

GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

OCTOBER / NOVEMBER 2005

OKTOBER / NOVEMBER 2005

**PAINTING SG
(OPEN)**

TO BE OPENED ON 16 MAY 2005

INSTRUCTIONS TO CANDIDATES AND TEACHERS:

- General instructions – for **PAINTING SG** (including the Yearwork and Open examination requirements) were sent to educators and candidates by the Department of Education during the first term of 2002: CASS PORTFOLIO – ART 2 SUBJECTS.
- Please refer to submission procedures outlined on page 12.

1. THEME:

“LOOKING BEYOND THE REFLECTION IN THE LOOKING GLASS”

“As an artist, you study the world around you as a crystal ball (a mirror), in order to discover and create something more than meets the eye”.

For this exam you have to study REFLECTIONS and SHADOWS and use them in your own final painting.

- **Reflection:** Show image of, reproduce an image to the eye or mind of the viewer, that exactly corresponds with the object's appearance to reality.
- Explore mirrored surfaces around you, the infinite web of reflection within a reflection even abstraction of reflection and shadows, in order to come up with your own interpretation of the theme.
- Reflection can be interpreted in any way. E.g. the artist can reflect on the past to shed light on the future. You can reflect on the myths that surround art history and the way that history, like mirrors, can distort as well as reveal certain truths, especially about art making.
- Reflections can also be viewed as a metaphor for the modern tendency towards self-absorption and narcissism as seen in many artists' self-portraits during the ages.

- Reflections can also be seen as a synonym for TROMP L'OEIL painting, by its intent to deceive the viewer.

1.1 INTERPRETATION OF THE THEME

Using **one or more** of the following ideas, give your own interpretation of the theme: **“LOOKING BEYOND THE REFLECTION IN THE LOOKING GLASS”**.

- The interpretation of this theme is open to many possibilities, a closed and one-sided interpretation should be avoided.
- The artist is entitled to, and has the artistic licence to interpret the world and / or personal history (and life in general) according to his or her unique and personal vision.
- This **theme** calls for your interpretation of your own **or** somebody else's ideas on **“LOOKING BEYOND THE REFLECTION IN THE LOOKING GLASS”**, past, present or in the future.
- Try to combine the past and the present, the popular and the public, and invite the viewer to make interpretations about the theme **“LOOKING BEYOND THE REFLECTION IN THE LOOKING GLASS”**, that we all honour.
- One of the most constant features of POST MODERNISM has been its conceptual dimension. Study the impact of conceptual art on international and South African painters since 1980.
- Determine the validity of **“LOOKING BEYOND THE REFLECTION IN THE LOOKING GLASS”** in our post-modernist society. People in a multi-cultural, class-orientated society will all have different heroes that are important in their own lives. Why do we all want to be perceived as idols / perfect / beautiful? Why do we always idealise reality? Why do we want to present ourselves without moles and wrinkles?
- Investigate the impact of **“LOOKING BEYOND THE REFLECTION IN THE LOOKING GLASS”** in your own or anybody else's life. Sportsmen, politicians, historical figures, religious and entertainment persona will all influence people in various ways. Ask yourself if the media and TV distort reality.

- Combine your research in the development of your own interpretation of the theme in the drawings and preparation work in the workbook.
- Your final painting should be your conclusion “**LOOKING BEYOND THE REFLECTION IN THE LOOKING GLASS**” in your chosen context.
- There is no correct or incorrect way of interpreting this theme.

1.2 ASSIGNMENT

The theme “**LOOKING BEYOND THE REFLECTION IN THE LOOKING GLASS**” must be your point of departure for both the workbook, (research assignment and preparatory drawings) and final practical work(s).

1.3 THE EXAMINATION WORKBOOK

- Create an **A3 workbook** in which you develop your ideas for the final painting and to the research project about the theme: “**LOOKING BEYOND THE REFLECTION IN THE LOOKING GLASS**”.
- **Complete SECTION A and SECTION B in the workbook.**
- Ensure that you consult extensive visual resources and undertake your own original research (for the practical works and research workbook), before starting the final painting(s).
- Remember that your theme may be approached in a more conceptual or symbolic manner.

1.4 WORKBOOK

SECTION A: RESEARCH ASSIGNMENT

[25]

1.4.1 PART 1: RESEARCH – (Artist related to the theme)

(5)

In the research assignment you must explore the theme “**LOOKING BEYOND THE REFLECTION IN THE LOOKING GLASS**” in a society by comparing the work of TWO contemporary (after 1980) artists, ONE South African and ONE international artist of your choice, who have used a similar theme or an aspect of the given theme.

In ± 500 – 800 words, (with visual reference material, pictures and / or photos) discuss the reasons for selecting these specific artists.

You may use any relevant sources, e.g. interviews, newspapers, magazine articles, Art History books and multi-media such as the Internet, but must include a BIBLIOGRAPHY.

1.4.2 **PART 2: RESEARCH (Analysis of an artwork)** (10)

You must write an **ANALYSIS** (between 500 – 1 000 words) of a well-known **PAINTING** of your choice which depicts a theme similar to the theme “**LOOKING BEYOND THE REFLECTION IN THE LOOKING GLASS**” or an aspect of the theme.

PLEASE INCLUDE A PHOTOCOPY OR A LINE DRAWING OF THE CHOSEN PAINTING.

This section **MUST NOT** be written as an essay but rather as a creative presentation of the analysis in which you may use transparencies, symbols and overlays in order to analyse the artwork.

1.4.3 **PART 3: RESEARCH (Personal approach and reference material)** (10)**FACTORS RELATING TO THE THEME****“LOOKING BEYOND THE REFLECTION IN THE LOOKING GLASS”**

1. **Answer the questions as set out on p. 3 of this examination paper under explanation of the interpretation of the theme, paste in pictures / photos and other visual material that inspired your ideas for the final artwork.**
2. Gather, record and comment on information collected about the factors that relate to the theme in **± 500 words** (in an interaction with text, visuals and small sketches). These factors could include your culture, traditions and rituals, religion, politics, etc. which can act as stimuli for your own and other candidates' artworks.

NB. This assignment should not be written as an essay, but instead should be a collection of annotated images. e.g. COLLAGE of text and visual images, your own photos and / or sentimental / personal memorabilia.

A BIBLIOGRAPHY must be included.

Research taken directly from the INTERNET or other electronic media / software programmes will be penalised. Research must be the learner's own original work. Any form of plagiarism or direct extracts from resource material will not be accepted.

1.5 **WORKBOOK****SECTION B: DRAWING AND PREPARATION WORK****[25]**

- Drawings and preparatory work for the final PAINTING must be completed in the **A3 examination workbook** (refer to Instruction Guidelines for PAINTING 604-2/0).
- **PREPARATION WORK** should show a clear development towards the concept of the final painting. This should include a variety of preparation work: drawings and colour studies done in a variety of media. Do not only include experiments done in different techniques, apply these techniques in relevant drawings / preparatory works that are applicable to the final painting. (15)
- **A3 TONAL DRAWING:** Complete at least **ONE A3 tonal drawing** of the final work or concept thereof. (10)

2. **FINAL PRACTICAL WORK(S)**

- You must complete a minimum of ONE painting based on the given theme. If you choose to do more than one painting, these may be completely different interpretations of the theme or may be linked by means of interpretation (a series), or presented in the format of a diptych (two), triptych (three), or a polyptych, (more than three), making up ONE image or concept.
- The **SIZE** of the final practical work(s) may be determined by you, the candidate, but must show evidence of your involvement and commitment over the entire period of examination.
- For the **FINAL PAINTING** you may use any painting medium, combination of media or surface, as long as colour has been used. Monochromatic artworks will be accepted only if done in a painting medium.

3. **SUBMISSION DATE**

The completed workbook and final work(s) are to be handed in to the school's examination commissioner at the school by **12:00** on **16 September 2005**.

ALL WORKS MUST BE STORED IN A SAFE PLACE AT THE SCHOOL UNTIL THE START OF THE EXAMINATIONS MARKING SESSION, WHEN YOU WILL BE RESPONSIBLE FOR THE EXHIBITION OF YOUR OWN WORK AT A VENUE DETERMINED BY THE EXAMINER.

All yearworks (minimum 2) and year workbook(s) **MUST ALSO BE EXHIBITED AT THIS EXHIBITION**. Learners must please identify and label all works with a label that states YEARWORK / EXAMINATION WORK. Please include your exam number in a professional way on all artworks and labels; do not use Tipp-ex for this purpose.

4. MARK ALLOCATION

4.1 EXAMINATION: (PAPER)

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|----|----------------------------------------------------|--------------------|
| A. | Workbook: Section A – Research assignment | (25 marks) |
| B. | Workbook: Section B – Drawing and prep work | (25 marks) |
| C. | Final practical paintings | (100 marks) |
| | SUBTOTAL: | [150 marks] |

4.2 YEARWORK:

- Completed before June 2005, during the Grade 11 and Grade 12 Year (only the last painting of the Grade 11 year may be used for the assessment exhibition).
- The Yearwork requirements for the assessment exhibition (and CASS marks), are a minimum of 2 Paintings and a Research workbook which must be on display with the Examination Work, to be moderated only.
- Only paintings that were assessed for the CASS marks for Painting (604-2/0) must be exhibited. Do not windowdress displays with irrelevant artworks, designs or sculptures. You will be severely penalised!
- The CASS work (Yearwork) is to be moderated only, but must be displayed with the relevant CASS documents in the teacher's portfolio.
- If the examiner finds it necessary, because of discrepancies with CASS marks, the whole centre's Yearworks will be re-assessed and all Cass marks will be adjusted accordingly.

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|----|----------------------------------------------------|--------------------|
| A. | Workbook: Section A – Research assignment | (25 marks) |
| B. | Workbook: Section B – Drawing and prep work | (25 marks) |
| C. | Final practical paintings | (100 marks) |
| | SUBTOTAL: | [150 marks] |

TOTAL: 300

NB ADDENDA A, B AND C FOLLOW ON THE NEXT PAGES.