

MARKING GUIDELINES

EXAMINATION	NATIONAL SENIOR CERTIFICATE
GRADE	12
DATE	NOVEMBER 2024
SUBJECT	VISUAL ARTS (PRACTICAL)
PAPER	2
MARK TOTAL	100
DURATION (HOURS)	18 TO 24 HOURS
NUMBER OF PAGES	5



SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE
SUID-AFRIKAANSE KOMPREENSIEWE ASSESSERINGSINSTITUUT



KEEP THE FOLLOWING IN MIND

- Markers/examiners are to use the criteria on *page 5* of the Practical Question paper November 2024 as a guide when marking (SEE MARK SHEET ATTACHED)
- The assessment criteria on *page 6* of the Practical Question paper November 2024 should also be taken into consideration as practical work should be seen as a holistic piece.
- Emphasis should be on creativity and originality. This is the culmination of 3 years of studies.

SECTION A: SOURCE/WORKBOOK

CONCEPT DEVELOPMENT

The candidate's intention, proposal or rationale could be in any form, and the candidate's concept could be explained through a brainstorming and/or mind map. Candidates can also write a reflective report on the completion of the final artwork. Any of the above can be taken into consideration for a mark out of 100 for **CONCEPT DEVELOPMENT**. Candidates can make use of images and writing. More than one idea can be researched by the candidate, but the emphasis is on choosing a concept that the candidate research further throughout the sourcebook. The concept must clearly show how the theme of **MAGIC** has been incorporated.

RESEARCH

Look for any of the following: images, photos, visual resources or any other material that inspired the candidate. This can be in the form of a collage. Candidates can also investigate artists that inspired them. All material must be related to the development of the work. Candidates can research artists for different reasons, to use the technique, method or style of the artist in their own work. All or some of the above must be present for a mark out of 100 for **RESEARCH**.

PROCESS DRAWINGS

A minimum of 40% of the sourcebook must be drawings to explain the concept development of the candidate. The images used in the collage should be present in these drawings as references. Borrowed images must be appropriately changed by more than 60%. Candidates should not copy the artworks of other artists for their own drawings. The drawings include exploration and experimentation of materials and techniques, line, contour, detail studies, composition, tonal drawings and or colour studies. There must be a completed tonal drawing. 100 marks are awarded for the **PROCESS DRAWINGS**.



PRESENTATION AND OVERALL VIEW OF THE SOURCEBOOK

The presentation will vary for each candidate but look for visually interesting and creative exploration of the theme, **MAGIC**. There should be a form of planning in the sourcebook; it should be well-organised, presentable and neat. The format may also differ. Candidates can follow the guidelines in the marking rubric to include an index, headings on pages, etc. Look for page layout that adds to the presentation of the sourcebook. Irrelevant decoration that does not add to the idea should not be given marks for.

SECTION B: ARTWORK

- Refer to the criteria on pages 17 and 18 of the Practical Question paper November 2024 for darkroom photography, digital photography, new media/multimedia art and printmaking.
- The idea portrayed in the sourcebook should be evident in the final work. If not so, full marks cannot be awarded if the theme isn't successfully conveyed.
- Make sure to check and compare the quality of the work in the sourcebook to the final artwork. There should be a clear correlation between the two, specifically the style and technique, as proof that no one helped the candidate during the final practical examination.
- There are no restrictions in styles, the size of the artwork or the medium chosen, unless it does not add to the concept and sourcebook. Keep in mind the quantity/amount must reflect a maximum of 24 hours of work.

When grading the artworks, markers should remember that the quality of the candidate's work should be taken into consideration. Assess the quality of the work, such as the choice of the concept, handling of media, composition etc. Be consistent about the standards for a Grade 12 candidate. The marks should not reflect the marker's personal likes and dislikes, but decisions on marking should rather be like those of a referee, thus focusing on fairness. All marks awarded should be fair, valid and reliable. Refer to the descriptive rubric for guidelines on page 5 in the marking guidelines.

Lastly, focus on authenticity: are the artworks meaningful, relevant and interesting? The works should be contextualised, rather than isolated. Expressive authenticity should be taken into consideration, thus referring to how much sincerity, genuineness of expression, and moral passion the candidate put into the work.



SECTION A: SOURCE/WORKBOOK

CRITERIA		MARKS
CONCEPT DEVELOPMENT	<ul style="list-style-type: none"> • Candidate's intention/proposal/rationale • Ideas: brainstorming and/or mind map • Reflective report on completion of final artwork 	100
RESEARCH	<ul style="list-style-type: none"> • Should include some or all of the following: Images, photos, visual resources or any other material that inspires you in the form of a collage • Investigation of artists that inspire you (All material must be related to the development of your work.) 	100
PROCESS DRAWINGS	<ul style="list-style-type: none"> • A minimum of 40% must be drawings to explain your concept development • Exploration and experimentation of materials and techniques, line/contour/detail studies, composition/tonal drawings and/or colour studies 	100
PRESENTATION AND OVERALL VIEW OF THE SOURCEBOOK	<ul style="list-style-type: none"> • Visually interesting and creative exploration of the theme • Planning well-organised, presentable, neat • Includes index, headings, page layout 	100
		400/8
TOTAL		50

SECTION B: ARTWORK

CRITERIA	
Choice and use of materials/techniques	<ul style="list-style-type: none"> • Suitability of material and technique • Technical skill
Use of formal art elements	<ul style="list-style-type: none"> • Importance of line, shape, colour, texture, space, rhythm, balance, harmony, proportion, composition.
Overall impression of work – originality, creativity, innovation	<ul style="list-style-type: none"> • New and unique responses and solutions
Interpretation and practical implementation of research	<ul style="list-style-type: none"> • Personal interpretation of theme • Experimenting
Completion and presentation of artwork	<ul style="list-style-type: none"> • Attention to detail • Completed in time • Presented according to task
TOTAL 50	
COMBINED TOTAL: Sections A and B	

MARKER SIGNATURE:

EXAMINATION NUMBER:

CENTRE NUMBER:



ASSESSMENT CRITERIA FOR PRACTICAL WORK (FET)		
Outstanding	90–100	Exceptional ability, richness; insightful; fluent; high skill; observation and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references. Outstanding and original presentation.
Excellent	80–89	Striking impact; most of the above; detailed; well-organised and coherent; polished; skill evident; supported by original/unusual/relevant visual references; presentation original and considered. Some minor flaws evident.
Very good	70–79	Well-organised, as above, but lacks the “glow and sparkle”; 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	60–69	Interesting visual presentation; 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.
Average	50–59	Adequate; feels mechanical; derivative or copied; little insight; unimaginative; some visual references not always clearly identified; fair presentation. Many distracting inconsistencies.
Below average	40–49	Enough material/works to pass; not logically constructed; some flashes of insight; limited selection of information; poor technical skills might be a contributing factor; little use of visual information; clumsy or careless presentation. In need of support/motivation to pass.
Weak	30–39	Visually uninteresting; uncreative; limited/poor technical skill 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. Very weak.
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/co-operation.
Unacceptable Fail	0–19	Incoherent; irrelevant, very little or no work; lack of even limited skills being applied. No commitment/co-operation.