



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2014

VISUAL ARTS P2

MARKS: 100

TIME: SECTION A and SECTION B are started and must be done during the 3rd term, using a maximum of **24 hours**. SECTION B is done under controlled conditions, only at school.



This question paper consists of 12 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections.

SECTION A: SOURCE BOOK/WORK BOOK/JOURNAL

SECTION B: THE ARTWORK.

2. Answer ALL questions in SECTION A and SECTION B.
3. This examination must be introduced and facilitated by Visual Arts teacher.
4. In this examination you will be expected to demonstrate the following skills:
 - Independently and creatively apply advanced approaches to generating ideas in response to a project brief.
 - Demonstrate an advanced degree of technical skill in the use of a range materials and techniques.
 - Solve visual and conceptual problems in the creation of imaginative and innovative artwork, 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 preparatory visual arts practical examination for Grade 12 represents the culmination of your Visual Arts studies this year.

Your creativity, originality and skills will be highly displayed. It is hoped that you will enjoy creating this artwork and that it will be fresh and original, and represent personal experience.

SECTION A: SOURCE BOOK/WORK BOOK/JOURNAL**QUESTION 1**

The source book forms an important part of this examination. You may work on it both at school and at home. It provides insight into the way you form thoughts/ideas/views/opinions and alternatives you have investigated as well as other processes leading to the final work. Your source book should communicate your thought processes.

This source book MUST be clearly marked as examination work and presented separately from your year work source book.

Direct copying from magazines, 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 source book is part of your creative journey into developing the final work and should reflect your own original images to develop your own interpretation.

The following should be used as checklist for your source book:

- This examination brief must be pasted into the front of your examination source book.
- Include at least ONE page of your written proposal/rationale.
- Include at least FOUR pages of investigation and research of approaches and/or ideas which must include source material such as sketches, drawings, photos, images, writings, and research on artists that have inspired you. All materials must relate to the development of your work, substantiating your decisions.
- It is important to personalise and create original preparatory/compositional sketches and drawings based on your sources.
- Include at least TWO compositional drawings/collages/assemblages.
- Include a reflection in writing (at least ONE page) on how you have experienced, managed and completed your project.
- If your work is more process-oriented, include evidence of the creative process by documentation through original photographs, experiments and/or drawings.

TOTAL SECTION A: 50

SECTION B: THE ARTWORK

The examination work must be done in the presence of the Visual Arts teacher within the confines of the classroom.

GENERAL GUIDELINES

1. You are required to produce ONE artwork in the PRACTICAL DISCIPLINE OF YOUR CHOICE THIS YEAR.
2. Your work may be presented as a single piece, or possibly in the form of a diptych, triptych or a series of works that read as one artwork.
3. The artwork may NOT be taken out of the classroom. 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.
5. There are no restrictions, on size, but the artwork must be manageable and durable in terms of transportation to an examination centre, if required by the province.
6. Remember the importance of art elements and principles such as **line, shape, colour, texture, tone, space, rhythm/movement, balance, harmony, proportion, gradation, variety and composition**.
7. There are no specific prescriptions regarding the style of the work. It can be naturalistic, expressionistic, decorative, symbolic, abstract etc.
8. You may incorporate other media to create mixed media work in any of the practical disciplines.

NATURE AND SEASONS

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

nature ('neɪtʃə) *n* **1** fundamental qualities; identity or essential character. **2** (*often cap.*) the whole system of the existence, forces, and events of all physical life that are not controlled by man. **3** plant and animal life, as distinct from man. **4** a wild primitive state untouched by man. **5** natural unspoilt countryside. **6** disposition or temperament. **7** desires or instincts governing behaviour. **8** the normal biological needs of the body. **9** sort; character. **10 against nature.** unnatural or immoral. **11 by nature.** essentially or innately. **12 call of nature.** *Inf.* the need to urinate or defecate. **13 from nature.** using natural models in drawing, painting, etc. **14 in (or of) the nature of.** essentially the same as; by way of. **ORIG** C13: via OF from L *nātūra*, from *nātus*, p.p. of *nascī* to be born

season ('si:zən) *n* **1** one of the four equal periods into which the year is divided by the equinoxes and solstices. These periods (spring, summer, autumn, and winter) have characteristic weather conditions, and occur at opposite times of the year in the N and S hemispheres. **2** a period of the year characterized by particular conditions or activities: *the rainy season*. **3** the period during which any particular species of animal, bird, or fish is legally permitted to be caught or killed: *open season on red deer*. **4** a period during which a particular entertainment, sport, etc., takes place: *the football season*. **5** any definite or indefinite period. **6** any of the major periods into which the ecclesiastical calendar is divided, such as Lent or Easter. **7** fitting or proper time. **8 in good season.** early enough. **9 in season.** **9a** (of game) permitted to be killed. **9b** (of fresh food) readily available. **9c** Also: **in or on heat.** (of some female mammals) sexually receptive. **9d** appropriate. ♦ *vb* **10 (tr)** to add herbs, salt, pepper, or spice to (food). **11 (tr)** to add zest to. **12** (in the preparation of timber) to undergo or cause to undergo drying. **13 (tr; usually passive)** to make or become experienced: *seasoned troops*. **14 (tr)** to mitigate or temper. **ORIG** C13: from OF *seson*, from L *satiō* a sowing, from *serere* to sow
▶ 'seasoned *adj* ▶ 'seasoner *n*

FIGURE 1: Definitions, Collins, Concise Dictionaries, 21st Century Edition.

This theme can be descriptive, symbolic, or more metaphorical. Using your research material, find an original and creative solution to create a truly individual/personal interpretation of **NATURE AND SEASONS**.

Poets, painters, sculptors and even graphic artists have explored and interpreted this theme in their own way, devices and time!

Study and explore the following poems and pictures with an aim of getting inspiration and reference but also keeping in mind the meanings of the words, 'nature' and 'season' as given above:

Bear in mind, attached pictures are not to be used for artworks to be produced by you for both SECTION A and SECTION B! If used, a total new approach and composition have to be explored!

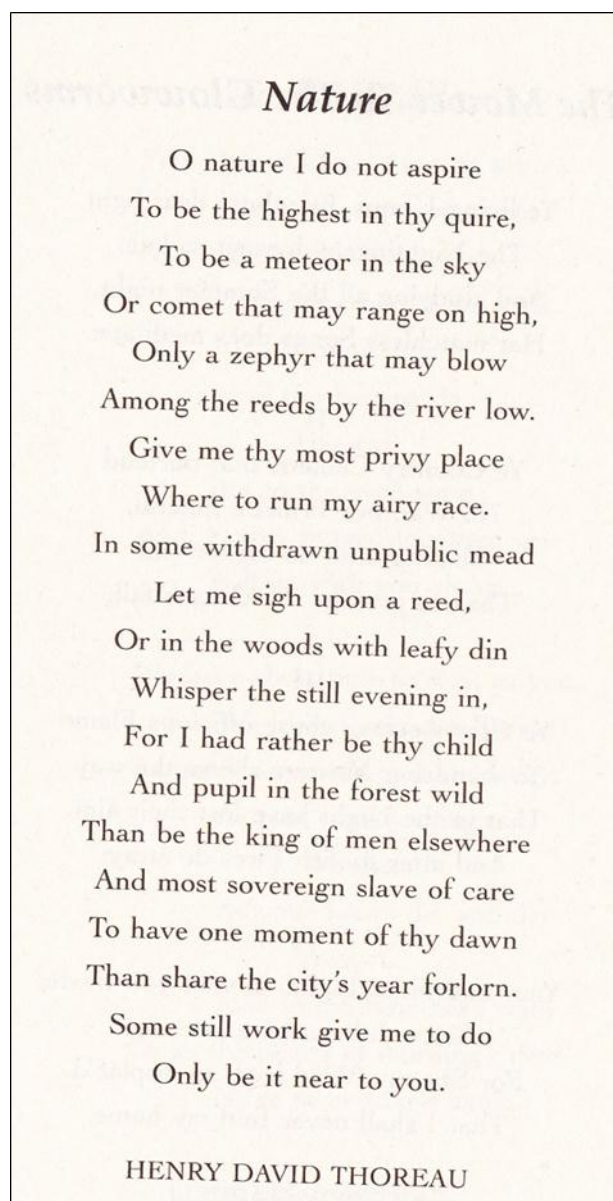


FIGURE 1: H.D. Thoreau, "Nature", poem.

On The Companionship With Nature

Let us be much with Nature; not as they
That labour without seeing, that employ
Her unloved forces, blindly without joy;
Nor those whose hands and crude delights obey
The old brute passion to hunt down and slay;
But rather as children of one common birth,
Discerning in each natural fruit of earth
Kinship and bond with this diviner clay.
Let us be with her wholly at all hours,
With the fond lover's zest, who is content
If his ear hears, and if his eye but sees;
So shall we grow like her in mould and bent,
Our bodies stately as her blessed trees,
Our thoughts as sweet and sumptuous as her flowers.

ARCHIBALD LAMPMAN

FIGURE 2: A. LAMPMAN, "On the Companionship with Nature", poem.

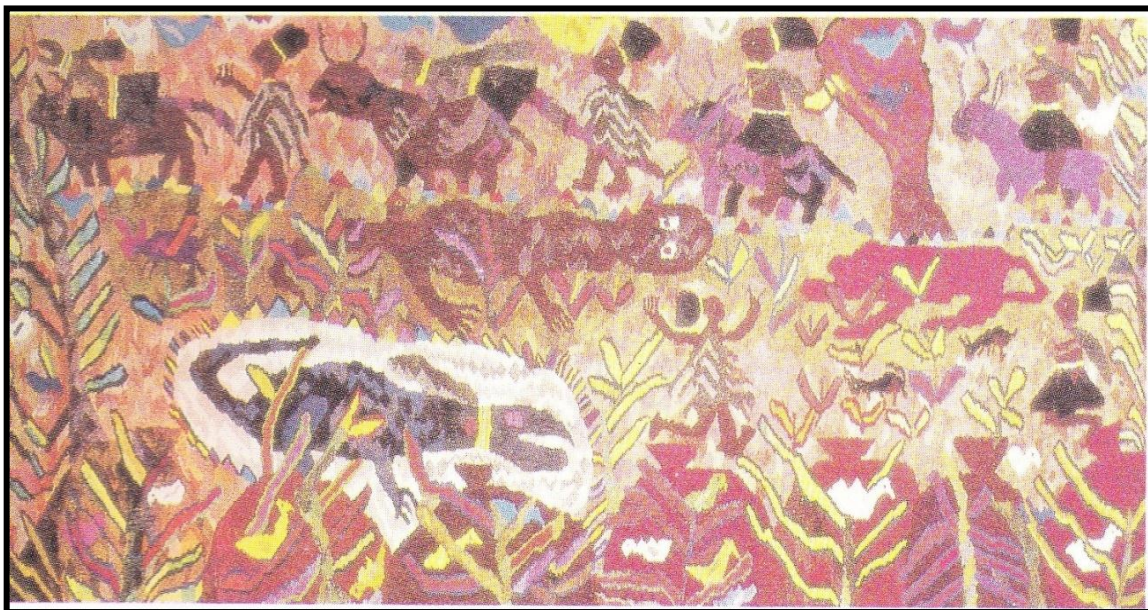


FIGURE 3: Rorkes Drift, Tapestry



FIGURE 4: **P. Schmidt**, Untitled, oil.

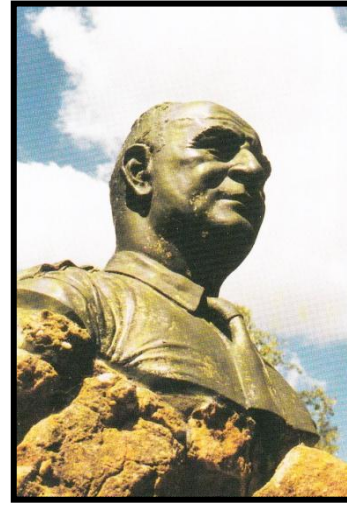


FIGURE 5: **D. Brand**,
Untitled, clay.



FIGURE 6: **F. Boosen**, Untitled, oil.



FIGURE 7: **S. Turner**,
Untitled, oil.

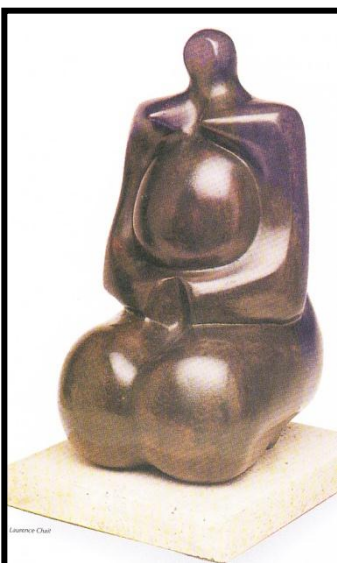


FIGURE 8: **L. Chait**,
Untitled, wood

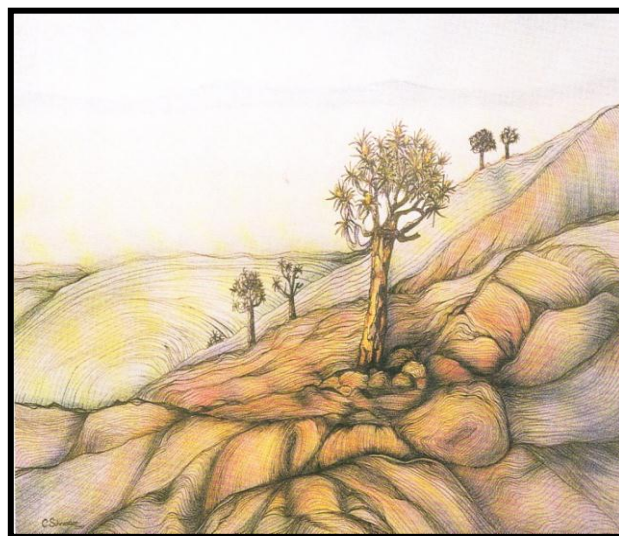


FIGURE 9: **C. Schneider**, Untitled,
watercolours.



FIGURE 10: **B. Jackson**, bronze.

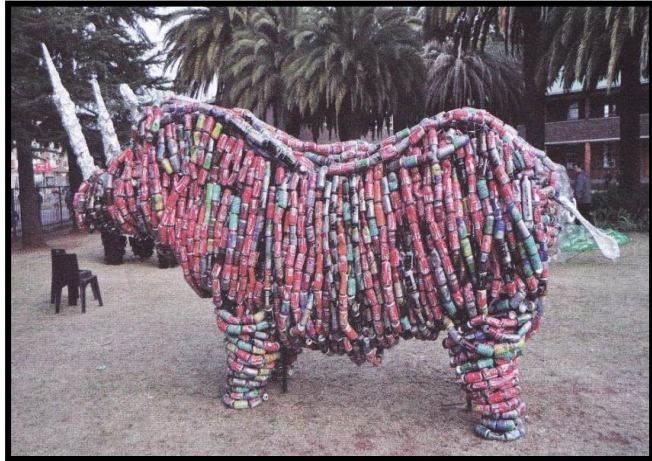


FIGURE 11: **Collect-a-can 2011 entry**, mixed media

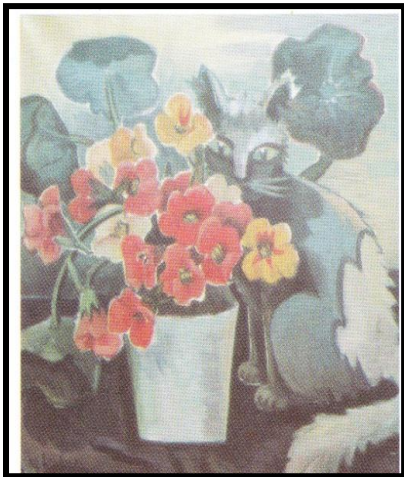


FIGURE 12: **M. Laubser**, Cat and Flowers, oil.



FIGURE 13: **I.M. Trollip**, Untitled, oil.



FIGURE 14: **Mary FK Surrurier**, untitled oil.

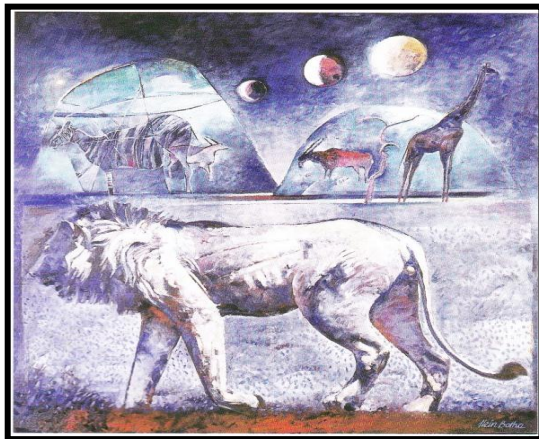


FIGURE 15: **Heina Botha**, Untitled, oil.

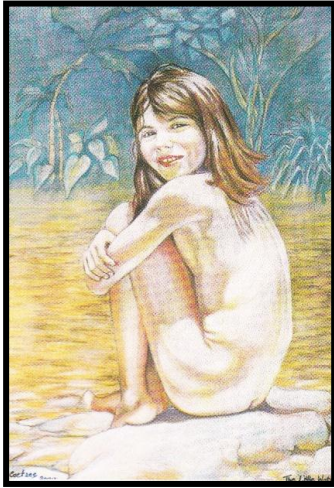


FIGURE 16: **G.T. Coulson**, Untitled, oil.

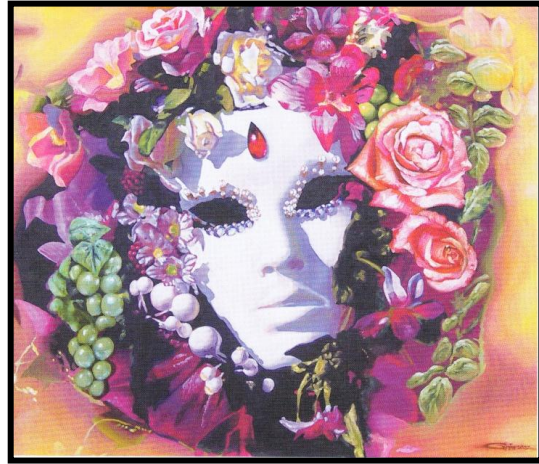


FIGURE 17: **G. Hide**, Untitled, oil.



FIGURE 18: **J. Horner**, Untitled, oil.

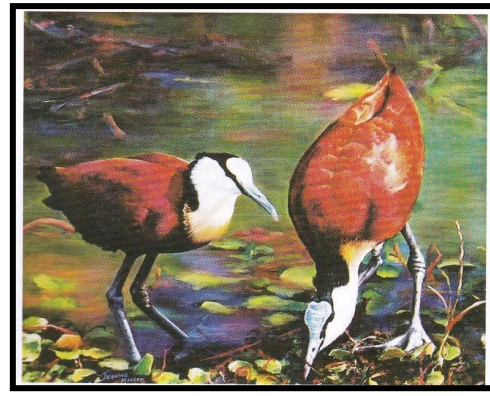


FIGURE 19: **J. Mouton**, Untitled, oil.



FIGURE 20: **B.E. Miller**, Untitled, bronze.

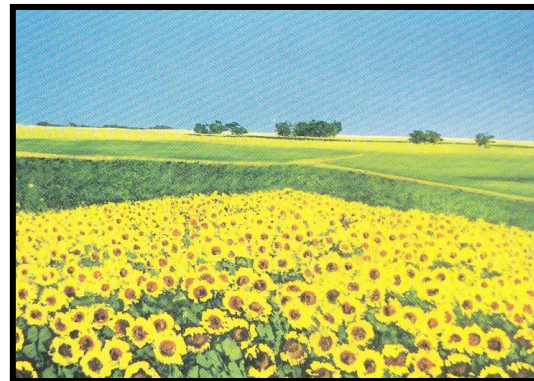


FIGURE 21: **A. Kieser**, Untitled, oil.

**Now reflect on your own interpretation of
NATURE AND SEASONS!**

TOTAL: 100

ASSESSMENT CRITERIA

MARKERS WILL USE THESE CRITERIA FOR ASSESSMENT.

SECTION A: SOURCE BOOK/WORK BOOK/JOURNAL

CRITERIA		
Concept development	10	
Research, investigation and experimentation	15	
Process drawings	15	
Presentation and overall view	10	
TOTAL	50	

SECTION B: THE ARTWORK

CRITERIA		
Choice and use of materials/techniques	10	
Use of formal art elements	10	
Overall impression of work – originality, creativity, innovation	10	
Interpretation and practical implementation of research	10	
Completion and presentation of artwork	10	
TOTAL	50	
GRAND TOTAL:	100	

FINAL MARK: SECTION A (50) + SECTION B (50) = 100

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 spackle’; good level of competence and 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 tend towards 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 reference 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.
Elementary	30 – 39%	Visually uninteresting; uncreative; limited/poor technical skill used; little attempt to present information in an accepting manner; little or no visual information/reference; general lack of commitment; in need of support/motivation.
Weak Not achieved	20 – 29%	Very little information; jumbled; not easy to view; little or irrelevant work/visual information. No effort made to present work in acceptable manner; in need of support/motivation.
Very Weak Not achieved	0 – 19%	Incoherent; irrelevant, very little or no work; lack of even limited skills being applied. No commitment/co-operation.

ASSESSERINGSKRITERIA VIR PRAKTIESE WERK (VOO)

Uitstaande	90 – 100%	Uitsonderlike vaardigheid, rykheid; insiggewende, hoe vaardigheid en kennis wat sterk uitgebied is; ondersteun deur 'n ongewone seleksie van relevante visuele verwyingsmateriaal.
Uitstekend	80 – 89%	Treffende impak, meeste van bestaande; detail; goed georganiseer en samehangend; afgewerk; vaardigheid duidelik; ondersteun deur oorspronklike/ongewone/relevante visuele verwyingsmateriaal; aanbieding is oorspronklik en deurdink.
Baie goed	70 – 79%	Goed georganiseer, soos bogenoemde, maar die "glow" en "sparkle" ontbreek; goeie vlak van bevoegdheid en geslekteerde inhoud; ondersteun deur goeie seleksie/relevante visuele verwyings; duidelike sorg en poging aangewend om oorspronklike aanbieding te skep.
Goed	60 – 69%	Interessante visuele aanbieding; duidelike intensie; oortuigend; eenvoudige direkte gebruik van medium; toon verstaanbare maar neig ten tye tot stereotipiese reaksie; voldoende seleksie van relevante visuele verwyings; taamlike poging aangewend.
Midelmattig	50 – 59%	Voldoende; voel meganies; afgelei of gekopieer; geringe insig; geen verbeelding; sommige visuele verwyings is nie altyd duidelik gedefinieer nie. Gemiddelde aanbieding. Baie afleibare teenstrydige.
Onder-gemiddeld	40 – 49%	Genoegsame materiaal/werke om deur te kom; nie logies gestruktureer nie; sommige insjebelde; beperkte keuse van inligting; swak tegniese vaardigheid kan bydraende faktor wees; karige gebruik van visuele inligting; lomp of nalatige aanbieding.
Elementêr	30 – 39%	Visueel oninteressant; nie kreatief; beperkte/swak tegniese vaardigheid gebruik; glad nie probeer om inligting op 'n aanvaarbare manier voor te stel nie; min of geen visuele inligting/verwysing; algemene tekort aan toewyding.
Swak Nie voldoende	20 – 29%	Baie min inligting; nie maklik om te besigtig nie; baie min of irrelevante werk/visuele inligting. Geen poging aangewend om werk op 'n aanvaarbare wyse aan te bied nie; algemene tekort aan toewyding/samewerking.
Baie swak Onvoldoende	0 – 19%	Onsamehangend; irrelevant, baie min of geen werk ; afwesigheid van beperkte vaardigheid toegepas. Geen toewyding/samewerking.

FINALE PUNT: AFDELING A (50) + AFDELING B (50) = 100

GROOTTOTAAL:		100
TOTAAL		50
Voltooiing en aanbieding van kunswerk		10
Interpretasie en praktiese implementering van navorsing		10
Innovering		
Algehele indruk van die werk – oorspronklikheid, kreatiwiteit,		10
Gebruik van formele kunselemente		10
Keuse en gebruik van materiale/tegnieke		10
KRITERIA		

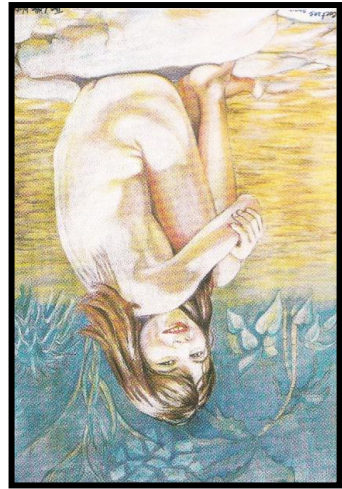
AFDELING B : DIE KUNSWERK

TOTAAL		50
Aanbieding en oorhoofse indruk		10
Proses tekeninge		15
Navorsing, ondersoek en eksperimentering		15
Konsep ontwikkeling		10
KRITERIA		

AFDELING A: BRONBOEK/WERKBOEK/JOERNAAL

MERKERS SAL HIERDIE KRITERIA VIR ASSESSERING GEBRUIK.

ASSESSERINGSKRITERIA



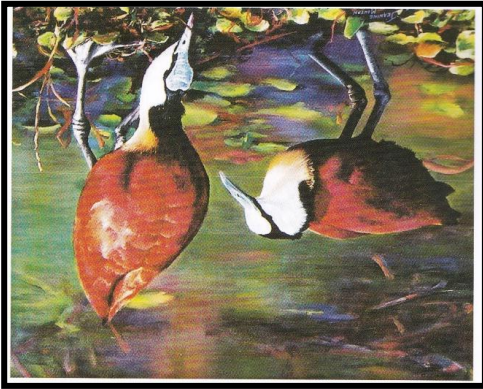
FIGUUR 16: **G.T. Coulson**,
Ongetiteld, olieverf.



FIGUUR 17: **G. Hide**,
Ongetiteld, olieverf.



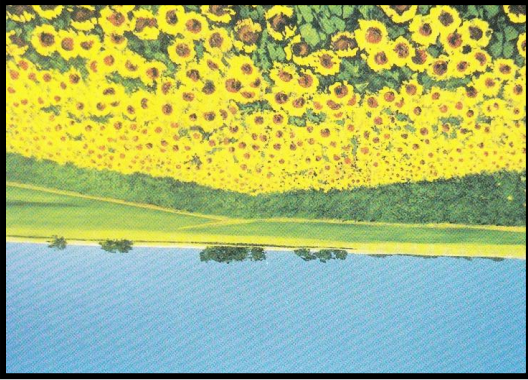
FIGUUR 18: **J. Horner**,
Ongetiteld, olieverf.



FIGUUR 19: **J. Mouton**,
Ongetiteld, olieverf.



FIGUUR 20: **B.E. Miller**,
Ongetiteld, brons.



FIGUUR 21: **A. Kieser**,
Ongetiteld, olieverf.

Reflekteer nou op jou eie interpretasie van NATUR EN SEISONE!

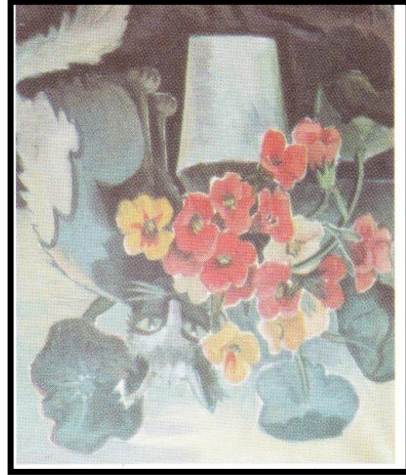
TOTAAL: 100



FIGUR 10: B. Jackson,
brons.



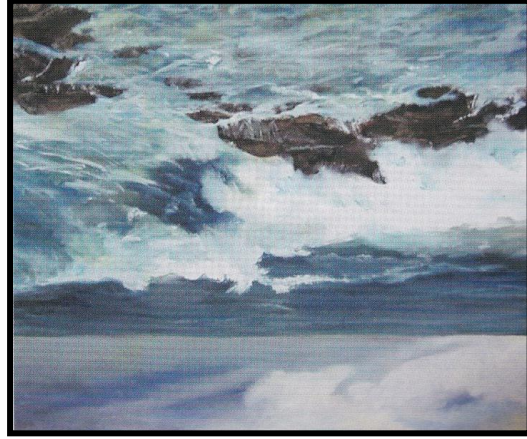
FIGUR 11: Collect-a-can 2011 entry,
gemengde media.



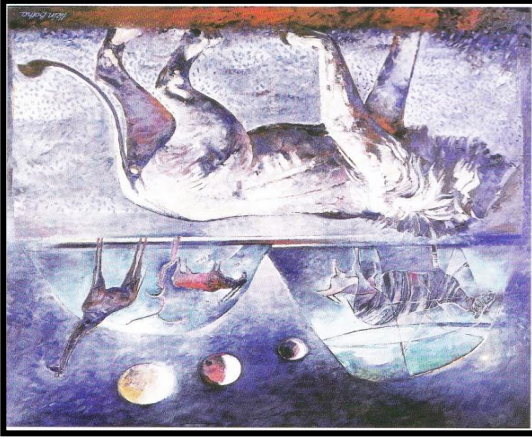
FIGUR 12: M. Laubser, kat
en blomme, olieverf.



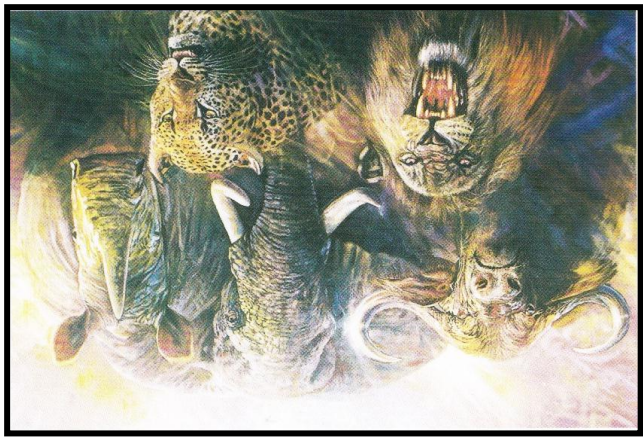
FIGUR 13: I.M. Trollip, Ongetiteld,
olieverf.



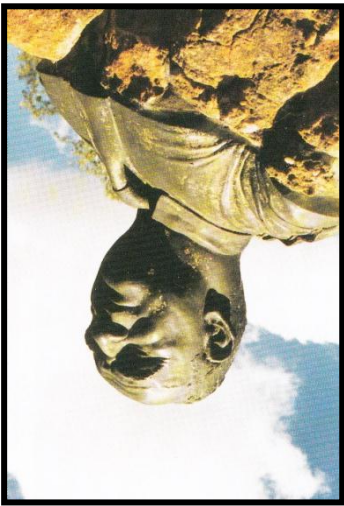
FIGUR 14: Mary FK Surruier,
Ongetiteld, olieverf.



FIGUR 15: Heina Botha,
Ongetiteld, olieverf.



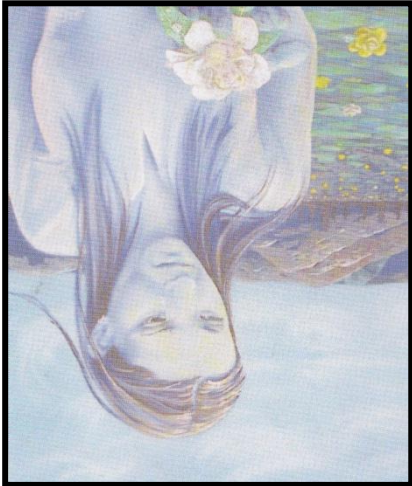
FIGUUR 4: **P. Schmidt**, Ongetiteld, olieverf.



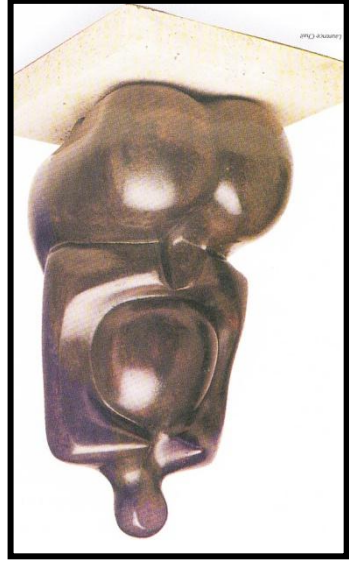
FIGUUR 5: **D. Brandt**, Ongetiteld, kiel.



FIGUUR 6: **F. Boosen**, Ongetiteld, olieverf.



FIGUUR 7: **S. Turner**, Ongetiteld, olieverf.



FIGUUR 8: **L. Chait**, Ongetiteld, hout.



FIGUUR 9: **C. Schneider**, Ongetiteld, waterkleure op doek.

On The Companionship With Nature

Let us be much with Nature; not as they

That labour without seeing, that employ

Her unloved forces, blindly without joy;

Nor those whose hands and crude delights obey

The old brute passion to hunt down and slay;

But rather as children of one common birth,

Discerning in each natural fruit of earth

Kinship and bond with this diviner clay:

Let us be with her wholly at all hours,

With the fond lover's zest, who is content

If his ear hears, and if his eye but sees;

So shall we grow like her in mould and bent,

Our bodies stately as her blessed trees,

Our thoughts as sweet and sumptuous as her flowers.

ARCHIBALD LAMPMAN

Die digter wil een wees met die natuur en nie soos hulle wat werk en nie bewus is daarvan nie. Hulle gebruik die krag van die natuur sonder die vreugde daarvan omdat hulle nie lief is vir die natuur nie. Ook hulle wat met kru hande jag en doodmaak. Ons moet eerder soos kinders van een gesamentlike oorsprong wees en onderskei tussen die natuurlike vrug van die aarde en die gebondenheid met die grond. Ons moet altyd bewus wees van die natuur, soos 'n verliefde wat tevrede is. As ons ore hoor en ons oë sien, sal ons nader aan die natuur beweë, en gevorm word. Ons liggame sal stelig wees soos bome, ons gedagtes sal soet en oordadig wees soos die natuur se blomme.

[Vrylik vertaal in Afrikaans]

FIGUUR 2: A. LAMPMAN, "On the Companionship with Nature", gedig.



FIGUUR 3: Rorkes Drift, Tapeserie.

Hierdie tema kan beskrywend, simbolies of meer metafories wees. Gebruik jou navorsingsmateriaal, vind n oorspronklike en kreatiewe oplossing en skep n werklike oorspronklike en kreatiewe oplossing vir die vertolking van **NATUUR**.

EN SESIONE.

Digters, skilders, beeldhouers en selfs grafiese kunstenaars het hierdie tema ondersoek en geïnterpreteer op hulle eie manier, met eie oogmerke en in hul eie tyd!

Bestudeer en ondersoek die volgende prente met die doel om inspirasie en verwysing te verkry, maar hou die betekenisse van die woord, **natuur en sesien**, soos gegee, in gedagte:

Hou in gedagte, aangehegte foto's mag nie vir kunswerke gebruik word vir beide AFDELING A en AFDELING B nie! Indien gebruik, moet n totale nuwe komposisie gedoen word!

<p style="text-align: center;">Natuur</p> <p>Die digter sê dat hy nie die hoogste op die ranglys wil wees nie, ook nie n kommeet of meteoriet nie; hy wil net n sagte windjie wees wat deur die riete by die rivier waa! Hy vra vir n private plekkie om heen te waa! n laagtejie waar dit nie in die openbaar is nie. Hy wil saggies waa! deur die riete of met die bome se blare n geraas maak. Hy wil saggies fluister in die aand. Hy wil eerder n kind van die natuur wees en hy wil leer van die ongerepte bos. Hy wil nie n koning van mense wees en sodoende n koninklike staat van sorg wees nie. Hy sal eerder n oomblik van die sonsopkoms neem as n jaar in die stad. Hy sal werk doen as dit na aan die natuur is.</p> <p style="text-align: center;">HENRY DAVID THOREAU</p> <p>[Vrylik vertaal in Afrikaans]</p>	<p style="text-align: center;"><i>Nature</i></p> <p>O nature I do not aspire To be the highest in thy quire, To be a meteor in the sky Or comet that may range on high, Only a zephyr that may blow Among the reeds by the river low. Give me thy most privy place Where to run my airy race. In some withdrawn unpublic mead Let me sigh upon a reed, Or in the woods with leafy din Whisper the still evening in, For I had rather be thy child And pupil in the forest wild Than be the king of men elsewhere And most sovereign slave of care To have one moment of thy dawn Than share the city's year forlorn. Some still work give me to do Only be it near to you.</p> <p style="text-align: right;">HENRY DAVID THOREAU</p>
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FIGUR 1: H.D. Thoreau, "Natuur", gedig.

NATUR EN SEISOENE

Hierdie tema behoort jou te inspireer tot 'n wye reeks interpretasies binne jou spesifieke dissipline. Jou interpretasie behoort die hoogtepunt te wees van die kreatiewe proses waarmee jy in Graad 10 weggespring het.

natuur (nat uur) *seffnw.* 1 Basiese kwaliteit, identiteit of essensiele karakter. 2 (dikwels gekap.) die hele sisteem van die bestaan, magte, en belewenis van alle lewende wesens sonder inmenging van die mens. 3 Plant- en dierelewe, nie deel van die mens nie. 4 'n ongerepte natuur onaangeraak deur die mens. 5 natuurlike ongerepte landskap. 6 voorsienigheid of temperament. 7 begertes en instinkte wat gedrag bepaal. 8 die normale liggaamlike begertes. 9 soort: karakter. 10 **teen die natuur**. onnatuurlik of immoreel. 11 **volgens die natuur** in wese of ingebore. 12 (w) **die natuurlike funksies**, om te urineer of te ontlaas. 13 **van die natuur**, om te teken of skilder vanat 'n natuurlike model. 14 **in die natuur van**. handel volgens dit wat natuurlik kom. [*Oorsprong C13 Latyns, *natura*, van *natus*, of *nasci* om gebore te raak.

seisoen (sy) *soen* *seffnw.* 1 Een van die vier gelyke periodes waarin die jaar verdeel word deur die dag-en-nag ewening asook die twee sonstilstande per jaar: die somer- en die winter-sonstilstand. Hierdie periodes nl. (winter, lente, somer en herfs), het kenmerkende weers toestande en gebuur tydens verskillende tye in die noordelike en suidelike halfrondes. 2 'n tydperk in die jaar wat deur verskillende aktiwiteite of omstandighede gekenmerk word: *die reënseisoen*. 3 die tydperk waartydens sekere spesies diere, voëls of visse, volgens wet gevang of gejag mag word: *jagseisoen vir roofwildsbokke*. 4 'n periode wanneer 'n spesifieke ontspanningsaktiwiteit, sport, ens. plaasvind: *die rugbyselisoen*. 5 enige vasgestelde of los tydperk. 6 enige belangrike periode was die geestelike kalenderatdelings ingedeel is soos Paasfees of vastyd. 7 gepaste of redelike tyd. 8 **in goeie seisoen**. vroeg genoeg. 9 **in seisoen 9a** (verwys na wild) wat gejag mag word. 9b (vars kos) wat geredelik beskikbaar is. 9c bronstigheid (sommige vroulike diere) is op hitte. ontvanklik vir paring. 9d toepaslik. * *werkwoord* 10 om sout, peper of kruie by kos te voeg. 11 voeg geesdrif by. 12 (in voorbereiding van hout) word gedroog in voorbereiding vir gebruik. 13 om ondervinding op te doen, geharde troepe. 14 om te migreer of om te temper (staal hard maak). [*Oorsprong C13: van *OP seison* van *satio* om te saai, van *serere* te saai

FIGUR 1: Definisies vertaal uit Collins, Concise Dictionaries, 21st Century Edition.

AFDELING B: DIE KUNSWERK

Hierdie eksamenwerk moet in die teenwoordigheid van die Visuele Kunste onderwyser binne die beperkinge van die klaskamer gedoen word.

ALGEMENE RIGLYNE

1. Daar word van jou verwag om EEN kunswerk in die PRAKTIESE DISCIPLINE VAN JOU KEUSE VIR DIE JAAR te produseer.
2. Jou werk mag aangebied word as 'n enkele stuk, of moonlik in die vorm van 'n diptiek, triptiek of 'n reeks werke wat as een kunswerk gelees word.
3. Die kunswerk mag NIE uit die klaskamer verwyder word NIE. Dit sal as 'n **eksamen-onreëlmatigheid** beskou word.
4. Jy mag die vraestel met jou Visuele Kunste onderwyser bespreek VOOR die aanvang van die eksamen.
5. Daar is geen beperkings op grootte, maar dit moet hanteerbaar en duursaam wees met die oog op vervoer na 'n eksamenentrum, indien die Provinsie dit vereis.
6. Onthou die belangrikheid van kunselemente en beginsels soos **lyn, vorm, kleur, tekstuur, toon, ruimte, ritme/beweging, balans, harmonie, verhouding, gradering, verskeidenheid en komposisie.**
7. Daar is geen spesifieke voorskritte rakende die styl van die werk nie. Dit kan naturalisties, ekspressionisties, dekoratief, simbolies, abstrak, ens. wees.
8. Jy mag ander media inkorporeer om 'n werk in gemengde media te skep in enige van die praktiese dissiplines.

AFDELING A: BRONBOEK/WERKBOEK/JOERNAAL

VRAAG 1

Die bronboek vorm 'n belangrike gedeelte van hierdie eksamen. Jy mag by die skool sowel as tuis hieraan werk. Dit verskat insig oor jou gedagtevorming/idees/steninge/menings en alternatiewe wat jy ondersoek het, sowel as ander prosesse wat aanleiding gee tot die finale werk. Jou bronboek behoort jou denkprosesse oor te dra.

Hierdie bronboek MOET duidelik as eksamenstuk gemerk wees en afsonderlik van jou jaarwerk se bronboek aangebied word.

Direkte kopiering vanuit tydskrifte, internet, ens., is NIE toelaatbaar NIE. Direkte kopiering van 'n beeld wat nie jou eie is nie, **sal gepenaliseer word**. Dit is 'n vorm van plagiaat en is onaanvaarbaar.

Die bronboek is deel van jou kreatiewe reis tot die ontwikkeling van die finale werk en behoort jou eie oorspronklike beelde te reflekteer om jou eie interpretasie te ontwikkel.

Die volgende behoort as kontrolelys vir jou bronboek aangewend te word:

- Hierdie eksamenopdrag moet voor in jou eksamenbronboek geplak word.
- Sluit ten minste EEN geskrewe bladsy van jou voorneme/rasionaal in.
- Sluit minstens VIER bladsye van ondersoek en navorsing vir moonlike benaderings en/of idees in, waarby ingesluit moet wees promateriaal soos sketse, tekeninge, foto's, beelde, aantekeninge en navorsing wat jou geïnspireer het. Alle materiale moet verband hou met die ontwikkeling van jou werk en moet jou besluite staat.
- Dit is belangrik om persoonlike en oorspronklike kreatiewe voorbereidende/komposisionele sketse en tekeninge te skep wat gebaseer is op jou aangeduide bronne.
- Sluit minstens TWEE komposisionele tekeninge/collages/assemblyes in. Sluit 'n geskrewe nabetraging in (minstens EEN bladsy) oor hoe jy jou projek ervaar, bestuur en voltooi het.
- As jou projek meer proses-georiënteerd is, sluit bewyse in van die kreatiewe proses, met deurlopende dokumentering met behulp van oorspronklike foto's, eksperimente en/of tekeninge.

50 TOTAAL AFDELING A:

INSTRUKSIES EN INLIGTING

1. Hierdie vraestel bestaan uit TWEE afdelings:
 - AFDELING A: BRONBOEKWERKBOEK/JOERNAAL
 - AFDELING B: DIE KUNSWERK
2. Beantwoord ALLE vrae in AFDELING A en AFDELING B.
3. Hierdie eksamen moet deur die Visuele Kunste onderwyser bekendgestel en gefasiliteer word.
4. In hierdie eksamen sal daar van jou verwag word om die volgende vaardighede te demonstreer:
 - Die onafhanklike en kreatiewe toepassing van gevorderde benaderings om idees te ontwikkel in reaksie tot 'n projek-opdrag.
 - 'n Gevorderde graad van tegniese vaardigheid in die gebruik van 'n reeks materiale en tegniese demonstrasies.
 - Die vermoë om visuele en konseptuele probleme op te los in die skepping van verbeeldingryke en innoverende kunswerke, met die aanwending van 'n persoonlike, ekspressiewe visuele taal.
 - Die effektiewe bestuur van sowel die tyd as die werksproses en ook die aanbieding van eie werk op 'n professionele wyse, sodat die beeldende en konseptuele impak van die werk verhoog word.
5. Jou voorbereidende visuele kunste praktiese eksamen vir graad 12 verteenwoordig die top punt van jou Visuele Kunsstudies hierdie jaar.
 - Jou kreatiwiteit, oorspronklikheid en vaardigheid sal op hoë vlak vertoon word. Mag jy dit geniet om hierdie kunswerk te skep en op 'n vars en oorspronklike wyse jou persoonlike ervaring te laat weerspieël.



Die vraestel bestaan uit 12 bladsye.

AFDELING A en AFDELING B word gedurende die 3^{de} kwartaal begin en moet voltooi wees binne 'n maksimum periode van **24 uur**. AFDELING B word onder gekontroleerde omstandighede slegs by die skool gedoen.

TYD:

PUNTE: 100

VISUELE KUNSTE V2

SEPTEMBER 2014

GRAAD 12

**NASIONALE
SENIOR SERTIFIKAT**