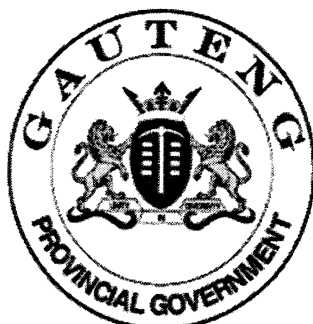


**SENIOR CERTIFICATE
EXAMINATION
SENIORSERTIFIKAAT-EKSAMEN**



**JUNE
JUNIE**

2004

PAINTING

SKILDERKUNS

**(Open)
(Oop)**



604-2/0

**14 pages
14 bladsye**

PAINTING SG
June



604 2 0

SG

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GAUTENGSE DEPARTEMENT VAN ONDERWYS
SENIORSERTIFIKAAT-EKSAMEN

SKILDERKUNS SG
(Oop)

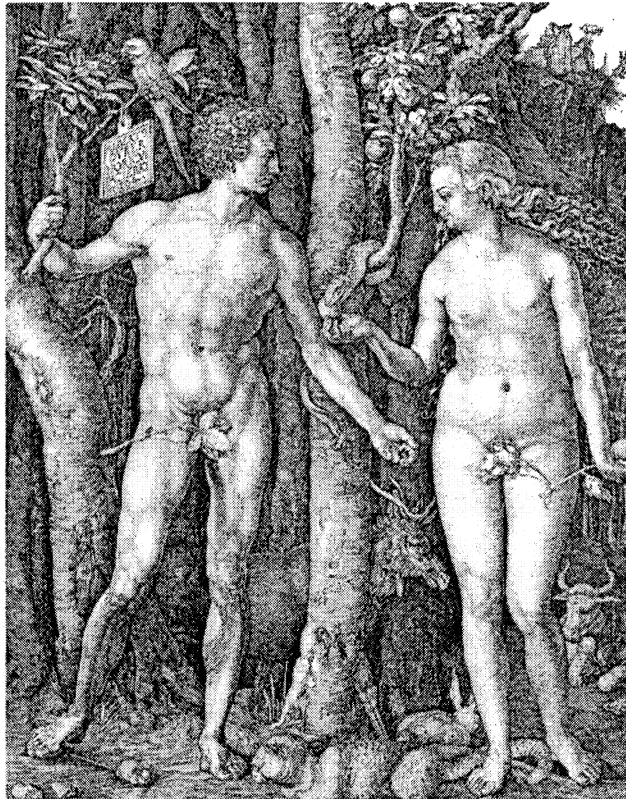
MOET OP 31 MEI 2004 OOPGEMAAK WORD

INSTRUKSIES AAN KANDIDATE EN ONDERWYSERS

- Algemene instruksies – wat die vereistes vir Jaarwerk, sowel as vir die Oop Eksamen Vraestel vir die vak **SKILDERKUNS SG** bevat, is reeds in die eerste termyn van 2003 deur die Gautengse Departement van Onderwys aan alle skole in Gauteng, uitgestuur (CASS Portfolio Art 2 Subjects).
- Kontak asseblief die Departement deur **mev. H. de Clercq** by die eksamenafdeling, (Tel. (011) 484-4250) en die **eksaminator** dringend, indien hierdie Amptelike omsendskrywe nie deur die skool ontvang is nie.

1. **EKSAMENTEMA:**

“DIE NALATENSKAP VAN ADAM EN DIE VELE GESTALTES VAN EVA”



“Adam en Eva” Albrecht Durer, (1504)

GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION

PAINTING SG
(Open)

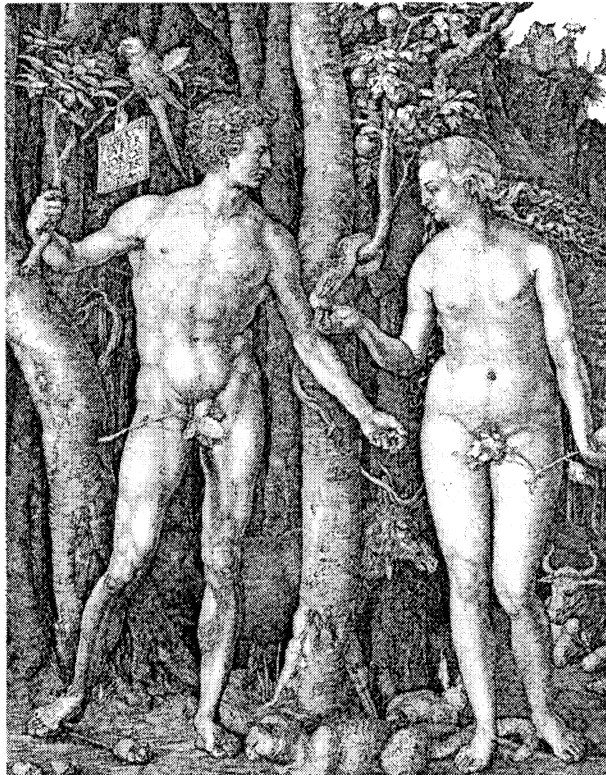
TO BE OPENED ON 31 MAY 2004

INSTRUCTIONS TO CANDIDATES AND TEACHERS

- General instructions - including the Yearwork and Open examination requirements – to teachers and candidates for this subject, **PAINTING SG**, were sent out to all schools in Gauteng by the Gauteng Department of Education during the first term of 2003 (CASS Portfolio Art 2 Subjects).
- Please contact the Department through **Mrs H. de Clercq** at the examination section. (Tel. (011) 484-4250) and the **examiner** urgently if this official circular was not received.)

1. EXAMINATION THEME:

“THE HERITAGE OF ADAM AND THE MANY FACES OF EVE”



“Adam en Eve” Albrecht Durer, (1504)

VERDUIDELIKING VAN DIE TEMA:

- Gee jou eie interpretasie van die “**Die nalatenskap van Adam en die vele gestaltes van Eva**” (die stryd tussen die geslagte) oor die eeue heen.
- Volgens die Oxford Verklarende Woordeboek was Adam die eerste man en Eva die eerste vrou in die Hebreeuse tradisie.
- Wat kan as die argetipiese MAN en VROU beskou word? Verteenwoordig Adam die manlike geslag en is Eva nog steeds die verteenwoordigende simbool van die (swakker) vroulike geslag, vandag in die 21^{ste} Eeu?
- Wat is jou opinie oor Chauvinisme en Feminisme en hoe beïnvloed dit jou opinie daarvan in 'n postmodernistiese samelewing?

In die **verlede** het kunstenaars die tema van Adam en Eva op verskeie maniere geïnterpreteer. Sommige kunstenaars het hulle interpretasies van die naakte manlike en vroulike figure gebaseer op persepsie, terwyl ander dit op die interpretasie of idealisering van dit wat beskou was as die natuurlike vorm van skoonheid, gegrond het.

KYK NA DIE VOLGENDE VOORBEELDE IN 'N KUNSGESKIEDENISBOEK IN DIE MEDIASENTRUM OF OP DIE INTERNET.

- Kyk na Masaccio se fresko-skildery van **Die uitdruwing van Adam en Eva uit die Paradys** (1427). Die kunstenaar het hulle as menslike wesens geskilder in kontras met Hieronymus Bosch se interpretasie van dieselfde tema, in sy skildery **Die tuin van wêreldse verrukking** (1505).
- Bosch beeld die menslike ras en die wedywering tussen die geslagte uit op 'n verbeeldingryke, asemrowende diverse, verleidelike mooi en snaakse weergawe van wellus, ydelheid, kettery en ongeoorloofde gedrag van alle soorte.
- Jan en Hubert van Eyck in die **Altaarstuk van die Lam** (1432) het hul afbeelding van 'n lewensgrootte Adam, duidelik op die persepsie van die naakte manlike model gebaseer, terwyl die naakte Eva 'n verbeeldingryke herskepping is wat op kontemporêre ideale gebaseer is in plaas van die waarneming van 'n lewendige vroulike model. Ons kan onself afvra; waarom die onderskeid? Is die vrou ondergeskik aan die man of was daar ander redes waarom hulle nie naakte vroulike modelle gebruik het nie? Hoe vergelyk dit met die hedendaagse tendense?
- **DIE KUNSGESKIEDENIS TOON DAT VERSKILLENDE SAMELEWINGS HIERDIE KOMPLEKSE DISPUUT TUSSEN DIE HIËRARGIE VAN DIE GESLAGTE VERSKILLEND UITGEBEELD HET. ELKE BESKAWING OF TYDPERK HET ANDER VEREISTES EN ROLLE AAN DIE VERSKILLENDE GESLAGTE TOEBEDEEL.**
- Egiptiese Mitologie het aan mans 'n hoër status gegee en het erken dat vroue belangrik was vir reproduksie (voortplanting) en ander vaardighede.

EXPLANATION OF THE THEME:

- Give your own interpretation on the “**The heritage of Adam and the many faces of Eve (battle of the sexes)**” throughout the ages.
- According to the Oxford Concise Dictionary, Adam was the first man and Eve the first woman in Hebrew tradition.
- What can be seen as the archetypical of MAN and WOMAN? Does Adam still represent the male sex and is Eve still the representative symbol for the female (weaker) sex, today in the 21st century?
- What is your opinion of Chauvinism and Feminism and how does your opinion influence your life in a postmodern society?

In the **past** artists interpreted the theme of Adam and Eve in various ways. Some artists based their interpretations of the nude male and female figures on perception, while others were based on interpretation or idealisation of what was perceived to be the natural state of beauty.

STUDY THE FOLLOWING EXAMPLES IN AN ART HISTORY BOOK IN THE MEDIA CENTRE OR USE THE INTERNET.

- Look at Masaccio’s fresco painting of *The expulsion of Adam and Eve from the garden of Eden* (1427). The artist painted them as human beings in comparison with Hieronymus Bosch’s interpretation of the same theme, in his painting *The garden of Earthly Delights* (1505).
- Bosch depicts the human race and the rivalry between the sexes in imaginative, astoundingly diverse, seductively beautiful and downright funny illustrations of lust, vanity, heresy and unmannerly behaviour of all kinds.
- Jan and Hubert van Eyck in *The Altarpiece of the Lamb* (1432) clearly based their depictions of a lifesize Adam on the study of the nude male model, in contrast with the depiction of the nude Eve, as an imaginative recreation, based on contemporary ideals rather than on observation of a live female model. We can ask ourselves why the difference in perception? Were the women inferior to men or were there other reasons why they didn’t make use of nude female models? How does this compare with trends today?
- **THE HISTORY OF ART SHOWS EVIDENCE OF HOW DIFFERENT CIVILISATIONS HANDLED THE COMPLEX DISPUTE BETWEEN THE HIERARCHY OF THE SEXES. EVERY CIVILISATION OR TIME PERIOD HAD DIFFERENT REQUIREMENTS AND LAID DOWN DIFFERENT ROLES FOR THE SEXES.**
- Egyptian Mythology gave males a higher status in society and recognised that females were important for reproduction and other traits.

- Die Griekse en Romeinse Mitologie het vroue vir hul skoonheid en wysheid vereer, maar die man was die dominante geslag. Vroue in daardie tye was oorwegend slegs vir voortplanting belangrik.
- Die Maagd Maria is die enigste vroulike ikoon in die Nuwe Testament van die Bybel, omdat sy lewe geskenk het aan Christus. Vergelyk hoe sy deur Leonardo da Vinci in sy **Madonna op die Rotse** (1483) uitgebeeld word met die wyse waarop die maagd Maria as Venus uitgebeeld word deur Sandro Boticelli in sy interpretasie van die Griekse Mitologie **Die geboorte van Venus** (1484). Hier verpersoonlik Venus skoonheid en skoonheid is gelykstaande aan ongeëwenaarde waarheid.
- Michelangelo se enorme beeld van die Ou Testamentiese held **Dawid** is 'n roerende verpersoonliking van fisiese en geestelike krag.
- Watter ander verskille is daar tussen die geslagte en hoe het kunstenaars oor die eeue dit geïnterpreteer?

BEANTWOORD DIE VOLGENDE VRAE IN JOU INTERPRETASIE VAN DIE GEGEWE TEMA: (DEEL 3: NAVORSING)

1. Is hierdie verskille vandag nog geldig en wat is jou eie opinie omtrent seksisme?
2. Waarom en hoe het die vroulike rol van die **MUSE** wat as inspirasie vir manlike kunstenaars gedien het, oor die eeue heen verander?
3. Waarom word vroue deur baie manlike kunstenaars as **FEMME FATALE** beskou? Wat is die rol van die vrou in vandag se Postmoderne gemeenskap in die visuele kunste sowel as in film en teater?
4. Hoe vergelyk die hedendaagse vrou met die man, bv. Lara Croft met die Terminator?

1.1 INTERPRETASIE VAN DIE TEMA

- Maak gebruik van **een of meer** van die gegewe idees as 'n vertrekpunt en ontgin jou eie interpretasie van hierdie tema.
- Die interpretasie van hierdie tema is oop aan 'n wye verskeidenheid interpretasies en 'n eensydige interpretasie van die tema moet vermy word.
- Die kunstenaar is geregtig op en het die artistieke vryheid, om die wêreld en / of sy persoonlike geskiedenis (en die lewe in die algemeen) te interpreteer volgens sy/haar eie unieke en persoonlike visie.
- Hierdie **tema** verg (vra) 'n interpretasie van jou eie **of** iemand anders se idees oor **Die nalatenskap van Adam en die vele gestaltes van Eva, verlede, hede of in die toekoms**.
- Probeer om die hede en die verlede, die populêre en die openbare te kombineer, en nooi die toeskouers uit om sy eie interpretasie te gee van **Die nalatenskap van Adam en die vele gestaltes van Eva** wat ons almal vereer.

- Greek and Roman Mythology honoured women for their beauty and wisdom, but the males were the dominant sex. Women throughout the ages are significant for reproduction purposes only.
- The Virgin Mary is the only female icon in the New Testament of the Bible, because she gave birth to Christ. Compare Leonardo da Vinci's depiction of her in *Madonna on the rocks* (1485) with The Virgin Mary as Venus, as depicted by Sandro Botticelli in his interpretation of Greek Mythology in *The Birth of Venus* (1484). Venus personified beauty, and beauty equalled truth.
- Michelangelo's huge sculpture of the Old Testament hero *David* is a stirring embodiment of physical and psychological strength.
- What other differences are there between the sexes and how did artists through the ages, interpret them?

ANSWER THE FOLLOWING QUESTIONS IN YOUR INTERPRETATION OF THE GIVEN THEME: (PART 3: RESEARCH)

1. Is this still the case today and what is your opinion on sexism?
2. Why and how did the female role of **MUSE** and inspiration for male artists change over the ages?
3. Why were women seen by many male artists as the **FEMME FATALE**? What is the role of the female in today's Postmodern society, in both the visual arts and in film and theatre?
4. How do women today compare with men e.g. Lara Croft versus the Terminator?

1.1 INTERPRETATION OF THE THEME

- Use **one or more** of the following ideas as a starting point to explore your own interpretation of the given theme.
- 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 "*The heritage of Adam and the many faces of Eve*", 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 heritage of Adam and the many faces of Eve*", that we all honour.

- Een van die mees konstante kenmerke van POSTMODERNISME is sy konseptuele dimensie. Bestudeer die impak van konseptuele kuns op internasionale skilders sedert 1980.
- BESTUDEER die verskillende rolle van mans en vroue in die gemeenskap in die verlede of in die hede en ontbloot die waarheid omtrent die funksies van ikone in 'n gemeenskap. Doen navorsing oor die oorsprong van chauvinisme en feminisme in die geskiedenis van skilderkuns in jou eie of enige ander kultuur of gemeenskap vandag.
- Bevestig die geldigheid van **Die nalatenskap van Adam en die vele gestaltes van Eva** in ons postmoderne gemeenskap. Mense in 'n veelrassige, klasgeörienteerde gemeenskap sal almal verskillende helde en ikone hê wat vir hulle belangrik is in hulle eie lewens.
- Bestudeer die impak van **Die nalatenskap van Adam en die vele gesigte van Eva** in jou eie of in enige iemand anders se lewe. Sportmanne, politici geskiedkundige figure, godsdienstige en vermaaklikheidsfigure sal almal mense op verskillende wyses beïnvloed.
- Kombineer jou navorsing met die ontwikkeling van jou eie interpretasie van die tema, deur middel van sketse en voorbereidingswerk in jou werkboek.
- Jou finale skildery moet jou eie gevolgtrekking wees van **Die nalatenskap van Adam en die vele gestaltes van Eva**, in jou gekose konteks.
- Daar is nie 'n regte of verkeerde interpretasie van hierdie tema nie.

1.2 DIE OPDRAG:

Die tema **Die nalatenskap van Adam en die vele gestaltes van Eva** moet jou vertrekpunt wees vir die werkboek, navorsingsopdrag en voorbereidende tekeninge, asook vir die finale praktiese werk/e.

1.3 DIE EKSAMENWERKBOEK

Maak 'n **A3-WERKBOEK** waarin jy jou idees vir die finale skildery ontwikkel en die navorsingsopdrag omtrent die tema doen:

Die nalatenskap van Adam en die vele gestaltes van Eva

- **Voltooi AFDELING A en AFDELING B in die werkboek.**
- Maak seker dat jy uitgebreide visuele bronne raadpleeg en onderneem jou eie oorspronklike navorsing (vir die praktiese werk/e en navorsingswerkboek), voordat jy aan jou finale skildery begin werk.
- Onthou dat jou tema vanuit 'n meer konseptuele of simboliese uitgangspunt, benader mag word.

- One of the most constant features of POSTMODERNISM has been its conceptual dimension. Study the impact of conceptual art on international painters since 1980.
- RESEARCH the different roles of men and women in society in the past or the present, and reveal the real truth about the function of icons in a society. Study the origins of chauvinism and feminism in the history of painting and in your own or any other culture or society today.
- Determine the validity of "***The heritage of Adam and the many faces of Eve***" in our postmodern society. People in a multi-racial, class-oriented society will all have different heroes who are important in their own lives.
- Investigate the impact of "***The heritage of Adam and the many faces of Eve***" in your own or anybody else's life. Sportsmen, politicians, historical figures, religious and entertainment personae will all influence people in various ways.
- 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 on "***The heritage of Adam and the many faces of Eve***" in your chosen context.
- There is no correct or incorrect way to interpret this theme.

1.2 THE ASSIGNMENT

The theme "***The heritage of Adam and the many faces of Eve***" 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 do the research project about the theme:

"The heritage of Adam and the many faces of Eve"

- **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 DIE WERKBOEK

AFDELING A: NAVORSINGSOPDRAG

[25]

1.4.1 DEEL 1: NAVORSING – (Kunstenaar geassosieer met die tema) (5)

In die navorsingsopdrag moet jy die tema: ***Die nalatenskap van Adam en die vele gestaltes van Eva*** in die gemeenskap ondersoek deur 'n **vergelyking** van die werk van **TWEE kunstenaars (Een Suid-Afrikaanse en Een Internasionale kunstenaar van jou keuse)** wat 'n ooreenkomstige tema of 'n aspek daarvan ondersoek het.

Jy moet in **± 500 – 800 woorde, met visuele verwysingsmateriaal**, prente en/of foto's motiveer waarom jy die spesifieke kunstenaars gekies het.

Jy mag van enige toepaslike bronne gebruik maak (onderhoude, koerantberigte en tydskrifartikels, Kunstgeskiedenisboeke en Multi-Media soos die Internet) maar jy moet 'n **BIBLIOGRAFIE** verskaf.

1.4.2 DEEL 2: NAVORSING (Kunswerkontleding) (10)

Jy moet 'n **ANALISE** (tussen 500 en 1 000 woorde) van 'n bekende **SKILDERY** van jou eie keuse doen wat 'n soortgelyke tema as ***Die nalatenskap van Adam en die vele gestaltes van Eva*** of aspekte van die tema, uitbeeld.

SLUIT ASSEBLIEF 'N FOTOSTATIESE AFDRUK OF 'N LYNTEKENING VAN DIE VERKOSE SKILDERY IN.

Hierdie afdeling **MOET NIE** as 'n opstel geskryf word nie, maar eerder as 'n kreatiewe aanbieding waarin die kunswerk met behulp van onder andere transparante, simbole, oorvou blaaië, ens. opgedeel en geanaliseer kan word.

1.4 THE 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 “*The heritage of Adam and the many faces of Eve*” in a society by comparing the work of **TWO artists (One South African and One international artist of your choice)** who have used a similar theme or an aspect of the given theme.

You must, in **± 500 to 800 words, with visual reference material, pictures and/or photos**, discuss the reasons for selecting the specific artists.

You must use any relevant sources (interviews, newspaper and magazine articles, Art History books and Multimedia such as the Internet) but you must include a **BIBLIOGRAPHY**.

1.4.2 PART 2: RESEARCH (Artwork Analysis)

(10)

You must write an ANALYSIS (between 500 and 1 000 words) of a well-known **PAINTING** of your choice, which depicts a theme similar to “*The heritage of Adam and the many faces of Eve*” 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 can make use of transparencies, symbols and overlays in order to analyse the artwork.

1.4.3 **DEEL 3: NAVORSING (Persoonlike Benadering en Verwysingsmateriaal)** (10)

FAKTORE VERWANT AAN DIE TEMA: *Die nalatenskap van Adam en die vele gestaltes van Eva*

1. Beantwoord die vrae, soos uiteengesit op bladsy 4 van hierdie eksamenvraestel onder die verduideliking van die tema.
2. In **± 500 woorde** (met interaksie van teks, visuele verwysingsmateriaal en klein sketsies) moet jy inligting versamel, opteken en kommentaar lewer op aspekte wat nou verwant is aan die gegewe tema. Hierdie faktore kan die volgende insluit: Jou eie of 'n ander kultuur, tradisies, geloof, mites, politiek, ens. wat as stimulerende bron kan dien vir jou, asook ander kunstenaars se kunswerke.

NB Hierdie opdrag moet nie as 'n opstel geskryf word nie, maar moet 'n annotasie van geselekteerde beelde wees, bv. 'n **COLLAGE** van teks en visuele beelde, jou eie foto's en/of sentimentele/persoonlike memorabilia.

'n **BIBLIOGRAFIE** moet ingesluit word.

Navorsing wat direk vanaf die INTERNET of ander elektroniese media / sagteware verkry is, sal streng geenaliseer word. Die navorsing moet die leerder se eie oorspronklike werk wees. Enige vorm van plagiaat of direkte uittreksels uit bronnemateriaal sal nie aanvaar word nie.

1.5 **DIE WERKBOEK**

AFDELING B: TEKEN EN VOORBEREIDINGSWERK [25]

- Voldoende tekeninge/sketse en voorbereidingswerk vir die finale SKILDERY/E moet in die **A3-eksamenwerkboek** gedoen word (Verwys na die inligtingstuk vir Skilder 604-2/0).
- **VOORBEREIDINGSWERK** moet 'n duidelike ontwikkeling toon ten opsigte van die konsep van die finale skildery. Dit moet 'n variasie insluit van voorbereidingswerk: sketse en kleurstudies wat in 'n verskeidenheid van materiale uitgevoer is. Moenie net eksperimente insluit wat in verskillende tegnieke gedoen is nie, maar pas hierdie tegnieke toe in toepaslike tekeninge / voorbereidende werke wat op die finale skildery daarvan van toepassing is. (15)
- Voltooi minstens **EEN A3 TONALE SKETS** wat die finale werk of konsep daarvan uitbeeld. (10)

1.4.3 **PART 3: RESEARCH (Personal Approach and Reference Material)** (10)

FACTORS RELATING TO THE THEME: “*The heritage of Adam and the many faces of Eve*”

1. Answer the questions set out on page 4 of this exam paper under Explanation of the Theme.
2. In ± **500 words** (in an interaction with text, visuals and small sketches) you must gather, record and comment on information collected about the factors that relate to the theme. 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 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 programs will be penalised. Research must be the learner's own original work. Any form of plagiarism or direct extracts from source material will not be accepted.

1.5 **THE WORKBOOK**

SECTION B: DRAWING AND PREPARATION WORK

[25]

- Sufficient 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 FINALE PRAKTIESE WERK(E).

[100]

- Jy moet 'n minimum van **EEN** skildery wat op die bogenoemde tema gebaseer is, voltooi. Indien jy verkies om meer as een te doen, mag dit totaal en al ander interpretasies van die tema uitbeeld, of dit kan verband hou met mekaar, deur middel van die interpretasie van die tema ('n reeks), of dit kan as 'n diptiek (twee), triptiek (drie), of 'n poliptiek (meer as drie dele) van formaat wees wat EEN beeld of konsep uitbeeld.
- Die **GROOTTE** van die finale werke mag deur die kandidaat self vasgestel word, maar moet bewys lewer van sy/haar betrokkenheid en verbintenis oor die hele eksamentydperk.
- Vir die **FINALE SKILDERY** mag enige skildermedium of kombinasie van media of oppervlak gebruik word, solank daar van **kleur** gebruik gemaak word. Monochromatiese werke sal slegs aanvaar word indien dit in 'n skildermedium uitgevoer is.

3. INHANDIGINGSDATUM

Die volledige werkboek en die finale werk/e moet om **12:00 op 20 September 2004**, aan die skool se eksamenkommissaris oorhandig word.

DIE WERK(E) MOET OP DIE SKOOLPERSEEL IN VEILIGE BEWARING GEHOU WORD TOT EN MET DIE DAG VAN DIE NASIENSSESSIE WANNEER JYSELF (DIE LEERDER) VERANTWOORDELIK IS VIR DIE UITSTAL DAARVAN BY 'N LOKAAL WAT DEUR DIE EKSAMINATOR BEPAAL SAL WORD BY DIE "ASSESSERINGSUITSTALLING".

4. PUNTETOEKENNING:

4.1 EKSAMEN

| | | |
|---|--|--------------------|
| A | Werkboek: <u>Afdeling A</u> – Navorsingsopdrag | (25 PUNTE) |
| B | Werkboek: <u>Afdeling B</u> – Tekeninge en Voorbereiding | (25 PUNTE) |
| C | Finale Praktiese Werk/e | (100 PUNTE) |
| | SUBTOTAAL | [150 PUNTE] |

2 FINAL PRACTICAL WORK(S)

[100]

- 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 as a diptych (two), triptych (three), or a polyptych (more than three) format, making up ONE image or concept.
- The **SIZE** of the final practical work/s may be determined by the candidate, but must show evidence of his/her involvement and commitment over the examination period.
- 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 to the examinations commissioner at the school by **12:00** on **20 September 2004**.

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

4. MARK ALLOCATION:

4.1 EXAMINATION

| | | |
|---|--|--------------------|
| A | Workbook: Section A – Research assignment | (25 MARKS) |
| B | Workbook: Section B – Drawing and Preparatory work | (25 MARKS) |
| C | Final Practical Paintings | (100 MARKS) |
| | SUBTOTAL | [150 MARKS] |

4.2 JAARWERK:

- Voltooi voor Junie 2004, gedurende die Gr 11 en 12 jaar, slegs die laaste skildery van die Gr 11 jaar mag vir die assesseringsuitstalling gebruik word.
- Die jaarwerkvereistes vir die assesseringsuitstalling (en CASS punte) is 'n minimum van 2 skilderye en 'n navorsingsboek wat saam met die eksamenwerk uitgestal moet word.
- Slegs skilderye wat vir CASS assessering vir die vak Skilder (604-2/0) gebruik is, mag uitgestal word. Moet nie die uitstalling "windowdress" met irrelevante werke, skilderye, ontwerpe, sketse of beelde gedoen vir Kuns nie! Jy sal streng gepeenaliseer word!
- Die CASS werk (Jaarwerk) sal net gemodereer word, maar moet saam met die relevante CASS dokumente in die Onderwyser se portefeulje uitgestal word.
- Indien die eksaminator onreëlmatighede met die CASS punte vind, sal die hele sentrum se Jaarwerk oorgemerkt word en CASS punte diensooreenkomstig aangepas word.

| | | |
|---|--|--------------------|
| A | Werkboek: <u>Afdeling A</u> – Navorsingsopdrag | (25 PUNTE) |
| B | Werkboek: <u>Afdeling B</u> – Tekeninge en Voorbereiding | (25 PUNTE) |
| C | Finale Praktiese Werk/e | (100 PUNTE) |
| | SUBTOTAAL | [150 PUNTE] |
| | TOTAAL: | 300 |

NB BYLAE A, B EN C VOLG OP DIE VOLGENDE BLADSYE

Lees asseblief die volgende dokumente en bewaar dit in 'n veilige plek totdat dit benodig word.

BYLAE A : Sertifisering van eie werk

**BYLAE B : "WERKLIKE GETAL INGESKREWE KANDIDATE"
NB – moet aan die eksaminator gestuur word voor 1 SEPTEMBER 2004.**

BYLAE C : Rekord van werke ingehandig by uitstallokaal.

4.2 YEARWORK:

- Completed before June 2004 during the Gr. 11 – 12 year, only the last painting of the Gr. 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.
- Only paintings that were assessed for the CASS marks for Painting (604-2/0) must be exhibited. Do not window dress displays with irrelevant artworks, designs or sculptures done for Art! You will be strictly penalised for doing so.
- 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.

| | | |
|---|--|--------------------|
| A | Workbook: Section A – Research assignment | (25 MARKS) |
| B | Workbook: Section B – Drawing and Preparatory work | (25 MARKS) |
| C | Final Practical Paintings | (100 MARKS) |
| | SUBTOTAL | [150 MARKS] |
| | TOTAL: | 300 |

NB ADDENDUM A, B AND C FOLLOW ON THE NEXT PAGES

Please read and keep the following documents in a safe place until they are needed.

ADDENDUM A : Certification of own work

**ADDENBUM B : "ACTUAL NUMBER OF CANDIDATES"
NB. – Must be sent to the examiner before 1 SEPTEMBER 2004.**

ADDENDUM C : Record/s of works handed in at exhibition venue/s.

| |
|------------------------------|
| ADDENDUM A / BYLAAG A |
|------------------------------|

This addendum must be filled in, copied, signed and pasted on the front covers of the Examination Workbook and the Yearwork Book.

Hierdie bylaag moet voltooi, gekopieer, onderteken en op die voorblaaie van die Eksamenwerkboek en Jaarwerkboek geplak word.

Indicate with a cross (X) whether this is the Yearwork Book or the Examination Workbook.

Dui met 'n kruis (X) aan of hierdie die Jaarwerkboek of die Eksamenwerkboek is.

| | |
|---|--|
| YEAR WORKBOOK JAARWERKBOEK | |
| EXAMINATION WORKBOOK EKSAMENWERKBOEK | |

2004 OPEN EXAMINATION / 2004 OOP EKSAMEN

| | | |
|----------|----------------------------------|--|
| 1 | Name of Subject / Vaknaam | |
| 2 | Code of Subject / Vakkode | |

Declaration / Verklaring

| | | | | | | | | | | | | | | | | | | | | | |
|---|---|---------------------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| This work was done under the supervision of the Art educator and without the help of anybody else. | <i>Hierdie werk is onder toesig van die Kunsopvoeder, sonder enige hulp van enigiemand anders, gedoen.</i> | | | | | | | | | | | | | | | | | | | | |
| This is to certify that all work submitted is the original and own work of the candidate. | <i>Hiermee word gesertifiseer dat alle werk wat ingelewer is, die oorspronklike en eie werk van die kandidaat is.</i> | | | | | | | | | | | | | | | | | | | | |
| Examination Number / Eksamennommer | <table border="1"> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table> | | | | | | | | | | | | | | | | | | | | |
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| | Sign / Teken | Date / Datum | | | | | | | | | | | | | | | | | | | |
| Principal / Hoof | | | | | | | | | | | | | | | | | | | | | |
| Examination Commissioner / Eksamenkommissaris | | | | | | | | | | | | | | | | | | | | | |

ADDENDUM B / BYLAAG B

NB: SEND TO EXAMINER BEFORE 1 SEPTEMBER 2004
LW: STUUR AAN EKSAMINATOR VOOR 1 SEPTEMBER 2004

NUMBER OF CANDIDATES ENROLLED FOR PAINTING SG 604-2/0
AANTAL KANDIDATE INGESKRYF VIR SKILDERKUNS SG 604-2/0

SENIOR CERTIFICATE EXAMINATION: 2004
SENIORSERTIFIKAAT-EKSAMEN: 2004

SCHOOL : _____ **DATE** : _____
SKOOL : _____ **DATUM** : _____

ADDRESS : _____
ADRES : _____

TEL. NO. : _____ **FAX NO.** : _____
TEL. NO. : _____ **FAKS NO.** : _____

CENTRE NUMBER : _____
SENTRUMNOMMER : _____

ART EDUCATOR : _____
KUNSOPVOEDER : _____

PRINCIPAL : _____
HOOF : _____

OPEN EXAMINATION 2004 / OOP EKSAMEN 2004
PAINTING / SKILDERKUNS SG 604-2/0

Please note that centre number _____ has fewer than ten/more than ten candidates enrolled for PAINTING SG for the Senior Certificate Examination for 2004. The exact number of candidates is: _____

Let asseblief daarop dat sentrumnommer _____ minder as tien/meer as tien ingeskrywe kandidate het in die vak SKILDERKUNS SG vir die Seniorsertifikaat-eksamen van 2004. Die ingeskrywe getal kandidate is: _____

PLEASE FAX ADDENDUM B TO MRS S DA SERRA (EXAMINER)
FAX (012) 807 0109 BEFORE 1 SEPTEMBER 2004

ADDENDUM C(1) / BYLAE C(1)

DECLARATION BY THE ART EDUCATOR
VERKLARING DEUR DIE KUNSOPVOEDER

WORKS SUBMITTED TO THE EXHIBITION VENUE TO BE HANDED TO THE
PERSON IN CHARGE OF THE EXAMINATION VENUE

*WERKE INGEHANDIG BY DIE UITSTALLOKAAL AAN DIE PERSOON IN BEHEER
VAN DIE EKSAMENLOKAAL*

SENIOR CERTIFICATE EXAMINATION 2004
SENIORSERTIFIKAAT-EKSAMEN 2004

I, the art educator of _____ centre
number _____ declare that _____ candidates'
complete work (paintings and workbooks) were handed to this exhibition venue _____
to _____ (person in charge) for evaluation on this _____ day of _____
2004 for the subject PAINTING SG 604-2/0.

*Ek, die kunsopvoeder van _____,
sentrumnommer _____, verklaar hiermee dat _____
kandidate se voltooide werke – eksamen en jaarwerk (skilderye en werkboeke) by hierdie
uitstallokaal _____ aan _____ persoon in beheer oorhandig is
vir 'n evalueringsuitstalling op hierdie _____ dag van _____ 2004
vir die vak SKILDERKUNS SG 604-2/0.*

ART EDUCATOR
KUNSOPVOEDER

EXHIBITION CO-ORDINATOR
UITSTALLINGSKOÖRDINEERDER

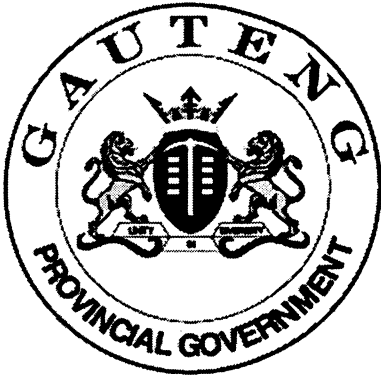
**ADDENDUM C(2)/BYLAAG C(2)
GRAPHIC ART / GRAFIESE KUNS SG**

| Candidate's examination number <i>Kandidaat se eksamennummer</i> | Number of workbooks handed in <i>Getal werkboeke ingehandig</i> | Number of works handed in <i>Getal werke ingehandig</i> | Candidate's signature <i>Handtekening van kandidaat</i> | Date handed in <i>Datum ingehandig</i> | Received at marking cluster (signature) <i>Ontvang by nasiensentrum (handtekening)</i> | Collected by school at marking cluster (signature) <i>Ontvang deur skool by nasiensentrum (handtek.)</i> | Date <i>Datum</i> |
|---|--|--|--|---|---|---|----------------------|
| 801- | Ex/Ek.w Y/J.w* | Ex/Ek.w Y/J.w* | | | | | |
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**Please note: it is COMPULSORY to use this control sheet. After completion, please fax this form to Helene de Clercq at (011)484 3233 not later than the end of January 2005.
Let Wel: Dit is VERPLIGTEND dat u hierdie kontroleform gebruik. Nadat u hierdie vorm voltooi het, faks dit asseblief na Me. Helene de Clercq by (011)484 3233 voor die einde van Januarie 2005.**

*Ex/Eks w – Examwork/Eksamenwerk Y/J.w – Yearwork/Jaarwerk

DISTRICT / DISTRIK: D



**GAUTENG DEPARTMENT OF EDUCATION
DIRECTORATE:
EXAMINATIONS AND ASSESSMENT**

| | | |
|--------------|-------------------------|--|
| Date: | | GDE Exams |
| Tel: | (011) 484-4250-6 | 2nd Floor Mc Gregor Block |
| Fax: | (011) 484-3233 | Wits (JCE) |
| Ref: | H. de Clercq | 27 St Andrew Street PARKTOWN 2193 |

(Please encircle the correct name and fax number.)

FAX TO

- Herbert Pizer Art Open 601-1/3 (012) 348-8617
Art Open 601-2/3
- J. Mellet Design 602-2/0 (012) 346-1740
- J.B. du Plessis Graphic Art 603-2/0 (011) 792-3820
- S. da Serra Painting 604-2/0 (012) 807-0109
- M.C. Booyesen Sculpture 605-2/0 (011) 467-0937

(not later than the end of November 2004)

| |
|---|
| From: School: _____ Phone: _____ _____ |
|---|

- **All Art pieces have been returned/not been returned to the school.**
- **If not, state what is outstanding:**

- **Steps taken to retrieve it:**

- **Need to help to retrieve it:**

| | |
|-----------------------------------|-------------------------|
| Name of Art teacher: _____ | Signature: _____ |
| Name of Principal: _____ | Signature: _____ |
| | Date: _____ |