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EXAMINATION	NATIONAL SENIOR CERTIFICATE
GRADE	12
DATE	NOVEMBER 2024
SUBJECT	VISUAL ARTS (PRACTICAL)
PAPER	2
MARK TOTAL	100
DURATION (HOURS)	MINIMUM 18 AND MAXIMUM 24 HOURS • SECTION A MUST be done during the 3rd term. [50 marks] • SECTION B MUST be done during the 4th term, under controlled conditions ONLY in the examination venue, within a **24-hour** schedule spread over 3 or 4 days. [50 marks]
NUMBER OF PAGES	21

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INSTRUCTIONS AND INFORMATION

1. This question paper consists of **TWO** sections:

   SECTION A: SOURCEBOOK/WORKBOOK/JOURNAL
   SECTION B: THE ARTWORK

2. Answer **ALL** the questions in **SECTION A** and **SECTION B**.

3. Your facilitator must introduce and facilitate this examination.

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

   - Independently and creatively apply advanced approaches 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 in the creation of imaginative and innovative artworks, using a personal, expressive visual language.
   - Effectively manage time and the working process and present own work in a professional manner that enhances the expressive and conceptual impact of the work.

5. Your final art practical examination for Grade 12 represents the culmination of your art studies this year. Your creativity, originality and skills should be displayed.

6. Read the **ADDENDUM** with information about your working process at the end of this question paper.

7. Paste the completed, signed **DECLARATION OF AUTHENTICITY** in the front of the **SOURCEBOOK/WORKBOOK/JOURNAL**.

May you enjoy creating this artwork and may it be fresh, original and communicate personal experiences.

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SECTION A (TOPIC 1): SOURCEBOOK/WORKBOOK/JOURNAL

The sourcebook forms an important part of this examination. There are no restrictions on size, and it can be presented in any form. You may work on it both at school and at home. It provides insight into the way you form ideas, how many alternatives you have investigated, as well as other processes leading to the final work. Your sourcebook should clearly communicate your thought processes.

You MUST clearly mark this sourcebook as examination work and present it with your final artwork, SECTION B.

Direct copying from magazines, the internet, et cetera 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. Images must be changed 60% from the original to avoid being penalised. Emphasis is placed on the PROCESS OF TRANSFORMATION OF THE SOURCE MATERIAL.

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

In your sourcebook you should VISUALLY tell the "story"' of how your final artwork was CONCEIVED, DEVELOPED and PRODUCED. This should be done through drawing, writing, experimenting, pasting, et cetera. This journey through time should reflect your INDIVIDUALITY and CREATIVITY as an art learner. Images used in/for the final artwork must be presented in the sourcebook.

The following is a guideline of things you should include in your sourcebook:

- Paste this examination brief into the front of your examination sourcebook.
- Include intentions, aims or ideas that you wish to convey.
- Images related to your intentions.
- A minimum of 40% of your sourcebook should consist of drawings. Personalise and create original preparatory/compositional/detailed/conceptual sketches and drawings based on your sources.
- Focus on experimentation, for example with different mediums. Demonstrate that you can render shading through drawing techniques in different media. For example, if you use watercolour, finish the artwork off with shading techniques in colour pencil.
- Process drawings: If your work is more process-orientated, you must include evidence of the creative process by documentation through original photographs, experiments and/or drawings and accompanying texts.
- A minimum of ONE tonal drawing must clearly show the development of your ideas and relate directly to your artwork.
- Decide on the format, size and presentation of your sourcebook to best suit your ideas.
- If the chosen medium for the final work is digital, the same requirements as the above are applicable. Include screenshots of the final work as it progresses.

All material must relate to the development of your work, substantiating your decisions.

See sourcebook assessment criteria on page 5.

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SECTION B: (TOPIC 2) THE ARTWORK

The examination work must be done in the presence of the Visual Arts facilitator/ invigilator using a minimum of 18 hours and a maximum of 24 hours.

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

2. You may present your work 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 the start of the examination, but no discussion of work may occur during the examination period.

5. There are no restrictions on size, but the artwork must be manageable and durable in terms of transportation to the examination centre. All artworks for SACAI are transported to the centralised marking centre.

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, but no abstract works are allowed. It can be naturalistic, expressionistic, decorative, et cetera. No scrapbooking.

8. You may incorporate other media to create mixed media works in any of the practical disciplines.

9. Choose imaginative subjects, themes, symbols and metaphors to create an expressive, emotional, conceptual or perceptual artwork.

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ASSESSMENT CRITERIA

MARKERS/EXAMINERS USE THE FOLLOWING CRITERIA AS A GUIDE WHEN MARKING:

SECTION A: SOURCE/WORKBOOK

CRITERIA		MARKS
CONCEPT DEVELOPMENT	• Candidate's intention/proposal/rationale • Ideas: brainstorming and/or mind map • Reflective report on completion of final artwork	100
RESEARCH	• 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	• 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	• 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	• Suitability of material and technique • Technical skill
Use of formal art elements	• Importance of line, shape, colour, texture, space, rhythm, balance, harmony, proportion, composition.
Overall impression of work – originality, creativity, innovation	• New and unique responses and solutions
Interpretation and practical implementation of research	• Personal interpretation of the theme • Experimenting
Completion and presentation of artwork	• Attention to detail • Completed in time • Presented according to task
TOTAL 50	
COMBINED TOTAL: Sections A and B	

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FINAL MARK FOR PRACTICAL EXAMINATION:

SECTION A (50 MARKS) + SECTION B (50 MARKS) = 100 MARKS

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**.

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THEME

This theme is meant to inspire and challenge you. It is open to a wide range of interpretations within your specific discipline. Your interpretation should be a culmination of the creative process you embarked on in Grade 10.

Art is often magical. But what relationship do magic and art have?

Various authors define magic as the desire to use invisible forces to change the visible world. From the philosophical point of view, the link between art and magic displays the hidden rules of nature, investigates the visible world and showcases the realm of dreams and desires.

Since the beginning of human creativity, magic and art went hand in hand. Small figurines used for various rituals, the ancient drawings found in caves, or the primitive masks used for numerous celebrations, are some of the earliest examples of the use of the visual art as a form of a meeting point between the spiritual and material realms.

The ancient Egyptian Book of the Dead is one of the earliest examples of art made from magical purposes. Full of beautiful Egyptian paintings and hieroglyphs, the images within illustrate various magic spells which help the crossing into the underworld.

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The theme, **MAGIC**, is open to many interpretations. The phrase "The magic of a moment" refers to a brief experience perceived as special in some way, a short time which seems beautiful and special. There is gold to be found in every moment we have. Sometimes you must dig deep to uncover it, but it is there.

Each moment, each experience, each possibility is an opportunity for a fresh start. We should make the most of life's moments each day. Places or objects can also be magical, it can have a mysterious quality that makes it seem wonderful and exciting. What are life's magical moments? Heart-warming family memories, like getting married, having a baby, falling in love for the first time or getting your first paycheck. Hearing someone you love say "I love you too" or even buying your first home.

The arrival of a magic moment focusses our attention on the present, creating one of the few instances in life when we are not reflecting on the past or future. Whether it's night or day, the northern or southern hemisphere, irrespective of the season or the precise location – our planet's natural world produces truly magical moments all year round.

Here are some examples of artworks that could be interpreted as reflective of the concept of **MAGIC.** You may draw inspiration from these images and undertake further research on the artists' work.

The artist Augusto Moriani shows a magical moment in his artwork *Baby's first steps*. The mother and father are there, helping the baby with his baby steps, on his way towards his goal.

Augusto Moriani: ***Baby's First Steps*****,** oil on canvas, 1895.

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There are four phases in the metamorphosis of butterflies and moths: egg, larva, pupa and adult. The chrysalis hangs upside down from the cremaster until there is one wonderful moment when the butterfly is ready to enclose, and emerges as an adult from the pupa.

Colourful Butterfly emerging from cocoon, generated with AI by Jonatan, date unknown.

A few magical moments in time, when the sun sets. Watching the day soften into evening, seeing the change in light and shadows. The colours reflect and transform the world, and it is truly magical.

A child and dog sitting at the end of a dock watching the sunset over calm waters, generated with AI by Roxane Bay, date unknown.

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Imagine being able to scuba dive or snorkel and see Jason deCaires Taylor's dynamic sculptural installation on the ocean floor. He combines the traditions of Land Art with the sensibility of street art, producing ever-changing works full of surprise, compassion, and wit.

Jason deCaires Taylor: ***Museo Atlantico*,** underwater sculptures made from pH neutral cement, stainless steel, aggregates, 2012.

One of Rodin's most well-known works, ***The Kiss*** depicts a tender moment between Paola and Francesca, two characters taken from Dante's *Divine Comedy*. In fact, the slain lovers were never able to fully embrace as they were killed by Francesca's husband upon finding them embracing.

Auguste Rodin: ***The Kiss,*** marble, 1889.

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American Pop artist Roy Lichtenstein is well-known for his comic style of pop-art. In this piece, one of several images of embracing couples, we are left to decipher whether the kiss is due a sad departure or a joyful encounter.

Roy Lichtenstein: ***Kiss II,*** oil on canvas, 1961.

Marc Chagall: ***The Promenade,*** oil on canvas, 1917.

This artwork by Chagall shows that exuberant zest for living which went hand in hand with the new phase of artistic accomplishment the artists had achieved. The artwork shows the exhilarating sense of freedom and optimism generated by the October Revolution which had taken place. For the Jews the revolution meant true liberation; at last, they were entitled to the same full rights as every other citizen of the state. Humiliations such as the young Chagall had experienced during his studies in St. Petersburg, where Jews were allowed to stay only with a special residential permit, were now out of the question. As an artist, Chagall belonged to the avant-garde, which had everything to gain from these revolutionary changes. In addition, there was the happiness with Bella to put a golden glow on life despite the many adverse circumstances of the outside world.

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Liberty Leading the People depicts a woman personifying Liberty leading a group of people forward over the bodies of the fallen, holding the French tricolour flag aloft. The painting captures the moment of a revolution, where the people have taken up arms against the government and are fighting for their freedom.

Eugène Delacroix: ***Liberty Leading the People,*** oil on canvas, 1830.

Pol Ledent, ***The Rich Colours of Trees in Autumn,*** oil on canvas, 2023.

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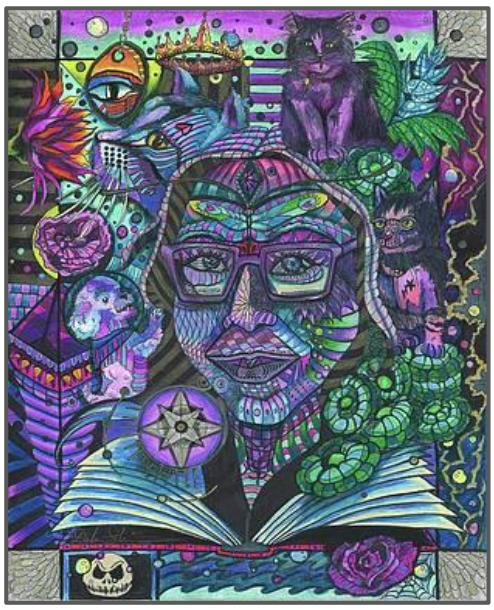

Debra Slonim, ***Magic Unleashed, Andrea Illuminated,*** oil on canvas, 2021.

A magical moment, a birthday celebration full of magic fun. A rainbow appears as the young musician plays a classic tune "Happy Birthday" on his trumpet.

Lori Pittenger, ***Birthday Magic***, oil on canvas, 2018.

"Beautiful evening sunlight streaming though my entryway chandelier crystal casts a perfect prism of light on my painting creating a most magical effect. It caught my eye and took my artwork to a new level that I could not reach on my own … a true God wink!"

Lori Pittenger, ***A Chef's Muse***, oil on canvas, 2014.

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Anna Duyunova, ***My Summer Visitor,*** oil on canvas, 2017.

Magical Moments was founded by Ilana Friedman.

Ilana focuses and engages with children who are "unseen" and "unheard", missing out on the most magical years of their lives, exposed to far too much violence, hatred, anger, hopelessness, hardship and difficulty during their most informative years. She believes in magic – gifting children who live in poverty of mind, heart, body and soul with opportunities to experience the "Extraordinary". To take their precious little souls on mini vacations for a few hours in the day; to seek refuge, while they play. To just escape the harsh reality of life, and for a few magical moments, to discover a world of profound generosity – unconditional kindness, filled with love and compassion and so much gentleness.

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This theme is open to many interpretations. It can be descriptive, symbolic or conceptual. Using your research material, find an original solution to create a truly individual interpretation of the theme. Consider the use of metaphors and symbols to convey meaning.

TRY TO INTERPRET THE THEME IN AN ORIGINAL WAY. OFTEN THIS ENTAILS DISCARDING, IF NECESSARY, YOUR FIRST IDEAS OR THE OBVIOUS ONES. CONSIDER TAKING YOUR OWN PHOTOGRAPHS TO USE AS SOURCE MATERIAL. DO NOT MAKE DIRECT COPIES FROM THE INTERNET OR MAGAZINES. BE ORIGINAL AND SPECIFIC IN YOUR EXPLORATION AND PRESENTATION OF THE GIVEN THEME. TRANSFORM YOUR SOURCES UNTIL YOU REACH A UNIQUE INTERPRETATION. TRANSFORMATION OCCURS WHEN YOU START TO COMBINE UNEXPECTED IMAGES FROM DIFFERENT SOURCES, OR WHEN YOU USE YOUR ART MATERIALS IN AN EXPERIMENTAL WAY TO CREATE INTERESTING MARKS AND TEXTURES. COLLAGE MAY BE A VERY VALUABLE TOOL FOR EXPERIMENTATION, AS IS IMPROVISATION AND/OR OVERLAY, COMBINED WITH STRONG IMAGES TO ANCHOR YOUR IDEAS.

YOUR SOURCEBOOK MUST CLEARLY DEMONSTRATE THE SOURCES AND PROCESSES OF TRANSFORMATION FOR YOUR FINAL WORK.

1. Start with conceptualisation in the form of a **mind map** and use the words **MAGIC** in your sourcebook/workbook/journal.

2. Here are a few suggestions on how to start your **mind map**: use words, notes, rough sketches, paste visual research and extend your mind map until it is visually interesting and a rich investigation of the concept **MAGIC**. Then you may explore your best ideas in more depth by means of finished drawings, collages and experimentation in various media. Do research and find interesting source material. You may also take your own photographs. Your workbook must be used as an investigative journey. Start your mind map by exploring as many ideas as possible. This section demonstrates the **width** of your research before you start investigating in **depth**.

3. Here are some suggestions to start a mind map on the theme **MAGIC**:

   - Seeing the little girl run up and hug her father when he returned home from deployment was a magic moment.
   - The concert was actually pretty boring, but there was a magic moment during the flute solo that I'll never forget.
   - Magic events/moments in history that changed the world
   - Magic moments captured in sport/music
   - Can you see the magic moments in nature?
   - And in that magic moment I heard a sound I had never heard before
   - Hearing your child say "I do" when they get married
   - Falling in love for the first time
   - Passing your driving test
   - Finding out you're pregnant/going to have a baby
   - Your first holiday without your parents
   - Seeing your favourite band live

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HOW YOU CONVEY MEANING IS AS IMPORTANT AS WHAT YOU ARE TRYING TO SAY. CAREFULLY CONSIDER THE WAY YOU USE THE ART ELEMENTS AND YOUR MATERIALS. IN AN INTERESTING ARTWORK THERE ARE OFTEN STRONG CONTRASTS.

4. Using the guidelines below, create an artwork in which you share your stories, ideas, emotions, visions and thoughts related to the theme **MAGIC.** Your teacher may facilitate this process.

ADDENDUM

SECTION A: SOURCEBOOK

- Individuality and creativity must be emphasised at all times.
- The sourcebook must document and show the process from the beginning to the end.
- A clear link between the final artwork and the visual/written information in the sourcebook should be evident.
- Place more emphasis on preparatory sketches, drawings, experimentation of techniques and materials that have been used in the final piece. For inspiration, refer to the sketchbooks of Leonardo da Vinci, Eugène Delacroix, Vincent van Gogh, Marlene Dumas, et cetera.
- Beware of superficial as well as unrelated decoration. Be creative and original when you lay out each page – prove that you are visually aware. NO SCRAPBOOKING ALLOWED.
- **Suggestion for the structuring of the sourcebook/workbook:**

****CONSULT THE INSTRUCTIONS ON page 3.****

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SECTION B: THE ARTWORK

- As this is an examination, THE CANDIDATE IS NOT ALLOWED TO REMOVE ANY WORK FROM THE EXAMINATION ROOM. All materials needed for the examination must be brought into the examination venue but note that NO work may leave this venue. Failure to work under examination conditions will be deemed an irregularity.
- The candidate is encouraged to produce an artwork based on the medium he/she has investigated in his/her Grade 12 year.
- Creativity and individuality must be emphasised. The artwork should be an expression of the candidate's interests/ideas and concerns at the level of an 18/19-year-old.
- A successful artwork is a combination of concept and realisation. Beware of illustrative work. Emphasis should be placed on the aesthetic qualities, originality and energy of the artwork.
- Remember to convey meaning visually. Avoid using words and thereby turning your artwork into a poster design. If you use words, it must be a visual or textural element and integrated into the artwork.
- The artwork need not only be naturalistic. There are other styles, such as expressionism, decoration, stylisation, et cetera. No abstract works.
- In all digital/multimedia/new media work, concept development and realisation must play an important role. Documentation of the work process should be presented.
- When marking, evidence of the candidate's thought processes leading to the final realisation of the concept should be visually evident.

Note the following criteria if working with photography:

YOU MAY ONLY PRESENT DARKROOM PHOTOGRAPHY OR DIGITAL ART DURING THIS EXAMINATION **IF** YOU HAVE SPECIALISED IN THESE MEDIA FORMS DURING YOUR GRADE 12 YEAR.

DARKROOM PHOTOGRAPHY

- Produce a set of a minimum of FIVE related photographs. (Choose your own size.)
- The candidate must do all the development of both the film and the negatives at the school/centre under the supervision of the teacher/facilitator.
- Place all contact sheets, test strips and records of the processes in the sourcebook.
- Give careful consideration to the presentation of this work.

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DIGITAL PHOTOGRAPHY

- Produce a set of a minimum of FIVE related digital prints. The candidate may only rework and/or adapt these at the school/centre.
- The digital size must be at least A4 in size.
- Place the digital images on a disk (CD), or a memory stick and insert the disk/stick into the front of the sourcebook.
- Submit the sourcebook, with supporting information, with the final artwork(s).
- The sourcebook should include the following:
  - The program used (for example *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), et cetera.
- Give careful consideration to the presentation of this work.

NEW MEDIA/MULTIMEDIA/DIGITAL ART

- All new media art must emphasise artistic choice over technical skill. Research remains important and the candidate must fulfil **the same requirements in the workbook as for other media. Drawings and experimentation with other materials must be demonstrated in the workbook.**
- In two-dimensional digital work the final work cannot be only an A4 print. It must be either a series of a minimum of THREE (3) A4 works that relate in narrative OR printed in A2 or larger and mounted.
- The candidate must take regular screenshots as the work progresses. These must be printed out or presented in digital format inside the workbook.
- In animation/video art, space, time, movement, narrative, chronology, interaction of image and sound must be considered. The candidate should distinguish between DESIGN (for example music videos) and VISUAL ART.
- The supervisor should ensure that the digital artwork is fully completed in the exam venue. It must then be saved and printed.

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PRINTMAKING

- The candidate can choose the specific technique, for example lino, Perspex, collagraph, zinc metal plate etc.
- The size of the print/s must be equal to A3. The candidate can produce a diptych or a triptych.
- In the case of lino printing, there must be a minimum of 3 colours printed.
- Test prints can be included but must be marked as such.
- The two best prints should be included in your portfolio as the final artwork/s, signed, dated and the edition number indicated.

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MUST BE SIGNED BY EACH VISUAL ARTS/DESIGN CANDIDATE DOING THE PRACTICAL EXAMINATION

MOET DEUR ELKE VISUELE KUNSTE-/ONTWERP-KANDIDAAT WAT DIE PRAKTIESE EKSAMEN DOEN, GETEKEN WORD

VISUAL ARTS~VISUELE KUNSTE
DESIGN~ONTWERP

PRACTICAL EXAMINATION
PRAKTIESE EKSAMEN

NSC~NSS 2024

NATIONAL SENIOR CERTIFICATE
NASIONALE SENIORSERTIFIKAAT
GRADE 12~*GRAAD 12*

EXAM CENTRE NAME / EKSAMENSENTRUMNAAM	
EXAM CENTRE NUMBER / EKSAMENSENTRUMNOMMER	
CANDIDATE ID NUMBER / KANDIDAAT-ID-NOMMER	
CANDIDATE EXAM NUMBER / KANDIDAAT-EKSAMENNOMMER	

***EKSAMEN BEGIN* ~ EXAM STARTS:**
DATUM~DATE: _____ *TYD*~TIME: _____
***FINALE WERK INGEHANDIG* ~ FINAL WORK HANDED IN:**
DATUM~DATE: _____ *TYD*~TIME: _____

***GETEKEN*~SIGNED:**
KANDIDAAT~CANDIDATE: _____

HOOFTOESIGHOUER~CHIEF INVIGILATOR: _____

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SOUTH AFRICAN COMPREHENSIVE ASSESSMENT INSTITUTE
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ONTWERP/VISUELE KUNSTE PRAKTIESE SESSIE 2024

DESIGN/VISUAL ARTS PRACTICAL SESSION 2024

VERKLARING VAN EGTHEID ~ DECLARATION OF AUTHENTICITY

KANDIDAATVERKLARING // CANDIDATE DECLARATION			
Naam//Name:		**Sentrumno: Centre number:**	

ID-NOMMER: ID NUMBER:													

As 'n kandidaat vir die 2024 NSS ***Ontwerp-*** *en/of* ***Visuele Kunste-*** *praktiese eksamen, verklaar ek dat ek al die werk wat ingehandig is, self gedoen het onder toesig van die SACAI-toesighouer(s).*
As a candidate for the 2024 NSC **Design** and/or **Visual Arts** practical examination, I declare that I completed all the work submitted for this practical exam by myself under supervision of the SACAI invigilator(s).

Geteken//Signed:		**Datum//Date:**	

Let wel//Please note:

1. *Hierdie vorm MOET saam met die kunswerk ingehandig word, maar nie vasgeheg aan die kunswerk nie. 'n Vasgehegte papier kan die nasien bemoeilik.*
   This declaration form MUST accompany, but not be attached to, the submitted work. An attached sheet may make the marking difficult.
2. *Die hooftoesighouer moet 'n afskrif van hierdie vorm op sy/haar amptelike rekords hou.*
   The chief invigilator must keep a copy of this form with his/her official records.

Hooftoesighouer/toesighouer verklaring **Chief invigilator/Invigilator declaration**

Hierdie afdeling word deur die hooftoesighouer/toesighouer in beheer van die eksamensessie, voltooi. This section is to be completed by the chief invigilator/invigilator in charge of the examination session.
Die kandidaat se werk sal nie nagesien word as die verklaring nie geteken en ingehandig word nie. //
The candidate's work will not be marked if the declaration is not signed and submitted.

Ek verklaar dat, sover my kennis strek, die werk hier ingehandig:
- deur die kandidaat self voltooi is gedurende die duur van die vasgestelde eksamentyd van 'n minimum van 18 en 'n maksimum van 24 ure;
- en dat geen onderwyser of enige ander persoon as die kandidaat direk op hierdie werk gewerk het nie.

I declare that, to the best of my knowledge the work contained in this submission was:
- completed by the candidate her/himself during the time of the allocated examination session of a minimum of 18 and a maximum of 24 hours.
- not worked upon directly by a teacher or any other person but the candidate.

Invigilator signature and name in print:		**Date:**	
Chief invigilator signature and name in print:		**Date:**	

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