISUAL ARTS P2

(PRACTICAL)

17 JULY–23 OCTOBER 2020

MARKS: 100

TIME: **TOPIC 1:** Must be done at school and/or at home during the 3rd term. [50]
TOPIC 2: Must be done under controlled conditions, ONLY at school, during the 4th term: a minimum of 12 hours and a maximum of 24 hours. [50]

This question paper consists of 27 pages.
This question paper must be printed in full colour.

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INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections:

   TOPIC 1: SOURCEBOOK
   TOPIC 2: ARTWORK

2. Answer ALL the questions in TOPIC 1 and TOPIC 2.

3. Your teacher must introduce and facilitate this examination.

4. In this examination you will be expected to demonstrate the following skills:

   - Apply advanced approaches independently and creatively and generate ideas in response to a project brief.
   - Demonstrate an advanced degree of technical skill in the use of a range of materials and techniques.
   - Solve visual and conceptual problems with the creation of imaginative and innovative artworks, using a personal, expressive visual language.
   - Manage time and the working process effectively and present own work in a professional manner that enhances the expressive and conceptual impact of the work.

5. Your final art practical examination in Grade 12 represents the culmination of your art studies this year. Your creativity, originality and skill will be displayed. May you enjoy creating this artwork and may it be fresh and original, and communicate personal experience.

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TOPIC 1: SOURCEBOOK/WORKBOOK (Conceptualised by the development and realisation of creative ideas)

The sourcebook provides insight into how you have formed ideas, how many alternatives you have investigated and other processes leading to the final work. The sourcebook should clearly communicate all thought processes leading to the making of the artwork.

You should visually tell the 'story' of how your artwork was conceived, developed and produced through drawing, experimentation and writing. It should reflect your individuality and creativity as a Visual Arts candidate.

The sourcebook forms an important part of this examination. You may work on it at school and/or at home. Your sourcebook should clearly communicate your thought processes.

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

Direct copying from magazines, the internet, etc. is NOT allowed. Direct copying of an image that is not your own, WILL BE PENALISED. This is a form of plagiarism and is unacceptable.

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

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If you need to use appropriate borrowed images, you must combine them with your own original images TO DEVELOP YOUR OWN INTERPRETATION.

The sourcebook is part of your creative journey to develop the final artwork. It should reflect your creativity as an art candidate by being aesthetically exciting and creative in its presentation.

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

The examination work must be done in the presence of the Visual Arts teacher within the confines of the art room, within a minimum of 12 hours and a maximum of 24 hours.

GENERAL GUIDELINES

1. You are required to produce ONE artwork in the **practical discipline that you have chosen this year**.

2. You may present your artwork as a single piece or possibly in the form of a diptych, triptych or a series of works that read as one artwork.

3. **You may NOT take the artwork out of the examination venue. This is regarded as an examination irregularity.**

4. You may discuss the question paper with your Visual Arts teacher PRIOR to starting the final artwork.

5. There are no restrictions on size, but the artwork must be manageable and durable in terms of transportation to the examination centre, if required by the province.

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6. Remember the importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition.

7. There are no specific prescriptions regarding the style of the work. It may be naturalistic, expressionistic, decorative, etc.

8. Select imaginative subject matter, themes, symbols and metaphors to create an expressive, emotional, conceptual or perceptual artwork.

9. You may incorporate other media to create mixed-media work in any of the practical disciplines.

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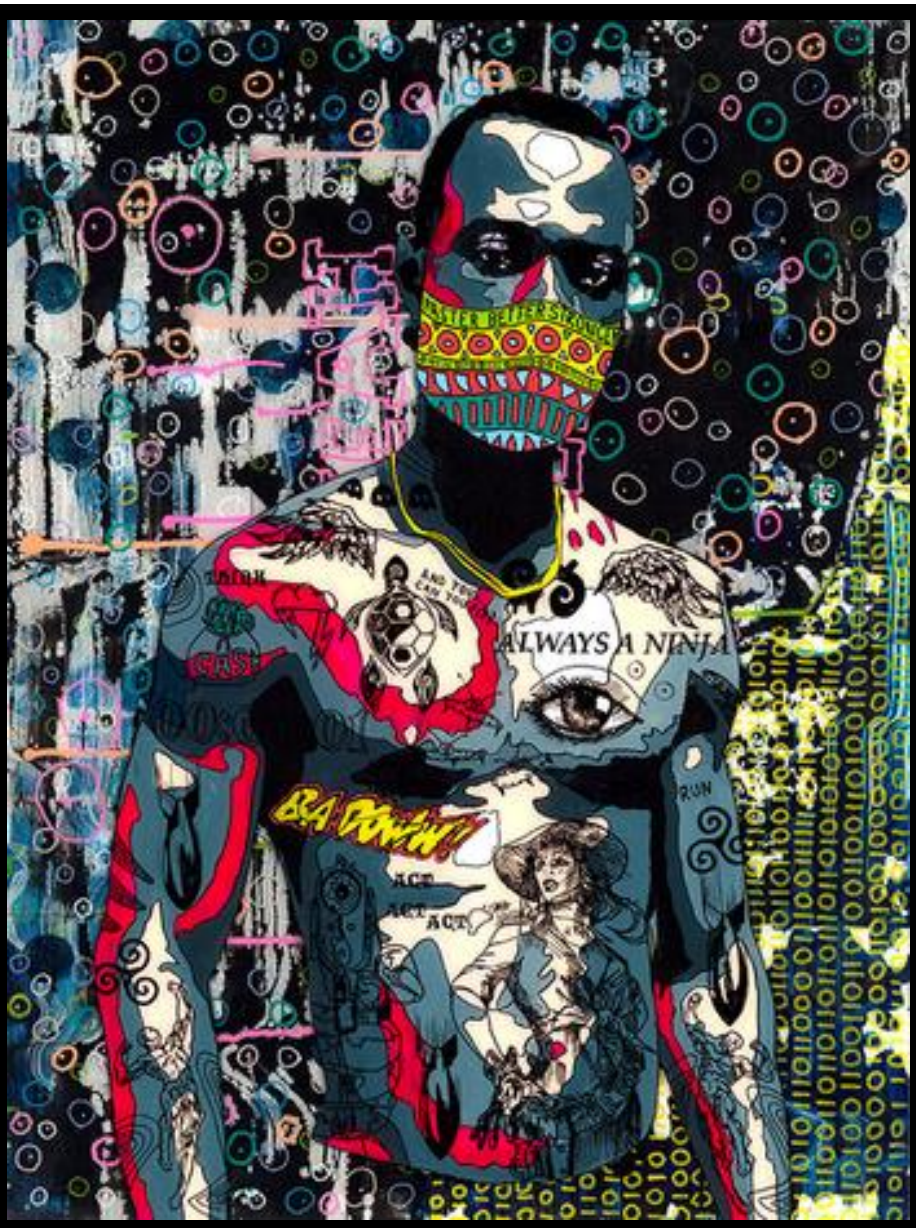

FIGURE 1: Norman OFlynn, ***Timekeeper 43***, mixed media, 2017.

#Street culture #Selfie #Woke #Ice #Sharp #LOVE MY LIFE #Eish #Travel # Counterculture #Me Too #Extra # Street dance #Hip-hop #G #Gen Z#Hip #BAE #Basic #Coin #Gucci #Epic #GOAT #Lit #On point #The tea #YOLO #SHIP #Low Key #Salty # Smarteez #Zef

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Collage, **#Street Culture**.

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HASHTAG

Colour creates energy, energy creates inspiration, and inspiration creates change. It is our responsibility to inspire ourselves, to inspire others and inspire the change. Art is the remedy for this.

The symbol # (hashtag) is most commonly known as the number sign, hash, or pound sign. The symbol has historically been used for a wide range of purposes. The hashtag is not a new trend on social media anymore. You may think the pound sign (#) is only meant to be used when you check your voicemail, but it actually has a completely different meaning when it comes to social media.

Hashtags play a crucial role in developing interest in your social media accounts and are used on a number of social media platforms, e.g. Twitter and Instagram. When you use a hashtag in your posts it helps categorise content for your audience. Hashtags allow people to find posts that are relevant to their interests and interact with other social media users who share those interests by joining the conversation about hashtag XY. From a business perspective, it is your chance to be noticed in such conversation and establish your company.

***Culture is the sum of all forms of art, of love, and of thought, which, in the course of centuries, have enabled man to be less enslaved* – Andre Malraux.**

FIGURE 2: iHeart, Canadian street artist, ***Hashtag***, mural, 2014.

iHeart uses graffiti to voice his opinion on social issues. He uses stencilling on city walls, highlighting the negative influence social media has on the youth which alienates people instead of bringing them closer.

FIGURE 3: Chris Saunders, ***Ezomdabu – Vosloorus***, photograph, 2016.

Street culture

The street is a shared space, made for the benefit of all that use it. This retro style pushes the limits in fashion, art, music, design and sport. This fashion avalanche has found its way onto South African streets where youngsters make statements by putting together clothing outfits in various ways. Teenagers are ready to emphasize their own identity by choosing their own clothes and the hangout spots in which they wear them. The movement was initially seen as an urban happening, but hipsters can be found in rural areas, townships and suburbia.

#Shared Space

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Counterculture is the ideology of the people going against the mainstream culture. They do not share the same values, and they are actively protesting and trying to change them. Being part of a counterculture means having a different set of rules, a different type of behaviour and an intentional wish to separate from the unaccepted mainstream values. It implies an active protest against them. Examples include the hippie movement and the people protesting the United States of America's involvement in the Vietnam War.

FIGURE 4: **South African Student Protests**,1968.

FIGURE 5: **Hippie Culture**, 1960s.

South Africa saw moments of transgressive politics in the late 1960s and early 1970s, which reinvented forms and ideologies of resistance, and echoing protest elsewhere in the global 1968, broke rules in a variety of ways, some related to oppositional politics against apartheid and racialised capitalism, others more being indirectly political in the spirit of sixties' counterculture.

The hippie movement attracted men and woman that were musicians, artists, authors. There was a clear division between the genders during this time as women's liberation and the development of sexual freedom became a more important issue.

FIGURE 6: Ricky-Lee Gordon (*Freddy Sam*), ***Inspire Ourselves to Inspire Each Other***, mural.
Freddy Sam creates abstract storytelling murals that encourage South African youth and international artists to be creative. His plan is to bring about social change through his murals which are full of colour and positive messages.

Subculture is a small cultural group within a larger cultural group developed around people with shared interests. The values of the subculture are not transformed and they keep to their own sense of style and their own vocabulary. Examples of subcultures in South Africa are:

Heritage Day is used to celebrate the many different cultures of our country. This day has also become known as National Braai Day, which could also be considered to be another South African subculture. It is called many things: Chisa Nyama, Braai and Ukosa. Many things are put on the braai, such as lamb, beef, pork, fish and even mealies. What never changes is that when South Africans have something to celebrate, they do it by lighting the braai fire and cooking great food.

FIGURE 7: Jan Braai (Jan Scannell), **Chicken Braai in Gugulethu**. Jan is the man behind the National Braai Day initiative.
The Braai Day initiative nurtures and embraces a common South African culture, which is shared across all races and genders.

Izikhothane or Skhotanes, meaning to lick or to boast. A group of the youth living in Soweto proudly wear expensive designer name brand clothing that goes way beyond their own financial status. They also walk around showing people the money they have while sipping on highly priced alcohol brands. Izikhothanes take part in a somewhat bizarre ritual where they go to other neighbourhoods and burn their own expensive (sometimes brand-new) clothing, just to get a status in the community.

FIGURE 8: Trendsetter @life_of_kingkido. #ichoosetobeclean #izikhothane #skhothane #asinavalo

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FIGURE 9: Obakeng Molepe, photograph. http://kalamu.com/neogriot/2016/08/27/photo-essay-post-apartheid-youth-subcultures-amapantsula-and-izikhothane/

Smarteez, are eccentric and 'out there. This youth group of fashion designers dress in bright, mismatching colours and patterns to make their statements. The Smarteez (born free) are the best-dressed stars in this new wave of art, music, photography and fashion. They create Technicolor couture for the 'rainbow generation' and are determined to take advantage of their freedom in the new South Africa by refusing any constraints on their self-expression.

FIGURE 10: Daniele Tamagni, ***Fashion Tribes Jerry Moeng del gruppo Smangor***, photograph, Johannesburg, Lambda c-print, 2012.

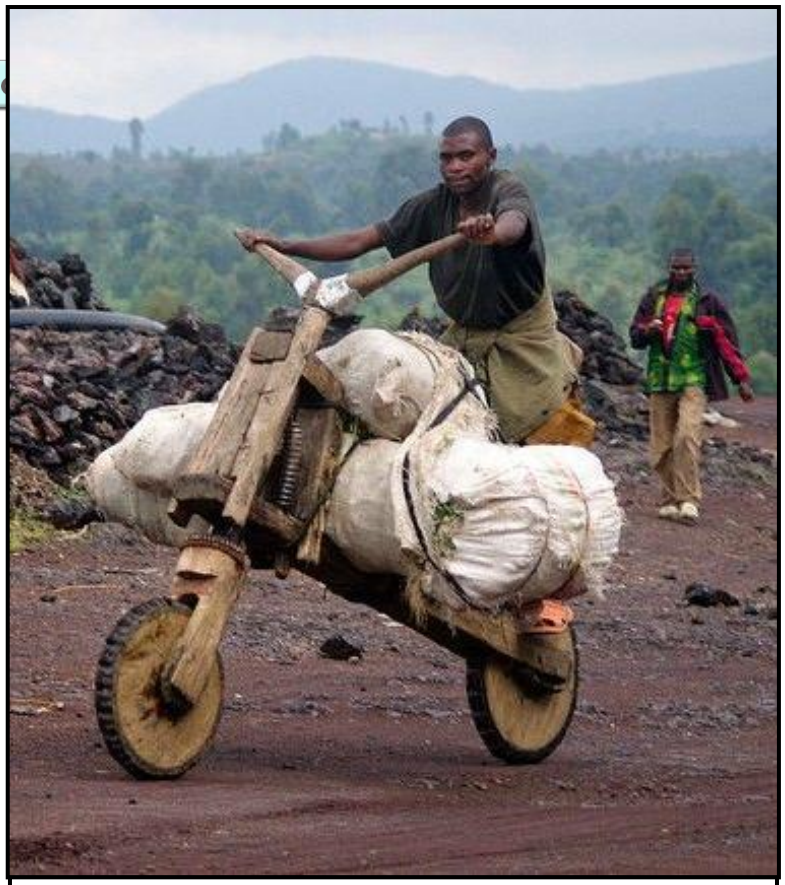

FIGURE 11: **Handmade bike/scooter** used to transport goods.

FIGURE 12: Daniele Tamagni, ***Playboys of Bacongo***, photograph, Lambda c-print, 2008.

Often banished and sidelined by their own societies and looking to stand out, these people fight back and express their creativity and joy through personal style. *Fashion Tribes* offers a broad view of world dress and shows the power that clothing can hold.

Zef is a more well-known subculture. It became a household name after a popular rap group. The word 'zef' means that you literally don't care what anyone else thinks of you; you represent yourself in your music, in how you dress, in how you think, in how you speak.

FIGURE 13: **Jack Parow**, South African Afrikaans rapper.

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FIGURE 14: **Sculpture/Robot** constructed from cellphones, seated on a park bench.

FIGURE 15: **Rickshaw** (light two-wheeled cart used for transport of people and luggage)

FIGURE 16: **Decorative contemporary armoured car and bus**

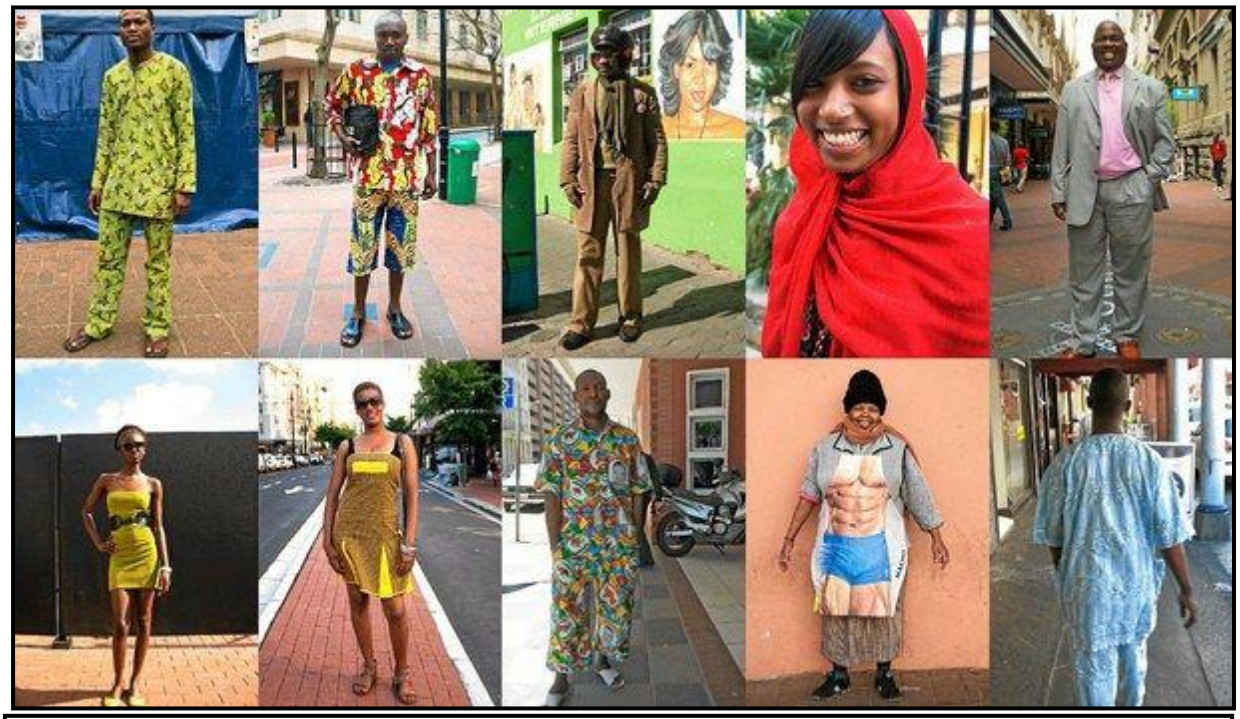

FIGURE 17: ***Hear Me Move***, film in South Africa by 20 Film Tour.
Directed by Scotness L Smith.

FIGURE 18: **Craft** found on the streets of South Africa.

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Cape Town-based photographer, **Ed Suter**, explores the notion of post-apartheid South Africa through street fashion and culture. Through his photography he paints a colourful picture of how urban South Africa is redefining itself in the new millennium through fashion and street art.

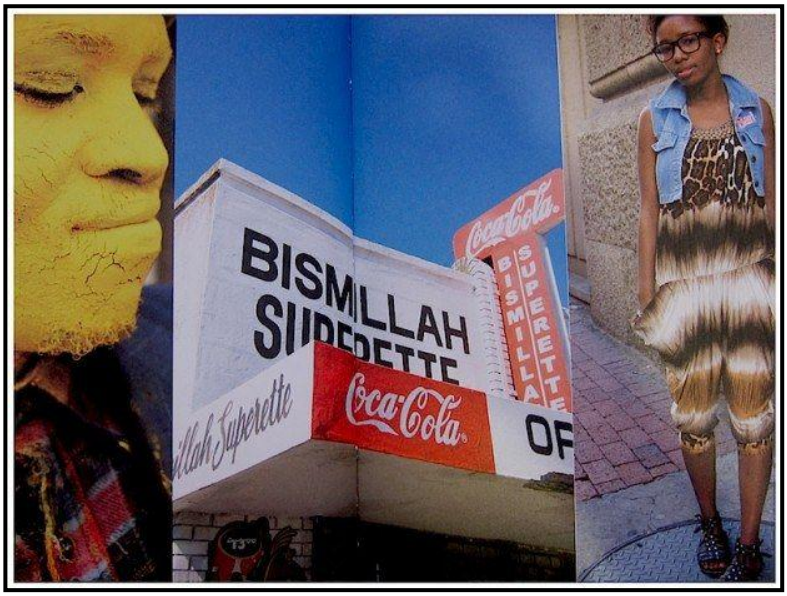

FIGURE 19: Suter pounds the pavements of South Africa revealing an eclectic myriad of how people across the colour lines are expressing themselves through **street fashion**, **graffiti and hand-painted street advertising**.

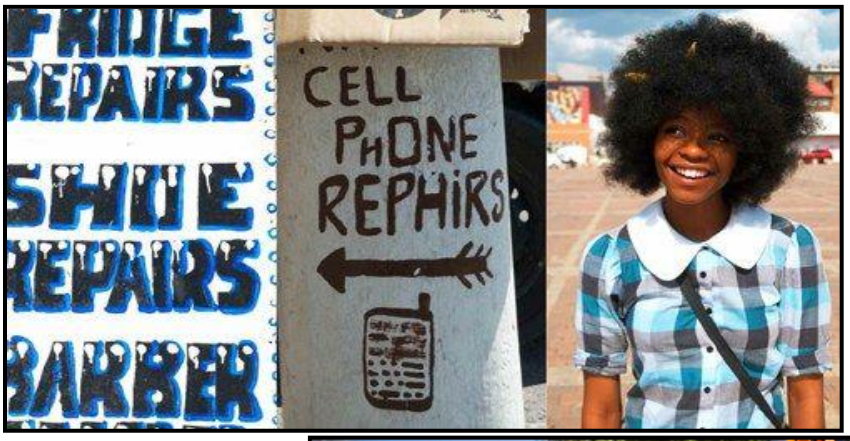

FIGURE 20: This young **afro-haired girl** wears a striking blue dress with white lapels. Her hair and infectious smile makes her instantly noticeable on the city streets.

FIGURE 21: Ashraf Hendricks, photograph, 2019. A **learner** in a South African School raises her fist during a protest for action against climate change outside Parliament in Cape Town.

FIGURE 22: **Hand-made wire toy car/sculpture**.

FIGURE 23: Romare Bearden, ***The Street,*** collage, date unknown.

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FIGURE 24: Asha Zero, ***Untiteld***, acrylic on board, 2012.

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You must create an artwork in which you share your personal view of '#...'

TOPIC 1: SOURCEBOOK

- Start by taking your own photos of a street/popular culture in your neighbourhood. You can also make sketches. Cut out pictures from magazines that relates to the theme. Make a collage to show street/popular culture by including buildings, people, animals, etc. Try to personalise it. It can also be a view of how you imagine your neighbourhood to look if it had a bustling street culture. Look at the words on page 19 to inspire you. Think of the format of your collage – maybe a panoramic view in a long thin format. Remember it should reflect a vibrant, contemporary feel using funky, hip colours and patterns. Your sourcebook should create a mood of excitement.
- Use your collage as a starting point to develop your art work. Consider using different areas of the collage by making thumbnail sketches. Make a tonal drawing of your final composition and annotate your intention. Remember a good idea must be visually exciting.
- Research historical and contemporary artists who have used the street/popular culture as inspiration.
- Find three artists who you feel have captured a contemporary mood in their work. Photocopy an artwork by each and copy a part of their work to become familiar with their technique. These could include street/popular/contemporary artists.
- Other relevant concept development. See that your sourcebook work is at least 8 to 10 pages and include at least 30% drawings/process drawings.

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Before you begin your artwork it is important to have a PERSONAL response and steer away from clichéd imagery

Teachers must facilitate the initial brainstorming/research process.

Begin by conceptualising in the form of a mind map using the theme '#' in your sourcebook.

Using the guideline below, create an artwork in which you share ideas, emotions and thoughts related to '#'. Your teacher must facilitate this process.

- Intentions, aims or ideas that you wish to convey
- Images that would best express your intentions
- Exploration of and experimentation with materials and techniques which must include a minimum of ONE tonal drawing which has relevance to the theme
- Remember a minimum of 30% should be drawings that explain your concept development which should include at least one tonal drawing/process drawings/mark making/visual evidence/doodles using any media
- Media that could successfully communicate these ideas
- Techniques that would be the most appropriate for the use of the expression of your media and your ideas
- Size, format and presentation that would best suit your ideas
- Document personal thought process/reaction to the theme through display of skill and technique-physical engagement
- See assessment criteria on pages 20, 21 and 22.

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TOPIC 2: THE ARTWORK

It is important that you create a strong and vibrant mood/atmosphere in the artwork. Your art teacher will guide the creation of the final artwork.

You must now create an artwork with the theme '# Hashtag'.

Consider the following as an inspiration/idea for your final artwork

- What is your subculture? Own investigation.
- South African Street Culture
- South African or international subcultures and countercultures, e.g. hipsters, surfers, punks and hippies
- #Climate change
- # MeToo movement
- #NoDomesticTrade
- #NotonMyWatch
- #EyesOnIvory
- #Conservation
- #SaveTheRhino
- #Ecofriendly
- #Recycle
- Any other interpretations

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ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90–100	• The candidate generated many ideas; tried unusual combinations or changes before choosing one final idea; made connections to previous knowledge; mastery of problem-solving skills. • Effort far beyond that required. • The WOW factor is evident. • Work shows great innovation. • The work as a whole is confident and evocative; it engages the viewer with outstanding visual qualities. • The work clearly demonstrates original vision, a variety of innovative ideas and/or risk-taking and inventive articulation of a broad range of elements and principles. • Content/Conceptual richness of the work is excellent. • Outstanding and original presentation; exceptional ability; creativity richness; insightful; fluent; high skill; observation and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references.
Excellent	80–89	• Striking impact; detailed; well organised and coherent; polished; skill evident; supported by original/unusual/relevant visual references; presentation original and considered; less resolved; some minor flaws evident. • Usually most of the above, but without the WOW factor. • Often excellent technical abilities, but not as innovative OR very innovative, but lacking technical richness.
Very good	70–79	• Well organised, as above, but lacks the 'glow and sparkle' (less convincing in terms of imagination, creativity and innovation); good level of competence and selection of content; supported by a good selection of relevant visual references; obvious care and effort taken with original presentation; some obvious inconsistencies/flaws evident. • Good evidence of effort and commitment. • Interesting/Innovative/Creative, but not technically resolved. • Technically good, but lacks conceptual richness, or vice versa.
Good	60–69	• The work demonstrates some originality; clear intent; convincing; simple direct use of medium; displays understanding, but tends towards the pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation; distracting/obvious inconsistencies. • Sound level of competence.
Average	50–59	• Adequate; feels mechanical; derivative or copied; little insight. • Unimaginative; some visual references not always clearly identified. • Fair presentation; many distracting inconsistencies. • Average level of technical competence; possibly limited commitment in terms of time and effort. • Imagery is copied from another source with little transformation of images. • Little evidence of trying anything unusual. • Scope of work is narrow and/or repetitive.

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Below average	40–49	• Enough material/works to pass; not logically constructed. • Limited selection of information; poor technical skills and/or lack of time on task might be contributing factors. • Little use of visual information; clumsy or careless presentation; in need of support/motivation to pass. • Imagery is copied from another source with very little transformation. • Composition is weak and undeveloped; no evidence of planning, or incomplete planning.
Weak	30–39	• Just enough material/works to pass. • Visually uninteresting; uncreative; limited/poor technical skills used. • Little attempt to present information in an acceptable manner; little or no visual information/reference. • General lack of commitment; in need of support/motivation to pass. • Insufficient time on task; standard below that which is acceptable. • Poor solutions to problems; artwork copied and superficial; no evidence of original thought.
Very weak Fail	20–29	• Very little information; jumbled; not easy to view; little or irrelevant work/visual information. • No effort made to present work in an acceptable manner; general lack of commitment/cooperation. • Very poor skills level. • Project very weak or incomplete. • Poor artistic decision-making; candidate has little input. • Classes were missed and candidate failed to make up the time.
Unacceptable Fail	0–19	• Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/cooperation. • Work incomplete. • Poor artistic decision-making; candidate put forth no effort. • Most classes were missed and the candidate failed to make up the time.

TOPIC 1: SOURCEBOOK

ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Concept development	• Mind maps, annotated sketches and drawings to show concept development	
Research, investigation, experimentation, etc.	• This should include **some or all** of the following: ○ Sketches, drawings, photos, images, collected poems, lyrics and any other material that inspires you ○ Research on artists that have inspired you ○ Experimentation with media and/or different techniques ○ All material must relate to the development of **your** work, substantiating **your** decisions.	
Process drawings	• At least 30% should be drawings to explain your concept development.	
Presentation and overall view	• Visually interesting, showing a personalised approach. • Your sourcebook should consist of an average of 8 to 10 pages.	
	TOTAL	**50**

TOPIC 2: THE ARTWORK

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ASSESSMENT CRITERIA	This includes the following:	Suggested mark allocation
Choice and use of materials/techniques	• Suitability of material and technique according to the concept • Safe and manageable • Technical skill	
Use of formal art elements	• The importance of the elements and principles of art, such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition	
Overall impression of work – originality, creativity, innovation	• Generation of new, unique and novel responses/ solutions	
Interpretation and practical implementation of research	• A personal interpretation of a theme • Experimenting • Meeting new challenges	
Completion and presentation of artwork	• Attention to detail • Task completed in allocated time • Presentation according to task	
	TOTAL	**50**

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DECLARATION OF AUTHENTICITY	
This declaration must be completed and signed by the candidate and countersigned by the teacher and cover all evidence submitted.	
Candidate's name:	**Date:**
I declare that the attached NSC practical examination is all my own work and does not include any work completed by anyone other than myself. I have completed the examination in accordance with the instructions and time limits.	
Candidate's signature:	**Date:**
Teacher's name:	**Date:**
On behalf of ……. (centre name), I confirm that, to the best of my knowledge, the above-mentioned candidate is the sole author/artist of the completed work attached, which has been completed under the required conditions.	
Teacher's signature:	**Date:**
School principal's signature:	**Date:**

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ADDENDUM A

1. The candidate is required to produce ONE artwork in the PRACTICAL OPTION that he/she HAS CHOSEN THIS YEAR. Specialised options include drawing, painting, sculpture, printmaking, multimedia work, photography, installations, new media, etc.
2. Some candidates need the freedom to work across disciplines. This is in keeping with contemporary art practices. A specialised focus on painting could include the exploration of three-dimensional work and new media.
3. Candidates' artworks are marked according to the criteria for the subject Visual Arts, and not according to the specialised discipline, e.g. painting and photography. In all specialised options there should be a balance between technical (form) and conceptual (content) aspects within the selected approach. The candidate's intention towards and approach to both the technical and conceptual aspects of the work should be considered when assessing the artwork(s).
4. Contemporary artists pull from an infinite variety of materials, sources and styles to create art. Contemporary artists working in the **Postmodern** Era embrace the notion of 'artistic pluralism', the acceptance of a variety of artistic intentions and styles.
5. **Today's contemporary art world shows a cross-over/integration of media/ technique, which means our pre-conceived ideas and techniques are constantly changing. Practical work should always be informed by contemporary art practice. This must be kept in mind when marking examination work.**
6. **Creativity and individuality should be stressed.**

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

According to the Curriculum and Assessment Policy Statement (CAPS) teachers should not be prescriptive about specialised disciplines, such as darkroom photography, printmaking, drawing and sculpture. Teachers should consult the CAPS document for guidance along with referencing traditional utilisation and contemporary fine art practices in these disciplines. Below are general guidelines for the grey areas in contemporary disciplines: new media/multimedia/digital art, etc.

Working in new media/multimedia/digital art does NOT guarantee high marks.

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

- Concept development and realisation must play an important role in all new media/multimedia/digital work. Evidence of the candidate's thought processes leading to the final realisation of the concept in his/her work should be visually evident.
- The sourcebook must show evidence of:
  - **Relevant source material** – own sources generated with the use of software or created by hand and digitised through various input devices
  - **Concept development** (thumbnail sketches, writing and/or a storyboard)
  - **Research on artists** following similar approaches
  - **Documentation of programs** used, e.g. screenshots
  - **A minimum of 30%** should be drawings to explain concept development. It must show evidence of hand skills.

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ARTWORK: NEW MEDIA/MULTIMEDIA/DIGITAL ART, ETC.

- All new media art must **emphasise artistic voice over technical skill**. In other words, it is not the skill of the candidate in a specific computer program that is assessed, but the aesthetic use thereof. Therefore, research of contemporary artists is vital to create an own artwork. (Candidates must distinguish between using these new types of media to create art, as opposed to design, e.g. music videos.)
- Using computer applications as a tool to realise concept, expressive and formal concerns (similar to how a painter would use his brush and paint)
- Candidates must consider conceptual, aesthetic, expressive and formal concerns as fundamental to the approach, including sensitivity to context.
- Personal control and execution of work
- **Presentation is important:**
  - In art galleries and museums, video art and animations are usually presented in a large format to engulf the viewer with a total sensory experience. Although this is not possible in most schools, the candidate must consider the impact of the work on a computer screen.
  - In two-dimensional digital work the final artwork cannot be only an A4 print. It has to be a series of at least THREE A4 works that relate in narrative OR printed in A2 and mounted.
- In animation/video art consideration must be given to space, time, movement, narrative, chronology, interaction of image and sound.
- Candidates **must consider the soundtrack in animation/video art** carefully. Often the soundtrack gives a 'music video' feel to the work and contradicts the message. Candidates can create their own sounds.

DIGITAL PHOTOGRAPHY

- The minimum requirement is FOUR A4-related digital prints OR something similar in size, e.g. THREE A3 prints or ONE A2 or larger print.
- The photographs should be **conceptualised and presented** as ONE artwork, e.g. follow a narrative.
- Place the digital images on a CD into the front of the sourcebook. All digital software procedures must be documented thoroughly in the sourcebook. The candidate must keep a record of screenshots that illustrate all the editing decisions made. This is the only way to validate digital work as authentic, since so much digital artwork is available for download on the internet. Teachers must monitor the development of the candidate's digital process.
- The sourcebook must include the following:
  - The program used (e.g. Adobe Photoshop 7 ©)
  - All digital software procedures. The candidate must keep a record of screenshots that illustrate all the editing decisions made.
  - The tools the candidate used to manipulate his/her images, in other words, adjustments made, filters used (distort, noise, render, sketch), etc.
- Candidates should consider the presentation of the work carefully.
- Candidates selecting this option must familiarise themselves with contemporary developments in fine art digital photography.
- Photography, both traditional and digital, is not only a technical exercise, but also encompasses questions of aesthetics, intent, content, etc. in the assessment criteria.
- Do all manipulation and changes to the photographs during the 24 hours of the examination. Presentation needs to be resolved in the 24 hours.

Assessment of photography:

- Interpretation and communication of the theme. Candidates should be able to compose and establish relationships between images.
- The work must reflect a high degree of originality and strong creative qualities. It should read as fine art, therefore conceptualisation in the sourcebook is essential.
- Images must relate to one another and the theme. No random selection.
- Formal elements and principles.
- Photography may be combined with other media.
- Consider presentation of your photographs.

INSTALLATION

- Installations break away from traditional painting and sculpture by creating three-dimensional spaces that viewers can enter and be surrounded by an artist's processes and visions. An environment is created by arranging objects in space, and environments that change or enhance the space itself.
- It should be in line with contemporary developments in fine art practices.
- Two and three-dimensional elements within an environment.
- Candidates may use ready-mades.
- Viewer interaction with space is important.
- Sensitivity to viewer reception and interaction on multiple sensory levels.
- Installation artworks must be resolved fully, both technically and conceptually. There should be extensive research and concept development in the sourcebook to justify the artwork.

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PERFORMANCE ART

- Performance pieces must be planned, documented and rehearsed thoroughly.
- Make drawings throughout the process of conceptualising the performance.
- Document the performance photographically, videographically and with drawings and words.
- Pay careful attention to the subtle differences between Performance Art as Visual Art and Performance Art as Dramatic Art.
- For the final examination the documentation of the performance will be assessed and not the actual performance due to the nature of the examination and moderation process.

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