

**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

**OCTOBER / NOVEMBER 2005  
OKTOBER / NOVEMBER 2005**

**GRAPHIC ART SG  
(Open)**

**To be opened on 16 May 2005**

The examination consists of ONE paper: The Practical Open Examination. This paper includes TWO parts, the Workbook (preparatory drawing and 1 x A3 or 2 x A4 final tonal sketch/es) and the Final Practical Work(s). There is no Theory examination paper.

General instructions appear in THE INSTRUCTIONS FOR THE PRACTICAL OPEN EXAMINATION FOR GRAPHIC ART SG OPEN: CASS PORTFOLIO.

**GENERAL INFORMATION: OPEN EXAMINATION**

- Please refer to the submission procedures outlined on page 11.
  - The completed Workbooks (Yearwork Book and Exam Workbook), Yearworks and the Final Work(s) are to be handed in to the examination commissioner by **16 SEPTEMBER 2005 AT 12:00**. Individual schools may set an earlier submission date to serve their own internal schedules.
  - The FINAL EXAMINATION WORKBOOK (A3) is to contain the following:
    1. Index
    2. Research Assignment
    3. Reference material
    4. Preparatory drawing and ONE A3 or TWO A4 final tonal drawing/s
    5. Rationale
  - Details of how each of these is to be approached can be found in The Instructions for the Practical Open Examination for GRAPHIC ART SG OPEN: CASS PORTFOLIO.
  - YEARWORK REQUIREMENTS: Each category of GRAPHIC ART stipulates the particular requirements for the yearwork. These requirements are contained in The Instructions for the Practical Open Examination for GRAPHIC ART SG OPEN: CASS PORTFOLIO.
- NB:** The yearwork requirements are COMPULSORY, and only those candidates who are able to fulfil these requirements may enter the examination for this subject.

Candidates who do not submit yearwork research (A4 or A3 workbook), preparatory drawing and 1 x A3 or 2 x A4 final tonal yearwork drawing/s and THREE practical yearworks, will not be awarded any marks for this part of the exam.

- **MARKING OF THE EXAMINATION:** Final works, as specified in the examination paper, are to be presented as an EXHIBITION together with the Final Workbook (A3 research, preparatory drawing and 1 x A3 or 2 x A4 final tonal drawing(s)) **AND** Yearwork Book (A4 or A3 research, preparatory drawing and 1 x A3 or 2 x A4 final tonal drawing(s)) and THREE Yearworks. Actual Yearworks, not photographs of Yearworks, **MUST BE EXHIBITED.**
- **ASSESSMENT:** Marks will be allocated as follows (TOTAL = 300):

**YEARWORK**

Research Assignment (A3 or A4-size)	25 Marks
Drawings: ONE A3 or TWO A4 sketch(es) with preparatory work	25 Marks
THREE Practical Yearworks	100 Marks

**SUBTOTAL: 150 Marks**

**EXAMINATION**

Research (Only A3 size)	25 Marks
Drawing(s): ONE A3 or TWO A4 drawing(s) with preparatory work	25 Marks
Final Practical Yearworks (TWO)	100 Marks

**SUBTOTAL: 150 Marks**

**TOTAL: 300 Marks**

**1. COMPLETE THE FOLLOWING EXAMINATION RESEARCH PROJECT**

**RESEARCH ASSIGNMENT** (Collection of Information)

PART 1

5 Marks

Candidates must gather, record and comment on information (research) about ONE South African OR ONE non-South African artist (\*draftsman/printmaker) using a similar theme, or an aspect of the theme, to that given in the examination paper. The candidate should use this as an opportunity to explore how the artist approached the theme or an aspect of the theme in his / her own individual way.

\*Draftsman refers to one who makes drawings.

(± 50 – 100 words, plus visual reference material)

## RESEARCH

### PART 2

10 Marks

The candidate must write an **analysis** (100 – 200 words) of a well-known print/drawing of his/her choice, which depicts a theme similar to that given to the candidate in the examination paper or an aspect of this theme. **Please include a photocopy or a line drawing of the chosen print/drawing.**

The analysis should include a discussion of the following aspects:

- Empirical data : Title, artist, size and date that the print/drawing was completed.

**Discussion of the following aspects must be used to explore the meaning of the print/drawing, not purely the formal aspects.**

- Composition Principles such as balance, order, harmony and proportion
- Style and technique Elements such as colour, form, line, tone, space and texture
- Iconography (Subject matter)
- Iconology (The message within the context of the social background at the time the drawing/print was done, including aspects such as symbolism, mood, etc.)

## RESEARCH

### PART 3

10 Marks

Candidates must gather, record and comment on information about factors relating to the theme. These factors could include such things as: culture / media / environment / traditions / belief systems / class / politics / race or gender, which can act as stimuli for their drawings / prints.

The second part must consist of an analysis and give evidence of the learner's involvement and commitment to the research assignment. This assignment should not be written as an essay, but instead it should be a collection of annotated images. The information in other words should be presented as an interaction between text, visuals and small sketches.

The visual study material may include photocopies, photographs and sketches of the work(s) of artists related to the given theme.

**TOTAL: 25 Marks**

THEME

**'REACHING OUT...'**



For he shall give his angels charge over you.  
To keep you in all the ways.  
They shall bear you up in their hands, lest you dash your foot against a stone.

You shall tread upon the lion and adder:  
The young lion and the dragon shall be trampled under your feet.

## 2. **INTERPRETATION OF THE THEME**

This exam paper offers you the opportunity to investigate the theme of “REACHING OUT...” in the medium of drawing or printmaking. You are challenged to interpret this theme visually in terms of an understanding of time, the past, the present, the narrative, the allegorical, the abstract, the didactic, the subtle and the enigmatic. These observations may be dramatic or much humbler, ordinary events.

**These are just some of the concepts that you could use as a starting point. It is not compulsory to work with any of the above suggestions.**

To stimulate your ideas and approach to the medium, a list of local examples of drawing and printmaking is given below.

- The relief prints of Austin Hleza, Azaria Mbatha and John Muafangejo
- The drawings of William Kentridge and Diane Victor
- The pastel drawings of Penelope Siopis
- Work done at the Caversham Press, Natal
- The drawings and other work of Zwelethu Mthethwa
- Works on paper by Durant Sihlali

The above list merely serves as a possible starting point for research. You are also encouraged to research work by artists in your immediate environment and those working in the global art world. Popular culture and other social activities should also be seen as an important source for ideas.